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 ku-čh'in in Chinese shichigen-kin. In Japanese shichigen-kin, the ch'in became an indispensable element of the orchestra at temple ceremonies and palace and court festivities. Especially in the Book of Rites, Li-chi, and the Book of Odes, Shih-ching, the ch'in is constantly referred to as being played in the orchestra at palace and court festivities. As a special instrument of the literary 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 literary class become that the ch'in has been the favorite musical instrument of the literati since ancient times. Confucius is said to have been an able performer on the ch'in, and several ch'in-tunes in the existing repertory are said to have been composed by him (inter alia the tunes I-la, I-ch'ien, etc.).

Next to being a part of the orchestra for those solemn ancient hymns, the ch'in by itself has become an instrument for temple ceremonies. In the Chinese Classics, the ch'in is constantly referred to as being played in the orchestra at palace and court festivities.

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musical instrument. It was a sign of elegant taste to compose some new lines on the excellence of ch'in music.

...
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or to write an essay exalting the qualities of the instrument one possesses: while being unable to play. The famous lines of T'ITo Ts'en (872-927) 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 teaching of Chinese works is very fine, they did and do have a practical effect on real cellists. The cellists' players like T'ai Yen Hsiu (1877-1929) who unfortunately died in the beginning of this year and Chang Shu-chen (and others) who are highly esteemed by the ch'in-school is taught by ex-cellists. Until recent years, consummate ch'in performances were very rare! Fortunately in the last decades ch'in-playing has increased, and for instance in Peking the ch'in-school is taught by ex-cellists. Although the philosophical teaching of Chinese works is very fine, they did and do have a practical effect on real cellists. The cellists' players like T'ai Yen Hsiu (1877-1929) who unfortunately died in the beginning of this year and Chang Shu-chen (and others) who are highly esteemed by the ch'in-school is taught by ex-cellists. Until recent years, consummate ch'in performances were very rare! Fortunately in the last decades ch'in-playing has increased, and for instance in Peking the ch'in-school is taught by ex-cellists.
The body of the ch'in, which functions as a sounding-box, consists of two boards of inlaid wood (Pinnacula). The upper board is slightly concave; the lower is flat, with two apertures for transmitting the sound. Along the upper side of the sounding-box, thirteen studs (建壁 financial), made of mother-of-pearl or some precious metal, are inlaid in the varnish. These studs should be brilliant, so that the performer may distinguish them even when playing during the night. To play the ch'in when a cool breeze is blowing, during a moonlit night, 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'i-lian-ch'i-zu-juan" by K'u-lung Yü, published 1670, and in the "Ch'i-lian-ch'i-zu-juan" by Yü-lung Hsien-chen, published 1766. These chapters are, however, replaced in the second (4) of the introductory chapters of the "T'ien-ten-k'o-ch'in" by T'ien I-p'ing, published 1876. The relevant chapters are, how-
In playing the performer places the ch'in before him on a special low table (ch'ing-ch'ik, ch'ing-cho, ch'ing-ta), with the side where the seven tuning pegs are to his right. The strings are played by touch without pressing them down on the board (shih-shih, 'real sounds'), or merely touching them down on the board (chih-shih, 'false sounds'), or merely leaving them alone on the board (shih-shih, 'real sounds'), or merely leaving them alone (san-shih, 'false sounds').

The thirteen studs serve as guide-posts in placing the fingers of the left hand (see the illustration). The phrases, both of which refer to decorations hung on the walls of a library, the sword and the ch'in, with the sword and the ch'in not fallen astound, and the brilliant studs are lost. That this is the correct translation is also indicated by the exact parallelism of the beautiful introductory poem of the famous Chinese roman de集成 "Chin-fang" (Roman de集成) which has become dull! the precious ch'in has fallen asunder, and the brilliant studs are lost. "This is meant also in the last line of the above introductory poem in the famous Chinese roman de集成 "Chin-fang"

Therefore the performances referred to as ch'in-k'ang, "golden stars", Chinese musical instruments the ch'in is one of the most difficult to play. The finger technique, especially that of the left hand.

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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) 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 of the past, in short, all that belongs to that vast unexplored field of sinology: the ch'in-pu.

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 hs'ien, which also give general directions, as for instance piano, accelerando, etc. Below I quote a simple example:

The first character, written in full, would be: 此指操，meaning: "push the third string outward with the index (L) finger." The second character is: 這指按，meaning: "press the fifth string with the ring finger of the left hand (L)."

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The hand pulls this sixth string inward for tiJ.

