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“世界的记忆”

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**Guqin, the Incredible Instrument
of Silk and Wood (1950~1970)**



One



人民音乐电子音像出版社



中国艺术研究院图书馆馆藏音响档案珍稀

熙桐神品

— 古琴

(1950~1970)

艺术顾问：王文章

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CD A

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| 1. 平沙落雁 | 桂伯铸
所据琴谱：《琴学丛书》 | 7'56" | ISRC CN-M26-17-01821 |
| 2. 水仙操 | 桂伯铸
所据琴谱：《自远堂琴谱》 | 11'15" | ISRC CN-M26-17-01820 |
| 3. 梧叶舞秋风 | 马祝眉
所据琴谱：《友石山房琴谱》 | 3'44" | ISRC CN-M26-17-01732 |
| 4. 双鹤听泉 | 马祝眉
所据琴谱：《春晖堂琴谱》 | 2'18" | ISRC CN-M26-17-01797 |
| 5. 凤鸣朝阳 | 马祝眉
所据琴谱：《春晖堂琴谱》 | 4'03" | ISRC CN-M26-17-01796 |
| 6. 渔樵问答 | 马祝眉
所据琴谱：《友石山房琴谱》 | 4'55" | ISRC CN-M26-17-01816 |
| 7. 客窗夜话 | 马祝眉
所据琴谱：《友石山房琴谱》 | 5'07" | ISRC CN-M26-17-01837 |
| 8. 平沙落雁 | 吴兰荪
所据琴谱：《滇南黄氏抄本》 | 4'32" | ISRC CN-M26-17-01714 |
| 9. 阳春 | 吴兰荪
所据琴谱：《大还阁琴谱》 | 8'06" | ISRC CN-M26-17-01698 |
| 10. 昭君怨（又《秋塞吟》） | 招鉴芬
所据琴谱：《百瓶斋琴谱》 | 5'36" | ISRC CN-M26-17-01704 |
| 11. 阳关三叠 | 招鉴芬
所据琴谱：《琴学入门》 | 2'46" | ISRC CN-M26-17-01682 |
| 12. 忆故人 | 招鉴芬
所据琴谱：《理琴轩琴谱》 | 4'16" | ISRC CN-M26-17-01840 |

CD B

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|----------|----------------------|--------|----------------------|
| 1. 山居吟 | 郭同甫
所据琴谱：《五知斋琴谱》 | 5'46" | ISRC CN-M26-17-01898 |
| 2. 平沙落雁 | 黄渔仙
所据琴谱：周振英传谱 | 4'48" | ISRC CN-M26-17-01746 |
| 3. 醉渔唱晚 | 黄渔仙
所据琴谱：周振英传谱 | 7'13" | ISRC CN-M26-17-01875 |
| 4. 长安一片月 | 夏莲居
所据琴谱：樊君抄本 | 7'24" | ISRC CN-M26-17-01907 |
| 5. 秋江夜泊 | 夏莲居 | 2'21" | ISRC CN-M26-17-01906 |
| 6. 思贤操 | 夏一峰
所据琴谱：《今虞琴刊》 | 4'41" | ISRC CN-M26-17-01693 |
| 7. 静观吟 | 夏一峰
所据琴谱：《琴学入门》 | 3'12" | ISRC CN-M26-17-01695 |
| 8. 大学之道 | 夏一峰
所据琴谱：淮安杨子鏞传抄本 | 2'47" | ISRC CN-M26-17-01697 |
| 9. 良宵引 | 夏一峰
所据琴谱：《五知斋琴谱》 | 3'08" | ISRC CN-M26-17-01909 |
| 10. 渔歌 | 夏一峰
所据琴谱：《五知斋琴谱》 | 13'31" | ISRC CN-M26-17-01885 |
| 11. 风雷引 | 夏一峰
所据琴谱：《梅庵琴谱》 | 4'02" | ISRC CN-M26-17-01884 |



CD C

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|---------|---------------------|--------|----------------------|
| 1. 岳阳三醉 | 龙琴舫
所据琴谱：《天闻阁琴谱》 | 13'06" | ISRC CN-M26-17-01776 |
| 2. 汉宫秋月 | 龙琴舫 | 18'39" | ISRC CN-M26-17-01785 |
| 3. 墨子悲丝 | 龙琴舫 | 13'35" | ISRC CN-M26-17-01784 |
| 4. 沧海龙吟 | 龙琴舫 | 10'38" | ISRC CN-M26-17-01775 |
| 5. 阳春 | 龙琴舫 | 13'24" | ISRC CN-M26-17-01783 |

