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 colloquial usually called k'ü-chin 黥今, in Japanese shichigen-kin 七絃琴. In the Chinese Classics, the ch'in is constantly referred to as being played in the orchestra at palace and temple ceremonies. The lines 《禮記》, 封心 and several other ch'in-lunes in the existing repertoire are said to have been composed by him (inter alia the tunel Gia-ch'in, etc.).

In the Chinese Classics, the ch'in is constantly referred to as being played in the orchestra at palace and temple ceremonies. Especially in the Book of Rites, Li-chieh 禮記, and the Book of Odes, Shih-ching 歙歕, the ch'in became an indispensable element of the scholar's outfit, as a special instrument of the literary class, the ch'in has become a part of the orchestra for those solemn ancient hymns, the ch'in by itself has since then 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 (in addition to the above mentioned Gia-ch'in, etc.).

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special branch of Chinese literary studies become, that it received a special name, that of Ch'ch-lts'ielt.

The Ch'ln-hsi~eh is so inextricably intertwined with Chinese literary tradition generally that I think I am justified in calling it "literary music.

At the beginning of the Ming dynasty (1368-1644) the literal side of ch'in music became so dominant that the function of the music itself did not seem to be much more than merely to underline a famous poem or essay. As a reaction to this came the advocacy of the principle of shan-wen, "to do away with the words of the tunes": only the musical annotation of the tunes was given, this being deemed sufficient to express the thoughts of the ancients. The question remained a subject of controversy: the famous Yu-chih-ch'ii-ch'n (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, so that, when one plays, it is as if one saw the ancients before one's eyes." The question remained a subject of controversy: the famous Hu-ch'ii-ch'en (published 1799) in the chapter I (p. 17), comments: "The function of the music itself did not seem to be much more than merely to underline a famous poem or essay. As a reaction to this came the advocacy of the principle of shan-wen, "to do away with the literal". At the beginning of the Ming dynasty (1368-1644) the literary side of ch'in music became so dominant that the function of the music itself did not seem to be much more than merely to underline a famous poem or essay. As a reaction to this came the advocacy of the principle of shan-wen, "to do away with the words of the tunes", only the musical annotation of the tunes was given, this being deemed sufficient to express the thoughts of 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, so that, when one plays, it is as if one saw the ancients before one's eyes."

But the Tzii-yii-r'm-t' allg-ch'lJl-PU (published 1801) in the chapter Yu-Iz'it-wu-Iz'?t-shuo (ch. 2, r, page 58) condemns this practice, and says that the ancient music in itself suffices to express the thoughts of the ancients. Thus it seems that there has always existed in China, among the literati, a strong current of opinion that the ch'in was something subordinate to literature. Actual players were comparatively few, although there was hardly a library without a ch'in hanging on the wall. It became a literary symbol rather than an actual musical instrument. It was a sign of elegant taste to compose some new lines on the excellence of ch'in music, and to add them to the ancient music, in order to express the thoughts of 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, so that, when one plays, it is as if one saw the ancients before one's eyes."
or to write an essay exalting the qualities of the instrument one possesses: while unable to play. The famous lines of T'ou Ts'en (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 fine, 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 cellists players like J. A. van Aalst (Chinese Music, reprint Peking 1913/3, page 59) and A. C. Moule, A List of Musical and other sound-producing instruments of the Chinese (Shanghai 1908, page 106-107) have written treatises on ch'in and other sound-producing instruments of the Chinese, substantially describing the ch'in, its measurements, and its special terminology, which, while being highly technical, is at the same time poetical, so that in most occidental handbooks of Chinese music, so here a summary description of the ch'in, its measurements, and its special terminology, which, while being highly technical,

(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. Talas, Ongakul'shit (Nippon Gakuho (Journal of Oriental Studies), July, 1935, page 25,1.

The body of the ch’in, which functions as a sounding-box, consists of two boards of wu-t’ung wood (Fir simplex), the upper board is slightly concave; the lower is flat, with two apertures for transmitting the sound. Over this sounding box seven silk strings are strung. On the left they are fastened to two wooden knobs driven into the bottom-board, four strings to the knob at the front side, 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. The whole sounding-box is first covered with a special mixture of ash and glue, which when it dries forms a kind of cement, and finally with varnish.