The secondary text, written in full, runs:

"The left ring finger goes lightly up and down (pt, vibrato), then glides upwards (J:) till the tenth is reached. Repeat this movement."
now all lost. To judge from their titles some at least must have contained an annotation of some kind. The
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'iu-ch'ien-ch'üan, a Yuan-copy of which must have been preserved in the
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A number of ch'in-pu of the Ming period have survived, but unfortunately they are known in very few copies.

The most important ones are listed by Pan Jung-tung (op. cit. first volume). For interesting items regarding ch'in books
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still in existence during the Shao-hsing period (1115-1162), with annotation by the famous bibliophile Yeh Te-hao,
object he succeeded brilliantly, but his work is practically worthless as historical research. About the three men mentioned above he gives only anecdotal information.

With regard to Chou of Yung-y"l, he records (chapter II) an interview which this ch'in master had with the Prince of Ch""ng-ch""ng (died 279), and which thus approximately fixes his floruit. In chapter IV he gives an equally unsatisfactory account of Ch""ng Chih-l"" (died 639), whom he describes as a Taoist recluse, who died in 639. About Ts'ao p""i-l"", nothing seems to be known.

A modern Ch""n-hs""""i (preface dated 1919) does not tell us anything further.

The only scholar who at least tried to collect and compare the materials for the history of ch'in music was Yang T""ng-ch"" (1864-1925), style: Su'ang-jen (preface dated 1919). He was an ardent collector of old books and manuscripts bearing on the ch'in, he compared and analysed the introductory remarks and endeavours to reconstruct some of the older tunes. Unfortunately he did not arrange those disconnected notes systematically, so that one has to read through the whole work in order to locate what one is looking for. The book is quite informative for ch'in authors of the Ch""n and subsequent dynasties.
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 Chin-shih-tao-sho-yen-chiu-shih. The text was published in the Yen-chiu-shih, then the scholar Yang Tsung-chi published also carefully examined a T'ang manuscript of a ch'in tune of the T'ang period, called...
These magic formulae, Sanskrit: ch'ien-chen, Chinese: ch'ien-yen, must be recited exactly in their original form, lest they lose their magic power. Therefore, on the one hand, a special system for transcribing Sanskrit syllables with Chinese characters was built up, and on the other hand the Sanskrit symbols written in Japanese and ascribed to the construction of the Sanskrit syllabary. It would lead me too far from any subject to illustrate this resemblance with examples, and moreover the material at my disposal now is so scanty to prove anything. I may be allowed to quote, however, a learned reference on the ch'ien, K'ang-yu-yen-shih Tzu-juen hsiao-chin, written in Japanese by learned Indian monks. Now the principle underlying the construction of the Hsiin-ya, or the Han-ya, wasagenta

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 also Zen priests, however, I have not been able to find any further details. When more data have been collected, the origin of the ch'in may, however, well prove to lie in quite another direction. For the time being I should only like to put the forward as a possibility to be reckoned with when this problem is gone into further.

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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 idiom, 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 "Silah, a Buddhist prayer," which is nothing but a Mantrayanic dhrára. Yong Lu in his collection of ch'in tunes, "La-t'-mi-lng" (preface dated 1609), says that this tune was composed by the priest P'w-fu (1677-1716), and that

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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 their readings with the ch'in, for in the lists of
ch'in inscriptions the following is found:

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'With the strings imposing the Law.'
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According to Japanese tradition the study of the ch'in in Japan, in Japanese known as kenshin-zazen, was first introduced
by the Chinese Zen priest Honen-shi (Xuan-chén, Jap. Shin-chân), who arrived in Negashii in 1677.

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by the Chinese Zen priest Honen-shi (Xuan-chén, Jap. Shin-chân), who arrived in Negashii in 1677.
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 "t'ong-keum," or "Dark Crane Ch'in." This application proves that although the Chinese ch'in varies associated with ch'in music. 而 the story of Chinese ch'in and the ch'in master K'ung Yung Shih, in the Shih-ch' I of Ssu-men.

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 given, and the library of the scholar. The minister of the Court during the Kin period (265-420) 1 had this instrument changed into the hyen-keum. The hyen-keum has its own notation, and its music is—al least what I heard recently in Keijo (Seoul) was entirely different from that of the Chinese ch'in.

1 Abbreviation of t'ong-keum: "Dark Crane Ch'in." This appellation proves that although the Chinese ch'in itself was not adopted, the Koreans did take over some part of the ch'in ideology. For in China since the oldest times the dark crane was associated with ch'in music; e.g., the story of Duke P'ing and the ch'in master K'ung Yung Shih, in the Shih-ch' I of Ssu-men.