序

在一出中国人家喻户晓的京剧《空城计》中，苦于无兵防守的诸葛亮面对攻城的15万敌军，故意大开城门，自己端坐城楼之上，气定神闲地弹着一件乐器。他边弹边唱道：“我这里只有琴童人两个，我是一无有埋伏二无有兵……”。在诸葛亮飘逸潇洒的琴歌声中，敌军统帅司马懿唯恐中了埋伏，下令撤军。这段脍炙人口的精彩唱段，是京剧最著名的“老生”



唱段之一。这个故事被后世的军事学家奉为人类历史上最成功的冒险，而诸葛亮所弹的这件吓退了 15 万敌军的乐器，叫作古琴。

古琴，原来只叫“琴”。中国古代名物的习惯，是一字一音一意，琴与瑟、箏、钟、磬、笙、鼓等单名的乐器，都是中原固有的乐器，而琵琶、箏篪等乐器，则大抵是张骞凿空之后通过丝绸之路传入中原并逐步中国化的。因为“琴”在中国文化中无出其右的重要性，在汉语里，琴字逐渐成为所有乐器的统称，为了有所区别，才在“琴”字前加了一个“古”字，是名古琴。古琴是中国文人的乐器，因此，它也像中国文人一样，还有一些雅号，比如瑶琴、玉琴，等等。也有一种更直接的称呼：七弦琴。

在中国乃至世界上，人们发明和使用着许许多多的乐器，所有的乐器都各具特色，其中有许多乐器有着丰富的表现力和文化积累。但是，像古琴这样负载着如此众多文化内涵的乐器却绝无仅有。因为古琴不但有着 3000 多年悠久的历史，留下了 3000 多首古老乐曲，拥有世界上独一无二的、从公元 7 世纪一直使用到现在的乐谱系统，曾经涌现过许许多多著名



的琴家。最重要的是古琴自诞生之日起，就与中国的传统文人与传统文化联系在了一起，在中国文人的“四艺”——琴、棋、书、画中居首。自魏晋之时，就有“左琴右书”之说，成为文人必修的功课。而且，因为孔子“无故不撤琴瑟”，以琴歌“教化人生”，所以被称为“圣人之器”，在中国传统文化中享有崇高的地位。

但是，随着中国传统社会在近代的衰落，中国传统文化也一步步走向衰落。中国百年来的社会巨变与西方文化的强势进入，使古琴艺术与其他所有中国传统文化一样，遭到前所未有的冲击。古琴艺术，这个中国文人的代表性艺术，更因为“文人”这个阶层迅速被“知识分子”阶层所取代而失去了生存的空间。在某种程度上说，在今天我们所称为非物质文化遗产的所有艺术品类中，古琴艺术的“濒危性”首屈一指。1956年，民族音乐研究所（即今天的中国艺术研究院音乐研究所）和中国音乐家协会派遣古琴家查阜西、许健、王迪负责进行了一次空前规模的古琴普查（请参阅本册中的《1956年古琴采访工作报告》），以今天的眼光来看，普查的结果令人百感交集，亦喜亦忧。喜的是这门曾经无比辉煌的古老艺术经过百年雨打风吹之后，依然一息尚存，根脉犹在；忧的是在一个时有六亿人口的堂堂大国，能找得到的“琴家”居然不足百人！

应该怎么评价当年这次普查的意义和价值呢？应该怎么评价当年录制并留存到今天的这近三百首琴曲和这些演奏者的资料呢？可以毫不夸张地说，假如留存在人类记忆中的那场史前大洪水真的发生过的话，那么，它就是“挪亚方舟”中保存的生命种子，它就是那个在许多民族口头传说中最终延续了人类与人类文明的“葫芦”里的“葫芦籽”！

中国的民间智慧中有这样的一句话：三十年河东三十年河西。谁都没有想到，古琴艺术从衰到盛的时间仅仅用了不到十年！2003年，中国古琴艺术入选联合国教科文组织“人类非物质文化遗产代表作”，成为全人类共同的骄傲与遗产。这样的一个喜讯传入中国，正值这个在近代受尽了列强欺辱，而经改革开放二十年努力奋斗之后经济建设取得了举世瞩目的伟大成就，民众开始回眸历史、寻找文化自信的基点，重新燃起复兴传统文化热潮的时候。于是，首先在大城市和经济发达地区的青年知识分子和大学生中间，悄悄兴起了一股“古琴热”，接着，这股“热”以超出所有人预料的速度向全国、向社会各个阶层蔓延。不到十年的时间，古琴，这个在当代社会生活中曾经几近绝迹的乐器及其他所负载着的一切，不但成为中国传统文化的象征，成为“高雅”一词的最佳解释，而且，迅速成了“时尚”的代名词，城市里迅速扩大的“中产阶级”和“首先富起来”的人们，尤其是有钱、有闲、有文化、有精神追求的中青年女性们，成了“古琴热”的主力。而一些极具商人气质的各色人等，也瞅准这个机会把自己装扮成“古琴大师”，开办琴馆、广收徒众，有人甚至出版了《七天学会古琴》的“畅销书”，把自古被文人视为“圣人之器”的古琴“拉下神坛”。几年前，在北京居然开始流行一个“北京新四大俗”的说法，把“听昆曲、学古琴、喝普洱、练瑜伽”讽刺为“雅中之俗”，令人又是一个喜忧参半。喜的是我们的传统文化从被遗忘、被抛弃、被边缘化，到被崇敬、被追求、被普及；忧的是鱼龙混杂、泥沙俱下，传统文化在迅速走向大众的同时，被庸俗化、浅薄化、商业化、泡沫化。