When it is dark, the player, who sits at the front side, can distinguish the strings even when playing during the night. To play the ch’in when a cool breeze is blowing, during a moonlit night, is especially recommended in handbooks of the ch’in. Minute directions regarding the selection of the best kind of wood, the preparation of the cement, etc., are given in the Ch’ien-chen-kuan-chiu, by T’ai-sheng I-leh, published 1670. The relevant chapters are, however, reprinted in the second (7) of the introductory chapters of the T’ien-chen-kuo-chiu-wu-chiu, published 1876, by Yen Hsien-jen, and the T’ien-chen-kuan-chiu, by T’ai-sheng I-leh, published 1876, by Yen Hsien-jen, which are both rather rare. The relevant chapters are, however, reprinted in the second (7) of the introductory chapters of the T’ien-chen-kuo-chiu-wu-chiu, published 1876, by Yen Hsien-jen, and the T’ien-chen-kuan-chiu, by T’ai-sheng I-leh, published 1876, by Yen Hsien-jen, which are both rather rare.

Old ch’ins are valued most highly: a ch’in by a famous ch’in maker of the T’ang period costs about two thousand dollars.
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, 'golden star'), while the left hand either does not touch the strings (shih-hueh, 'free sounds'), or merely touches without pressing them down on the board (shih-shih, 'pressed sounds'), or presses them down on the board (shih-shih, 'pressed sounds'), or merely touches without pressing them down on the board (shih-shih, 'pressed sounds').

The thirteen studs serve as guide-posts in placing the fingers, of the left hand (see the illustration).

Therefore the chin are commonly referred to as chin-hsing, 'golden stars.' This is meant also in the last line of the beautiful introductory poem of the famous Chinese ' роман de moeurs' Chun-p'ei: a-f[u]X:v{l, 1Y?F'J,~'il?<iz hUlk~.

That this is the correct translation is also indicated by the exact parallelism of the phrases, both of which refer to decorations hung on the walls of a library: the sword, or a 'golden star,' has become dull; the precious ch'in has fallen asunder, and the brilliant studs are lost. The sword of the hero has lost its brilliance, its beautiful shine has become dull; the precious chin, or the beautiful introductory poem of the precious Chinese ch'in, has lost its grimness, its beautiful shine has become dull; the precious chin, or the beautiful introductory poem of the precious Chinese ch'in, has lost its grimness, its beautiful shine has become dull;
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 recensions. These ch’in tunes (recorded in special handbooks, the so-called ch’in-pu, which also give detailed directions to finger technique, measure, etc. Further they contain the history of the ch’in (starting, more specifically, with the mythical emperors), lists of instruments in and of ch’in players of the past, in short, all that belongs to what unfrequented field of scholarship: the ch’in-hsüeh.

The second character is: 元手指外施音, meaning: „The third finger of the left hand, without using the left hand (4): „

The first character, written in full, would be: 投指外施音, meaning: „push the third string outward with the index (L, 中, without using the left hand (4): „

Further give general directions as for instance piano, accelerando, da capo, etc. Below I give a simple example:

In these ch’in-pu the compositions are recorded in the annotation peculiar to the ch’in, a complicated system of abbreviated characters, the so-called hsüen-fen, which also give detailed directions, among others, the technical and aesthetic qualities. These signs are printed in large characters, and are called „the main text,“ chien-fen. Below these are added smaller characters, known as „the secondary text,“ fen-fen, which describe especially the „graces“ to be executed by the left hand, and further give general directions, as for instance piano, accelerando, da capo, etc.

The ch’in, in short, all that belongs to what unfrequented field of scholarship: the ch’in-hsüeh.
For an explanation of various antiquated systems of annotation consult the Chinese Library music and its introduction into Japan by Chang Ta-ming (1)

For first sight this system seems too involved to be practicable, 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 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 Ming dynasty. Apart from some minor abbreviations, this annotation has remained the same since the first of the Ming dynasty. Apart from some minor abbreviations, this annotation has remained the same since the first of the Ming dynasty.

The left ring finger goes lightly up and down (\( J : \)) till the tenth is reached. Repeat this movement.

By the ancient times? For as soon as this notation was established, it became possible to preserve the tunes in a fairly correct way. Until then one had to depend on oral transmission, with all the risks inherent to this. Unfortunately Chinese sources are rather vague on this point. Besides investigations are impeded by the fact that the fortunes of the dynastic histories of the Han, Sui; Tang and Sung periods gave many titles of ch'in-pu, but those are ch'in-pu preserved, especially the older ones, are nearly all ransomed, and hard to get at. The bibliographic record of Chinese sources are rather vague on this point. Besides investigations are impeded by the fact that the fortunes of the dynastic histories of the Han, Sui; Tang and Sung periods gave many titles of ch'in-pu, but those are ch'in-pu preserved, especially the older ones, are nearly all ransomed, and hard to get at. The bibliographic record.