The minister of the Kingdom of Koryo during the Kin period (265-420) had this instrument changed into the hyen-keum. According to the Yung-keum-son of Yung-keum, the ch'in was introduced into the Koryo Court as a peculiarity. According to the Yung-keum-son of Yung-keum, the ch'in was introduced into the Koryo Court as a peculiar instrument, the so-called "hyen-keum" or "Yellow Crane Ch'in." This instrument is still popular in Korea. It has six strings, of which the three middle ones are supported over section high frets. It is played with a short rattan stick, which is used as a plectrum.
Chinese literary music and its introduction into Japan

(2) C. D. Phillips-Chan, Chinese Music in the Heian Period, page 229

One of the most important of old ch'in-pu manuscripts of extreme rarity. One copy is preserved in the Aikakubunko, the Library of the Cabinet, Tokyo, and one in the old Ming library T'ung-fu-yü. The ch'in-pu of the Ming scholar Yü Hsiu-ch'ing, introduction dated 1573, is one of the ch'in-pu of the Ming scholar and ch'in-teacher Ch'iu-ho-ch'ing, introduction dated 1425, is one of the ch'in-pu of the Ming scholar Ch'iu-ho-ch'ing, introduction dated 1425.

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The Ming prince Ch'iu Hsiu-ch'ing, introduction dated 1425, is one of the ch'in-pu of the Ming scholar Ch'iu Hsiu-ch'ing, introduction dated 1425.
I 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-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 lay name was Chiang Hsü-t'ao, and he was born in 1639. After having become a

priest he entered the 7ung-fu-monastery (銅鑼寺) in Hangchow, when the Manchus invaded China he migrated

to Japan, where he settled down in the 7ung-fu-monastery at Nagasaki, in 1677, in 1678 Imai Hirojiro was sent by the Lord of Mito to invite Shin-etsu to come to East Japan, an invitation which he accepted. His collected works give a good idea of the manifold cultural activities in which he engaged during his

stay at Mito, until his death in 1695.

He took a lively interest in Japanese monastic life as he found it, and besides was in regular intercourse with certain well-known Japanese scholars of the time, such as Asaka Kaku

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

Hymn to Japan

Its waters are dark and vast,
Its scenery is verduous and luxuriant,
Its people is peaceful and virtuous.
Its products are abundant, and broadly amassed,
Its poetry and its writings will forever grow.

The fame of its ideas and its music will last forever,
The rich virtue is vast like the ocean,
The refined sway is benevolent but impressive,
The Holy King and the wise statesmen attract people from everywhere.

The brilliant sun shines eternally over Japan.

(1) A Japanese idiom; correct Chinese would be 其产品是丰富和广袤的.

Chinese literary music and its introduction into Japan
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)

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

(1) One of the Chinese mythical emperors of high antiquity, who is said to have ruled over a kind of earthly paradise.
Chinese literary music and its introduction into Japan.

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. Since he was the 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 the real great Chinese ch'in-pu made in Japan later also found their way to the works of the really great centenary. And many manuscript copies of famous Chinese ch'in-pu have collected several of them dating from the end of the 18th century, which show that other Japanese ch'in amateurs later 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 bringing the first Chinese music into Japan. Although Shin-etsu was not an eminent musician, he had the great merit of being the first to introduce Chinese ch'in music into Japan. In this book are given fifteen tunes, with the text of the songs written in Chinese literary music and its introduction into Japan. In this book are given fifteen tunes, with the text of the songs written in Chinese literary music and its introduction into Japan.

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.
manyogana. They are all pure Japanese songs; cite: Aoyagi, Sakurazato, Izumi, 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 kagaku were published. In 1746 there appeared the Kagen-kai-ji, which is not to be confused with Suisinga Shisouden, whose literary name was originally a Korean; his Japanese name was Kapano.

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-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings.