去除传统文化热中间“发烧”的部分，唯一的方法是正本清源，让民众知道传统文化的

真谛和精髓是什么。具体到古琴的学习，我们希望有志于学习古琴的朋友，尤其是青年朋友，首先要对传统文化有一种敬畏之心，对传承了我们古老文化的传承者有一种感恩之心，然后，再静下心来，听一听前辈是怎么谈古琴、怎么弹古琴的。我们今天出版这套珍稀的、原汁原味的、由先辈古琴家演奏和录音的古琴音响，就是为了给今天的习琴者一个参考、一个榜样、一条进入古琴灵魂的通道。必须指出，其中一部分录音存在着由于当年设备的简陋和琴人多年荒疏所造成的瑕疵，但是，被打磨了的历史不是真实的历史。我相信今天的年轻人有能力、有眼光，也有胸怀面对这些在音响中依然呼吸着的生命，直接面对他们，感受他们的心跳和体温。因为，在这些音响中流淌着的，不仅仅是琴音，而是我们血脉的源头。

田 青

2017年9月20日

中国艺术研究院简介

中国艺术研究院是我国唯一一所集艺术科研、艺术教育和艺术创作为一体的国家级综合性学术机构。

中国艺术研究院是在中华人民共和国成立初期成立的中国戏曲研究院、中国音乐研究所、中国美术研究所的基础上发展起来的，1980年10月经国务院批准定名。它的建立和发展得到了党和国家领导人的关怀和支持。1951年，毛泽东同志为其前身中国戏曲研究院成立题词“百花齐放，推陈出新”并题写院名，周恩来、彭真、陆定一和郭沫若等党和国家领导人都

中国艺术研究院外景



曾为中国艺术研究院题词。

在历任院领导中，贺敬之、王蒙曾以文化部部长兼中国艺术研究院院长；李希凡、曲润海、冯牧、张庚、王朝闻、郭汉城、冯其庸、陆梅林、马彦祥、胡风、杨荫浏、葛一虹、周汝昌等学者或艺术家都曾担任院领导或顾问。文化部原副部长、中国艺术研究院院长、中国非物质文化遗产保护中心主任王文章任名誉院长。现任院长、中国非物质文化遗产保护中心主任为连辑。

进入新的历史时期以来，中国艺术研究院走上了全面建设与发展的新阶段，具备了与国家艺术科学最高研究机构相适应的人才储备、基本建制、学科设置以及相应的规模，并逐渐形成了艺术科研、艺术教育、艺术创作、非遗保护、国家文化智库五位一体的发展格局，确立了全国一流、世界知名的发展目标。

中国艺术研究院在我国的艺术科学研究领域取得了令人瞩目的成就，承担和完成的国家级、部级重点科研项目多达 300 余项，专家学者编撰了一大批史论著作，为我国的艺术学科建设做出了突出贡献。

中国艺术研究院是 1978 年以来中国首批恢复招收艺术学研究生的机构，是国务院首批公布的博士、硕士学位授予单位，是国务院学位委员会首批评审批准的中国第一个艺术学一级学科授予单位，是国家人事部批准建立的中国第一个艺术学博士后科研流动站的单位。中国艺术研究院拥有全国唯一独立设置的艺术学科研究生院，设有艺术学、音乐学、美术学等 8 个博士点和 9 个硕士点及艺术学博士后科研流动站，并且面向中国港澳台地区招收博士、

硕士研究生以及招收外国留学生。

在艺术研究领域不断深入拓展的同时，中国艺术研究院十分注重加强创作队伍的建设及相关机构的设置，成立了多个专业艺术创作机构，汇集了一批全国艺术创作专业的一流人才，其中很多文学艺术家在世界舞台享有盛誉。

面向世界的文化交流，也是中国艺术研究院积极开展的一项工作。特别是近十年来，中国艺术研究院对外文化交流更加频繁。通过举办研讨、展览、演出、考察及互访，中国艺术研究院已先后同多个国家建立学术联系与交流，遍及全球五大洲。同时形成了中国艺术研究院自己的品牌论坛和文化对话活动。