It is interesting to try to trace the origin of this annotation; and such an investigation might supply a clue for the solution of the important question: to what extent can the existing ch'in-pu be considered to reproduce faithfully a ch'in-pu predated ch'in-pu still preserved appeared, that is to say, starting with the Ming dynasty.
To judge from their titles some at least must have contained an annotation of some kind. The shih shih enumerates 32 books on the ch'in, but none of them has been preserved. The oldest ch'in-pu in existence seems to be the Ch'in-ju-ch'üan-ch'iian, a Yuan-copy of which must have been preserved in the shih shih. The oldest ch'in-pu in the shih shih enumerates 32 books on the ch'in, but none of them has been preserved.
The work is quite informative for ch'in music of the Ch'ing and subsequent dynasties. When the Yung-men is a gate in the old city, which since olden times has been associated with musical tradition. Cf. the story told by Li-ch'ien-chen, in the chapter 7, "Yung-men" (章), about a girl called Li (李), who came to Chi and sang at the Yung-men.

The only scholar who at least tried to collect and compare the materials for the history of ch'in music was Yang T'ung-chi (楊廷智, style: Shih-hun (士贊), died some years ago). He brought together a series of interesting studies in a Ch'ing-hsueh-shih-shu (清學術史), published 1911. He was an ardent collector of old books and manuscripts bearing on the ch'in, the composers and makers. He remarks and analyses the introductory remarks and endeavours to reconstruct some of the older tunes. Unfortunately he did not arrange these descriptive 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-shu (琴史詩), by Ch'iao (趙), preface dated 1919, does not tell us anything further.

The object he succeeded brilliantly, but his work is practically worthless as historical research. About the three men mentioned above he gives only anecdotal information. Although he gives only anecdotal information, with regard to Ch'ou of Yung-lung (淩龍) he records (chapter II) that he succeeded brilliantly, but his work is practically worthless as historical research.

Yang T'ung-chi was a very learned scholar, but he did not arrange these descriptive 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-shu (琴史詩), by Ch'iao (趙), preface dated 1919, does not tell us anything further.
Now Yang Tsung-chi also carefully examined a T'ang manuscript of a ch'in tune of the Liang period, called Yu-an.

The scholar Yang Tsung-chi 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 Ch'en-shih-juang-chao-chu Ch'i-yao Shao-chuang. The text was published in the Yen-chou-juang, issued in Japan in 1880-1884. In order to search for old Chinese books which he thought might be preserved there, he went to Japan in 1880-1884.

Yang Tsung-chi, who made an endeavor to transcribe the music in the common notation. For in this manuscript only a few abbreviated characters are used: every movement is described in full notation. For example: 中指紧按第二弦于第十分处，"The middle finger of the right hand firmly presses the 2nd string on the place indicated by the 10th stud." In the transcription (revised by the ingenious Risso-kâ) seems to me to be probably due to Indian influence. Recent researches have proved the important role played by Indian music in medieval China. \(^{(1)}\) Buddhist monks from India brought hymns and psalms with them; the Sanskrit chants, \(\text{A\text{a\text{v\text{v\text{v\text{v\text{v\text{v}}}}}}}}\) spread with the Buddhist doctrine over the whole Far East. Especially the Amoghasiddhi, "the Doctrine of the Magic Formula", waxed abundantly on Chinese soil. The whole system, this movement would be written

\[\text{中指紧按第二弦于第十分处} \]
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introduced ch'in music into Japan, and, as will be seen below, most Japanese ch'in players were priests. The fact that Buddhist monks, and in particular priests of the CHAN sect (唐, Japanese: Zen), was also a Zen priest who highly praised the ch'in was also very popular with Buddhist priests and recluses. Several famous players were

In connection with this I should like to draw attention to the fact that besides being an instrument of the sacred, however, well proved to be in quite another direction. For the time being I should only like to put it forward as a possibility to be reckoned with when this problem is gone into further.