When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings. When Shin-eisen came to Japan he brought with him some Chinese ch'in, especially to the varnish and the strings.
This instrument was still preserved in the treasury of the Tokugawa's as late as 1834. In that year Fujita Jiyo was ordered to compose an essay to be written on the box it was kept in. This essay, which contains several interesting data concerning ch'in music in Japan, is called Gushzm-kllzk£ (see above). After putting in order to obtain a real Chinese ch'in, it is to be found in the Gokudō-ko-k'ou-k'ou (see above). Moreover, 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 Gokudō-ko-k'ou-k'ou (see above). This is not affected by the Japanese climate, but on the other hand it does not develop those tiny cracks (tum-z-wen) which give the Japanese ch'in its peculiar beauty, and by which the age of a ch'in may be determined. Moreover, since the Japanese ch'in is made of ordinary Japanese lacquer, instead of the coat of ash and varnish of the Chinese ch'in, the Japanese ch'in also loses its pupils how the ch'in could be made, while the same material was used in the Japanese ch'in. Ch'in Shun-shui, the other exile at the court of Mito, also brought some Chinese ch'in with him. Some of them have been preserved to this day, and are now in the collection of the Imperial Household Museum (Tei-shitsu-hakubutsukan) at Ueno, Tokyo.

Ch'in Shun-shui also taught his pupils how to make a Chinese ch'in, using as material the same material as the Japanese ko£, which gives the Japanese ch'in its peculiar beauty. In that year Fujita Jiyo was ordered to compose an essay to be written on the box it was kept in. This instrument was still preserved in the treasury of the Tokugawa's as late as 1834.
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 "Yukihara "Shōtoku-Kyō" is given in "Jōbutsu-kōshū," page 61.

Later the scholar Arakawa Shūkō collected several notes on the ch'in tradition in Japan (c.f. his "Yoroi-rosho," page 63). This essay gives a good idea of how the ch'in developed further in Japan. The history of how Shin-etsu's teaching on the ch'in was handed down is to be found in various sources.
Chinese literary music and its introduction into Japan

An outline of the tradition of Kingaku (Ninkan-den-kanbouko).

Having become a priest, he continued the teachings of the Zen master Wun-ming of Shou-ch'ang in Hupeh Province. The name Jushozan [i.e. Shou-ch'ang] of the monastery of the Soto sect, in which he derived his heritage, apparently he is the same person as Xan of his list: Shinnan Wanguo, although kan is written in a slightly different way. Unfortunately I could find no details about him.
Tóko-zenji is the real founder of the Soto sect in our country. (1) 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. (2) In 1680 he came to the capital [Kyōto]. (2) 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 Daizūsan, near the castle of Mito. Moving to Kawada he there built a monastery, which he called, after his old abode [in China], the Gokokuji. (3) 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 Yūgeng [pupil of I]. His style was Kyōkai, his literary name Chi-mia, and also Yōji, 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 Empress. After wards in Edo and other parts of the country he settled down, and various pupils in ch'in music were instructed. In Edo he went to live in the Tendoku monastery on Daizūsan, which he built in front of the castle of Mito, which had been his old abode in China. In 1680 he came to the capital [Kyōto]. The next year at the invitation of the feudal lord Masanobu he settled down in the Tendoku monastery on Daizūsan, near the castle of Mito. Having left Nagasaki 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 Edo, brought by P'eng Kung-yin, the captain of the ship Tu Kung-yin. (2) Probably the name was Tu (or Peng) Kung-yin, meaning "Mr. P'eng." 

The writer is here carried away by his enthusiasm for Tóko-zenji. The Soto sect was founded in Japan much earlier.

(1) The name of the captain is given as Tu Yung-yin (1600-1682), also called Shang-yi-daishi (Shang Yung-yin, 1600-1682).

(2) A detailed memoir, or biographical account arranged according to the years, is given in Tóko-zenji II, page 72 sq.

(3) The name of the captain is given as Tu Kung-yin, probably the name was Tu (or P'eng) Yung-yin, meaning "Mr. P'eng."
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 to compose together with Hayashi Shunsen the Zoku-hallcho-tsugm. 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 kigakku was transmitted from father to son during many generations. In this family a ch'in presented by To-zenji (inscribed with the two characters 〜:E So-a) is preserved, as well as many writings of the Master. The Japanese tradition of the kigakku did thus in truth begin with Master ChikutO.

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

V. Katei [pupil of II], from Edó, Yotsuya, Shichiken-machi, a merchant. He is said to have

V. Koshyu Shichibei [pupil of II], from Edó, Yotsuya, Shichiken-machi, a merchant. He is said to have

VI. A certain Komazawa [pupil of II] from Susaka, in Shinshiu. He was commonly known as Shoka OI.

VII. Sugiyura Seishoku [pupil of I], his style was Ken, his literary name Yuzen. He was commonly known as Kenzan.

VIII. Segura Seishoku [pupil of I], his style was Ken, his literary name Yuzen. He was commonly known as Kenzan. This name of Shoka Dainin, etc., see Daininin-jiten (Tokyo 1936) page 2136. He was a famous Confucianist scholar, who published numerous works on the Chinese classics and Japanese history. He died in 1690. His salary was one thousand koku. He published the Toko-kinfu, and in his family there is preserved an Yuranc. He had a salary of 8000 koku. He was a son of Hironao, and in his family there is preserved