about this priest, however, I have not been able to find any further details. When more data have been collected, the origin of the hsz'm-/dt canonically resembles the construction of the Sanskrit syllabary. It would lead me too far from my subject to illustrate this resemblance with examples, and moreover the material at my disposal now is too scanty to prove anything. I may be allowed to quote, however, a learned treatise on the ch'in, Kung-szu-ch'iu-kei, written in Japanese and addressed to the Japanese scholar Oehi Sono (織井頼邦, 1666-1738). This book says in the chapter "On the annotation of the ch'in", "The priest Feng Chih-pien of the Sui dynasty used in his ch'in-pan an annotation which resembled Sanskrit letters" (織井頼邦所著《琴壇stuffy, written in Chinese and ascribed to the Japanese scholar Oehi Sono, 1666-1738). This book says in the chapter "On the annotation of the ch'in", "The priest Feng Chih-pien of the Sui dynasty used in his ch'in-pan an annotation which resembled Sanskrit letters" (織井頼邦所著《琴壇stuffy, written in Chinese and ascribed to the Japanese scholar Oehi Sono, 1666-1738). About this priest, however, I have not been able to find any further details. When more data have been collected, the origin of the ch'in music was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabary's writing was meant to express
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 exists a well-known old ch'in tune, given in almost all ch'in-pu, called "Shinrin Pudding," which in nothing but a Nirmayanic dharmic, "I bow my head in this collection of ch'in tunes."

The Sanskrit text, partly in transcription, partly in translation, is added to the music:

Pudding is Chinese for hallucinations and curae the blurs of erroneous senses. The Sanskrit text, partly in transcription, partly in translation, is added to the music:

Hail to the Buddha! Hail to the Law! Hail to the Community! Hail to the Original Master Buddha (akyamuni!) Hail to the Bodhisattva A\'alokite\'vara of Great Mercy, etc. (namo luhdr\'ya namo dharmya namo sakya muni, namo avadhyatmanus\'vara).
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 scripture-reading with the ch’in, for in the lists of ch’in inscriptions the following is found:

"With the strings prominent the Law."

Although the strings predominated, Buddhist chant was still primarily played on the ch’in.
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 "Yong-keum-sa-han" (265-420) of Ssu-ma T'ien (Chavallnes' translation, part III, page 133), the ch'in was introduced into the Korean kingdom of Koryo during the Chin period. The minister Hi-an S-hin (?-240), however, had this instrument changed into the hyen-keum. This appellation proves that although the Chinese ch'in instrument changed into the hyen-keum, the Koreans did take over some part of the ch'in ideology. For in China since the oldest times the dark chief was not adopted, the Koreans did take over some part of the ch'in ideology. For in China, since the oldest times the dark chief was not adopted, the Koreans did take over some part of the ch'in ideology.

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 courtial 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.
be taught, and to whom nourther music must be played to. Vulgar persons, and merchants, "the ch'in-pu of the Ming scholar Yang Shou-ching, referred to above. It is difficult to ascertain, however, whether it was actually used by someone in playing the ch'in. The same applies to ch'in of the T'ang period preserved in the Shoso-in, the Imperial Treasure House at Nara, and in the Horyu-ji, the famous Buddhist temple near Nara. Probably Furukawa Sakunosuke, the father of Japanese music in Japan, was the actual ch'in performer. During the Heian period he was sent to China, and studied there several years the huia and other instruments under Chinese teachers. He married a Chinese girl, who is said to have played the ch'in and the ch'ung. One of the most important of old ch'in-pu, unfortunately of extreme rarity, one copy is preserved in the Naka-bunko (Library of the Cabinet), Tokyo, and one in the old library of the Ch'ing-chiao, Peiping, and one in the old library of the Ch'ing-chiao, Peiping. One of the favorite intsruments of extreme rarity, one copy is preserved in the Naka-bunko.

(1) Cf. Derivation of the Ch'in, page 269, page 279. (2) Cf. Deivation of the Ch'in, page 279. (3) One of the favorite intsruments of extreme rarity, one copy is preserved in the Naka-bunko.
have not been able to ascertain whether, after they came back to Japan, Fujiwara or his wife transmitted the kingakki to Japanese musicians. Shin-etsu, or to call him by his literary name, Toko-Zenji 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 Mito, where he settled down in the Kojoji monastery in 1677. In 1678 Imajo Iiojiro was 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 taken from the description of his life added to this edition, to which all further references also refer.
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So far I have not been able to find any indications that he knew the other great Chinese exile at the court of Moto, the scholar Chin Shin-etsu (筆川心齋), Chinese teacher of Moto Shusui.

Shin-etsu became very proficient in the Chinese language; he composed Chinese verse, and became well read in Chinese literature. Several people who were interested in Chinese music became his pupils, and he taught them how to play the ch'in. He also composed Chinese tunes for two Japanese poems: Haru (春), by Empress Go-Toba (685-707), and Nage (漁), by Yamato no Akahito (8th century). Each kana syllable corresponds to a sign in the ch'in notation (see Toko-zenshu, second part, page 63). The Chinese tunes he taught were carefully collected by his pupils, who also noted down in the Chinese pronunciation of the characters of the text. The first printed text was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters. In 1827 a new edition was published in 1705 by his most famous pupil, Sugito Sankyo (杉田山雲), under the title of Jokui-kyo, in 16 chapters.

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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-pu of the Ming period, such as the famous Kaa-sltrm-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. For the famous Yn-shou-lzhu-sltui, in which the songs of the Sung-chih, the Lu-yang, and the Yn-ming, are set to the ch'in, only a few selections, which in most Ming versions counts at least ten beautiful movements, are included. Shin-etsu only taught very simple music, such as would serve as an easy guide for beginners, and would think that Shin-etsu wrote himself a special hommage to his second fatherland Japan, and he also composed the music. One of his pupils, the scholar I-IOll (also called IIitami YtigCll, see below) was so impressed by this song that he endeavoured to compose two poems of the same nature, using the rhymes of Shin-etsu's original. He added the following remark: "Toke-zent came over the sea from the West. He stayed in the Eastern Capital of our Japan. The Master excelled in making a new tune called Ki-shun, in which he praises our country, praying for its eternal peace. He made a new tune called Ki-shun, in which he praises our country, praying for its eternal peace."
that song, and offered them to him in a letter, for his correction.

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

***Hymn to Japan***

The brilliant sun shines eternally o'er Japan.

The Holy Ruler and the wise statesmen attract people from everywhere.

Their refined sway is benevolent but impressive,

Their products are abundant, and broadly amassed,

Their poetry and its writing will forever grow.

Their rich virtue is vast like the ocean.

The fame of its rites and its music will last forever.

Its poetry and its writing will forever grow.

Its scenery is verduous and luxuriant,

Its waters are dark and vast.

It could be translated as follows:

*Its products are abundant, and broadly amassed,*

*Their refined sway is benevolent but impressive,*

*Their scenery is verduous and luxuriant,*

*Its waters are dark and vast.*

(1) A Japanese idiom; correct Chinese would be 萬.
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 Fù-hsê•.(1)

1. One of the Chinese mythical emperors of high antiquity, who is said to have ruled over a kind of earthly paradise.
To this extent 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.

As 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 his pupil Hitomi Yilgen wrote to him, it appears that he realized his own shortcomings. For from the letters which his pupil Hitomi Yilgen wrote to him, it appears that he realized his own shortcomings. For from the letters which his pupil Hitomi Yilgen wrote to him, it appears that he realized his own shortcomings. For from the letters which his pupil Hitomi Yilgen wrote to him, it appears that he realized his own shortcomings.

A later Japanese ch'in player, Urrrgollli Gyolmdo, following the example set by Shin-etsu, to introduce the ch'ing into Japan, was not an eminent musician, he had the great merit of being the first Chinese musician. Although Shin-etsu was not an eminent musician, he had the great merit of being the first Chinese musician.

In the preface dated 1791, the first page is said: "Composed by Master Gyokudou from Bizen. Corrected by Cha Genki, styled Kin-a, from Sanuki." A later Japanese ch'in player, Urrrgollli Gyolmdo, following the example set by Shin-etsu, to introduce the ch'ing into Japan, was not an eminent musician, he had the great merit of being the first Chinese musician. Although Shin-etsu was not an eminent musician, he had the great merit of being the first Chinese musician.

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manyogana. They are all pure Japanese songs; cite: Aoyagi
Sakura
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. 839/202. The author of the book is not to be confused with Sugiyama Shins?

Further the Koyanagi-gumi-ziork published in 1787. The name of the author is not mentioned, but there is a colophon by a certain Ta (aka?) Shocho. The last original ch'in that appeared seems to have been the Koyanagi-gumi-ziork, published 1806. The author here is not to be confounded with Sugiyama Shins?

Also some general books on Koyanagi were published. In 1746 there appeared the Koyanagi-gumi-ziork. This 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 IIYEN-I-IIM-LIN-CH'IN-P'U, published 1596). Further the Koyanagi-gumi-ziork published 1806.