IX. Komazawa [pupil of II], from Susaka, in Shinshiu. He was commonly known as Yuzen.

X. Hironao [pupil of II], style Koman. He was a son of Hironao ChikutO, and in this family the kigakku was transmitted from father to son during many generations. In this family a ch'in is preserved by Takezenci. He was a famous Confucianist scholar; his writings are very numerous. He was ordered to compose together with Hayashi Shunsen the Zokun-homou-jissen. His salary was one thousand koku. He was a man of wide learning and vast knowledge. Afterwards he became an official physician of the Shogun. He was a man of wide learning and vast knowledge.
was too young when Shin-eisen taught the Kung-han at Nikko.

(1) From Xanpyan (op. cit. page 99) the showell that it is hardly likely that he could have studied under Shin-eisen as he is due entirely to the teachings of Master Tozen. It is said that in his high age, when he had much leisure, the ch’in which Toko-zenji used to play. (1)

VIII. Onoda Kunimitsu [pupil of VII], his style was 7b211, his literary name was j6uzic. (2)

His common appellation was kohhei. He was a hereditary follower of the Sugiura family. After Kahei had grown old, one of his sons carried on the family affairs, but for some reason or other driven out. Tozen, having become poor, died as a dependant in the Suegusa family, on the 14th day of the eleventh month of the year 1763, at the age of eighty. He was buried in the Joganji, 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 [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-eisen, and later under Kanzan [see VII] and he is said to have received his tradition in full. His pupils numbered some tens of hundreds. That the Kung-han 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 ch’in which Toko-zenji used to play.

(1) See also Dainilzoll-6U/7U7, page 155.
(2) Cf. also Dainilzo Jiten, page 522.
(3) Prof. Makayama (op. cit. page 29) has shown that it is hardly likely that he could have studied under Shin-eisen, as he was too young when Shin-eisen taught the Kung-han at Nikko.
K6da Chikamitsu [pupil of VIII], his usual appellation was T011l0JIOSURe.(1)

Master K6da loved the study of physics, and excelled especially in mathematics. He studied mathematics under JVakaJle GeJlk/.;2l

Several people who received instruction in the calendar from him are now famous. He was an excellent performer on the c/in and the kola.

As for the kO/r, it is said that he learned old tunes of Kyshil from a certain [{Ishz', called Shimbei). As for the c11'in, he first studied it under Tozen [see VIII], and at present there is available a ch'in book in 8 chapters composed by him, containing 48 tunes. Although Tozen 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 Shin-etsu.

X. Taki Eijuin [pupil of VIII], his name was T0!?, his style was A71geJl.. He possessed the diploma of physician to the Shogun at the Eastern Capital.

XI. Uragami Gyokudo [pupil of VIII], a man from Bizen.(3)

XII. Sugiura Gengai [pupil of VIII], his style was S/;~I'O, his literary name Baigaku, and his usual appellation Gunji. He was a man of the Tsu clan of Seishil, and is said to be the father of Japanese tradition in Western Japan.

XIII. Nagata Shikei [pupil of XII], this style was Tokll, a man from Tsu.

(1) The Dai1ll7zon-jitcn on page G45 gives his name as TOlllolloslu'n k;;~~jlli, and as his literary name Shizen ¥~.

(2) JVal.:ane I£al.:uzan see D({iJlil10Jl:iilll!l!d~j7'tcll page 188), a famous mathematician who died in 1733.

(3) He composed several Japanese ch'in tunes, collected in the Gyoklldo-N71fll, see above.
Shitara Junjo [pupil of VIII], his usual appellation was TadaellloJl, a man from Edo.

Ranshitsu [pupil of XIV], superior of the Shinryuji in Asakusa. (2)

Shukutani Mokuho [pupil of IX], style ShIll, literary name Iiz7ldi. First he was called Iioaallla Il';/aro. He was a man of wide learning and vast knowledge, who became very famous. He taught kziIgalm to very many people.

It is said that in his youth he waited upon Mastel 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 kziIgoku, and who continued his teachings.

Shinnomono Chikuho (name ReJl, style Shinho; 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.

The Ittete-gadan (II, page 46) says that when old he became blind, and could not play the ch'in any longer himself, but he went on explaining the way in which the ch'in should be played, and people, who studied it, could understand from the explanation of his pupils.