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 the 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 Chinese ch'in, and he himself also made some. He presented one to the Lord of Mito, with the inscription (I) The Koyanagi-gumi-ziork (see below) gives on page 19 of the second part a note saying that Shin-etsu brought three ch'in with

the inscription Chinese ch'in, and the kotoist also made some.
This instrument was still preserved in the treasury of the Tokugawa's as late as 1834. In that year Fujita If was ordered to compose an essay to be written on the box it was kept up with in order to obtain a real Chinese ch'in, which eventually came into the possession of the author, is minutely described. Where the history of a Chinese ch'in, which eventually came into the possession of the author, is minutely described, this book gives a short essay, entitled "Account of the ch'in of the Jade Hall," which is to be found in the Gyokudo-ko-sho-kun, (see above). After their sound is much inferior to that of Chinese ch'in, a good example of the trouble Japanese ch'in enthusiasts have had in order to obtain a real Chinese ch'in, is to be found in the Gyokudo-ko-sho-kun, (see above). Moreover, their sound is much inferior to that of Chinese ch'in, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined. Moreover, the Japanese ch'in is made of a material that is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (han-kosen) which give the Japanese ch'in the peculiar beauty, and by which the age of a ch'in may be determined.
The history of how Shin-etsu's teaching on the ch'in was handed down is to be found in various sources. A short list of the names of teachers called "Shi-etsu" is given in "Jiho-Fuji," compiled by Ch'ing Ch'en-P'ing (清陳平)作者, Preface dated 1614. This appendix, "Hoshi-Hin-shu," contained in a manuscript containing extracts from the Chinese ch'in-p'u (琴譜) contain some misinformation. The passages I have been able to compare with the sources mentioned above, however, generally prove to be informative. As it seems to be based entirely upon oral tradition, it probably contains some inaccuracies. The master's dictionary arranged according to the sequence of teacher and pupil, together with many other materials, chronologically arranged according to the sequence of teacher and pupil, together with many other materials, was published posthumously. The passages I have been able to compare with the sources mentioned above, however, generally prove to be correct. It forms an appendix to a manuscript containing extracts from the Chinese ch'in-p'u (琴譜) which gives a most extensive list of Japanese ch'in masters chronologically arranged according to the sequence of teacher and pupil, together with many informative details. The essay gives a good idea of how the chiang (changed) developed further in Japan. Selected through many Japanese books of the intellectual century, further several notes of minor importance, an interesting note on an image of Shin-etsu, published several notes on the ch'in tradition in Japan (集, 諸), edition of 1914, 1913, 1912, and 1911, see also in the "Chiho-Fuji," compiled by Ch'ing Ch'en-P'ing (清陳平)作者, Preface dated 1614. Later the scholar Ch'ang Ch'en (張震) collected several notes on the ch'in tradition in Japan (集, 諸), edition of 1940, second part, page 19. As it seems to be based entirely upon oral tradition, it probably contains some inaccuracies. As it seems to be based entirely upon oral tradition, it probably contains some inaccuracies. As it seems to be based entirely upon oral tradition, it probably contains some inaccuracies. As it seems to be based entirely upon oral tradition, it probably contains some inaccuracies.
Chinese literary music and its introduction into Japan

An outline of the tradition of Kingaku (Ryoukan-douben-mukochu)

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Chinese literary music and its introduction into Japan

An outline of the tradition of Kingaku (Ryoukan-douben-mukochu)

* * *
T5k5-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 "Nanching." 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 Mencius. Thus he is the founder of this monastery. Afterwards in Mito and other parts of the country more than forty branch temples were established. He was a physician by profession; being called to the Eastern Capital [Edo], he became a court physician. His style was "Gikai," his literary name "Chia-ko," and also "Kakuzan," a man of the capital. He was a physician by profession; being called to the Eastern Capital [Edo], he became a court physician. His style was "Gikai," his literary name "Chia-ko," and also "Kakuzan," a man of the capital. He was a physician by profession; being called to the Eastern Capital [Edo], he became a court physician. His style was "Gikai," his literary name "Chia-ko," and also "Kakuzan," a man of the capital. He was a physician by profession; being called to the Eastern Capital [Edo], he became a court physician. His style was "Gikai," his literary name "Chia-ko," and also "Kakuzan," a man of the capital. He was a physician by profession; being called to the Eastern Capital [Edo], he became a court physician. His style was "Gikai," his literary name "Chia-ko," and also "Kakuzan," a man of the capital. He died in 1699.
Chinese literary music and its introduction into Japan

He was a man of wide learning and vast knowledge. Afterwards he became an official Confucianist scholar; his writings are very numerous. He had a salary of 8000 koku. He published the Toko-kinpu, and in his family there is preserved the Kyoumonke. He published the Toko-kinpu, and in his family there is preserved the Kyoumonke. He published the Toko-kinpu, and in his family there is preserved the Kyoumonke.
VIII. Onoda Kunimitsu, his style was Fun'ya, his literary name was Toko-zen. His common appellation was Yuzaka. He was a hereditary follower of the Sugiura family. After Kahei had become poor, his sons cared for the family affairs, but was for some reason or other driven out. Tozen, having become poor, died as a dependant in the Sugiura 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 Sochi-in-shaku-tazen-koji.

When he was young, Master Tozen served as a page to Master Kinzan [see VII], (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 Kinzan [see VII] and he is said to have received his ch'in name was Sotchi-in-shuku-zen-roku, when he was young, Master Tozen served as a page to Master Kinzan [see VII].

Washi taught the Kin'gun whole-heartedly. His pupils numbered some tens of hundreds. That the Kin'gun is now spread everywhere is due entirely to the teachings of Master Tozen. It is said that in his high age, when he had much leisure, the master taught the Kin'gun whole-heartedly. The teachings of Master Tozen are in full. His pupils numbered some tens of hundreds. That the Kin'gun is now spread everywhere is due entirely to the teachings of Master Tozen. It is said that in his high age, when he had much leisure, the master taught the Kin'gun whole-heartedly. His pupils numbered some tens of hundreds.
K6da Chikamitsu [pupil of VIII], his usual appellation was Toyokuni. Master K6da loved the study of physics, and excelled especially in mathematics. He studied under K6geji. Several people who received instruction in the calendar from him are now famous. He was an excellent performer on the ch'in and the koto. As the koto, it is said that he learned old tunes of Kyushu from a certain Yajima (called Shimbei). As for the ch'in, he first studied it under T6zen (see VIII), and at present there are preserved in his book in 8 chapters composed by him, containing 48 tunes. Although T6zen had many pupils, Chikamitsu must be called the best. He copied in his own hand several books on the ch'in. At present there are preserved in his family all instruments needed for building ch'in, and for making strings, made after originals given by Shimbei. He was a man of the Tsu clan of Seishin, and is said to be the father of Kingaku tradition in Western Japan.

Nagea Shiketsu [pupil of XII], his name was Toyokuni. He possessed the diploma of physician to the Shogun at the Eastern Capital.

Uragami Gyokudo [pupil of VIII], a man from Bizen.

Sugiura Gengai [pupil of VIII], his style was Sugi, his literary name Baigaku, and his usual appellation Gunji. He was a man of the Tsu clan of Seishin, and is said to be the father of Kingaku tradition in Western Japan. Although T6zen had many pupils, Chikamitsu must be called the best. He copied in his own hand several books on the ch'in. At present there are preserved in his family all instruments needed for building ch'in, and for making strings, made after originals given by Shimbei. He was a man of the Tsu clan of Seishin, and is said to be the father of Kingaku tradition in Western Japan.

Nagata Shikei [pupil of XII], his style was Toyokuni. He was a man of the Tsu clan of Seishin, and is said to be the father of Kingaku tradition in Western Japan.
many discrepancies in the explanations of the finger technique in various Chinese ch'in-pu. Compared with selections from other ch'in-pu, in Kodama's preface he says that he compiled this manuscript because he found discrepancies in the original manuscript by Kodama, which contains extracts from the Ch'in-c1zing by Chang Ta-ming (see above), copied after the original manuscript by Kodama, which contains different Chinese ch'in-pu. I possess a manuscript, "Kodama Shun (this is the way he usually signs himself) also studied differently Chinese ch'in-pu."

But he went on explaining the way in which the ch'in should be played. He still could not play the ch'in any longer himself.

(1) A manuscript written by Junsanismitsu (see below) in the collection of Prof. K. Nakayama adds to the pupils of Onoda, a priest, called Donko, superior of the Shorz'nji at Edo.

(2) The Việt-cn-gadan (II, page 46) says that when old he became blind, and could not play the ch'in any longer himself.

(3) Kodama Shun (this is the way he usually signs himself) also studied differently Chinese ch'in-pu. I possess a manuscript, "Kodama Shun (this is the way he usually signs himself) also studied differently Chinese ch'in-pu."

(4) "Kodama Shun (this is the way he usually signs himself) also studied differently Chinese ch'in-pu."

(5) A manuscript written by Junsanismitsu (see below) in the collection of Prof. K. Nakayama adds to the pupils of Onoda, a priest, called Donko, superior of the Shorz'nji at Edo.
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, all conform to Shin-etsu's teachings. If there are others who twang the strings differently, they are pursuing a wrong way.

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

Our manuscript is silent on one interesting point, namely the tradition of the ch'in-ku, or one-stringed lute. This instrument is also called 'sangakko', and said to have been invented in Japan by an exiled nobleman, about 900 A.D.