Shinnomono Chikuho (name ReJl, style Shinho; 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.

Kodama Shm (this is the way he usually signs himself) also studied Chinese ch'in-pli. I possess a manuscript, copied after the original manuscript by Kodama, which contains extracts from the Ch'in-c1zing by Chang Ta-mz'1lg (see above), copied after the original manuscript by Kodama, which contains extracts from the Ch'in-c1zing by Chang Ta-mz'1lg (see above), and was instructed by him. Master Kodama to very many people. It is said that in his youth he waited upon Master Kodama [see IX], and was instructed by him. Master Kodama to very many people. It is said that in his youth he waited upon Master Kodama [see IX], and was instructed by him. Master Kodama.

Many discrepancies in the explanations of the finger technique in various Chinese ch'in-pli were found when he compared with selections from other ch'in-pli. In Kodama's preface he says that he compiled this manuscript because he found many discrepancies in the explanations of the finger technique in various Chinese ch'in-pli. In Kodama's preface he says that he compiled this manuscript because he found many discrepancies in the explanations of the finger technique in various Chinese ch'in-pli.
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 kaga-gaku conforms to Shin-etsu's teachings. If there are others who twang the strings differently, they are pursuing a wrong way.

Our manuscript is silent on one interesting point, namely the tradition of the zheng-ch'in, or one-stringed lute in Japan. This instrument is also called Shingaku, 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 is a quite useful book the description of the way in which the zhing-ch'in is played (page 119) is entirely wrong, and should be disregarded.

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

Chinese literary music and its introduction into Japan

XI.

Autumn 1813, a day in the beginning of August, written by the Old Man of Leisure, of 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 kaga-gaku conforms to Shin-etsu's teachings. If there are others who twang the strings differently, they are pursuing a wrong way.
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-hsüeh-yi, even gives in the 4th chapter several tunes for the one-stringed ch'in. The ch'in seems to have been introduced into Japan from China, and learned in Japan seems to have been 

The last Japanese scholar who was a ch'in player, and learned in Japan seems to have been Koiso Aoyama, beginning of this century. My materials are but scanty.

I have obtained several manuscripts about the ch'in which all bear the seal of the Tsuyama clan, head of the clan of Naritaya, literary name Atsukiyat. 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 latter times of Japan, who was a ch'in player, and whose manuscripts about the ch'in, which all bear the seal of the Tsuyama clan, has been studied carefully, was written in 1848. 

For Kingaku in Japan in the period following that in which the manuscript untranslated 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 Kingaku in Japan in the period following that in which the manuscript untranslated above was written. 

(1) Cf. Džișimai, page 278.
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 very small. It seems that in Japan after its high-water in the late Tokugawa, and the early Meiji periods, ch’in-kyōshō entirely fell into disuse. 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.

The most interesting of his manuscripts which I have in my collection is a small book, which he completed

in 1870. Herein he jotted down several ch’in tunes which were taught to him by a certain Inoue Chikuitsu. Chikuitsu is mentioned in the table of ch’in masters given in "Ch’in-zenshu," II, page 61. According to this source, he was taught by Setsudo, a priest of the Ikkō sect, and Nakamura Teiko, a man from Owari, literary name Ōtō. Two teachers, a certain Rado and Nakamura Teiko, were taught by

Chikuitsu, a pupil of Kanamoro Myōshin (see above), who in his turn was taught by Shunko-mi Yake (see above). In my manuscript, however, calls

Chikuitsu a pupil of Kanamoro Myōshin. I have also noted down in Nagasaki, and some notes about the Chinese straight flute, sizo

written a pupil of Kanamoro Myōshin, and Nakamura Teiko (中村長雄), a man from Owari, literary name Ōtō (大庭). Chikuitsu is mentioned in the table of ch’in masters given in "Ch’in-zenshu," II, page 61. He is said that his

library at Ueno came from his collection. Kyōshō also has some of his manuscripts, and most of the books about the ch’in now preserved in the Imperial
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 Ch'6z5 Mut5 is so great an authority: Nagasaki, gateway through which foreign culture entered Japan.

Tokyo, May 20th 1937.

Addenda:

Page 39, regarding 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. J. Chen-Fung-shu-ko, published 1932.

Page 31, regarding the T'ien-li-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. J. Chen-Fung-shu-ko, published 1932.

This essay is only an attempt at sketching an outline of *kaz'ngaku*, and its tradition in Japan.
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