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

* * *

(1) Cf. Pigott, 'The music and musical instruments of Japan', London 1909, page 115. I may remark in passing that in this paper useful book the description of the way in which the shugakku-ku is played (p. 119) is entirely wrong, and should be disregarded.

Our manuscript is silent on one interesting point, namely the tradition of the ch'in-ku, or one-stringed lute.
can be no doubt that also the ch'in was introduced into Japan from China. A Chinese ch'in-pu of the Ming period, the Li-hsiang-yiim-yl75, even gives in the 4th chapter several tunes for the one-stringed ch'in. The ch'in seems to have been introduced into Japan, and learned in Kyushu, seems to have been Mingzun A-jaan.

The last Japanese scholar who was a ch'in player, and learned in Kyushu, seems to have been Mingzun A-jaan. Beginning of this century was Mingzun A-jaan's father, the literary name A-jaan. He died in 1891, and was much praised for his cultured taste and broad knowledge. From these manuscripts which bear traces of having been studied carefully, I conclude that he also was a ch'in player. A famous ch'in player of the Meiji era, Ei-chi-fu, a student of the Tsuyama clan, bore the literary name A-jaan. He died in 1891, and was much praised for his cultured taste and broad knowledge. From these manuscripts which bear the seal of the Tsuyama clan, I conclude that he also was a ch'in player.

At the beginning of this century was Mingzun A-jaan's father, the literary name A-jaan. He died in 1891, and was much praised for his cultured taste and broad knowledge. From these manuscripts which bear the seal of the Tsuyama clan, I conclude that he also was a ch'in player. A famous ch'in player of the Meiji era, Ei-chi-fu, bore the literary name A-jaan. He died in 1891, and was much praised for his cultured taste and broad knowledge. From these manuscripts which bear the seal of the Tsuyama clan, I conclude that he also was a ch'in player.

For Kingwa in Japan in 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 Kingwa in Japan in 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.
In my collection, the most interesting manuscript is a small book completed in 1870. Herein he jotted down several ch'in pieces, some of which were taught to him by a certain Inoue Chikuitsu.*

Chikuitsu is mentioned in the Table of Ch'in Masters given in Tsuchi-zenshu, II, page 61. There is said that his teacher was a priest Seisato of the Hidaka sect, who in his turn was taught by Shokushu Kenja (see above). In his manuscript, however, calls‘ Chikuitsu a pupil of Yamamoto Tozui (see above). Two of these are said to have been pupils of Omoda Tezun (see above). According to this source, Shokushu Kenja was taught by Rado Nako, and Nakamura Taku (a man from Owari, literary name Tazō*), with two teachers, a certain Kado Shokut, and Akahara Tero (which, a man from Owari, literary name Tadō Shin). Further this manuscript contains some Chinese common songs, apparently noted down in Nagasaki, and some notes about the Chinese straight flute, sizo.*

After the Sino-Japanese War interest in the ch'in seems to have decreased considerably. Moreover during the Great Earthquake many ch'in in private collections and curio-shops were burnt, and now it is rare to find one. It seems that in Japan after its highday in the late Tokugawa, and the early Meiji periods, kugaku entirely fell in obscurity. Occasionally I have heard about someone who could play the ch'in, but apparently the actual number of performers does not exceed eight or ten people. Nevertheless also has some of his manuscripts, and most of the books about the ch'in, now preserved in the Imperial Library at Ueno came from his collection. Prof. Nakayama Kyushirō also has some of his manuscripts, and most of the books about the ch'in, now preserved in the Imperial Library at Ueno, as well as some copies of rare old Chinese ch'in-pu, treated with much care. Prof. Nakayama
This essay is only an attempt at sketching an outline of kyōgaku, 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 Chōza Mutō is so great an authority: Nagasaki, gateway through which foreign culture entered Japan.

Page 39, regarding the Ch’ien-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. Ch’en-t’ien-ko-shu-k’ao, by Ch’en Teng-yüan, published 1932.

Addenda:

Page 31, regarding the Ch’ien-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. Ch’en-t’ien-ko-shu-k’ao, by Ch’en Teng-yüan, published 1932.

Tokyo, May 20th 1937.
琴学伝授略系

東高禅師

誇興師、心匠、明徳、金華府読都浦陽人也。俗姓蔵氏。崇禎十二年己卯生。相

人見

字魯南竹洞。子孫世其法ヲ傳フ。此家ニ越篤所読ノ琴（素王ニ言銘アリ）及

諸著多シ。琴道我邦ニ前フレハ賢ニ竹洞先生ニヨレリ。

一五七
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注：详情请见附件。