在党和国家领导人，以及文化部领导的支持下，中国艺术研究院创立了“中华艺文奖”等多个文化艺术界的重要学术奖项，为推动我国文化事业的发展做出了突出贡献。其中，“中华艺文奖”是由政府主导、企业支持的，中国艺术研究院设置的国家级学术机构主办的面向国际的文化艺术奖；“中华非物质文化遗产传承人薪传奖”，旨在表彰中华非物质文化遗产传承做出杰出贡献的各级非物质文化遗产代表性传承人；“中国青年艺术家提名奖”包含国画、雕塑、书法、篆刻、油画、当代艺术等6个艺术门类。提名奖奖励遵循中华文化主流价值取向，积极从事艺术创作实践，具有扎实艺术基本功和执着纯粹艺术追求的青年艺术家。

中国艺术研究院图书馆简介

中国艺术研究院图书馆原称资料馆，2002年12月由恭王府迁入现址时，合并分散几处的戏曲、音乐、美术等研究所、资料室，组建扩充而成。图书馆馆藏丰富，品类繁多，古今中外，集精撷萃，集艺术图书馆、艺术博物馆、艺术档案馆和艺术资料研究的功能于一身，是我国重要的艺术资料信息中心。

截至目前，图书馆馆藏图书百万余册，其中古籍16万余册，大多为戏曲、音乐、美术

中国艺术研究院图书馆外景



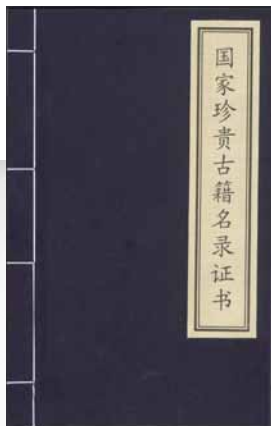


“全国古籍重点保护单位”铜牌

等艺术类善本古籍，不乏孤本或罕见的珍贵版本。戏曲类善本有：明刊本《临川四梦》；清代南府、升平署剧本；清代升平署扮相谱，以及清代百本张、聚卷堂、别楚堂等著名书铺的手抄曲本等。音乐类善本涉及律学、琴学、乐谱等方面内容。其中，明刻本《律吕解注》《律吕志解》《风宣玄品》《弦索备考》《太音希声》《藏春坞琴谱》等，都是音乐类古籍中难得的珍品。这些珍贵历史文献具有极高的学术价值、艺术价值和文物价值。2008年，我馆被国家古籍保护中心授予“全国古籍重点保护单位”称号。2008至2016年间，我馆先后有15部馆藏珍贵古籍入选第一批至第五批《国家珍贵古籍名录证书》。此外，还有一批极具学术价值的非正式出版物资料，如民间采集的原始资料记录、田野调查报告、传抄民间乐谱等。

馆藏非书资料是馆藏特色，包括音响音像档案、艺术实物、艺术图片、名家手稿等。

馆藏音像档案总计12万余件，载体介质包括蜡筒、钢丝录音带、胶木唱片、开盘录音带、盒式录音带、DAT录音带、各式录像带和光盘等，其中近半数均为早期模拟信号记录的各种载体，内容涵盖戏曲、音乐、曲艺、话剧等诸多艺术门类。馆藏珍贵老唱片7万余张，绝大多数为78转老唱片，其中，所藏年代最早的京剧老黄龙唱片灌制于19世纪末20世纪初，谭鑫培七张半钻针唱片、余叔岩十八张半等均属馆藏唱片中的珍品。早期录制于钢丝带的梅兰芳演唱



国家珍贵古籍名录证书（封面）



老黄龙唱片 约1896年

的《西施》，已成为海内孤本。馆藏大量戏曲地方戏珍贵影像资料，多为 20 世纪七八十年代由我院专家抢救性采录所得，其中许多演员已故去，有些剧团、剧种已不复存在，因此，这批音像资料已成绝版。经过进一步的收集、采录，目前已建成《中国戏曲剧种音像资料库》，涵盖全国 281 个戏曲剧种。1997 年，馆藏 7000 小时中国传统音乐音响档案入选联合国教科文组织（UNESCO）首批“世界的记忆”（Memory of the World），并列入《世界记忆名录》，这是世界上第一个以音响载体类型被列入该档案的项目。2003 年，《民间音乐家阿炳六首乐曲原始录音》《冼星海〈黄河大合唱〉手稿》入选第二批国家档案局中央档案馆《中国档案文献遗产名录》。



“世界的记忆”证书



[清] 升平署戏衣

馆藏艺术实物类型多、数量大，其中不乏旷世遗珍。书画藏品约 3300 幅，主要有吕纪、袁江、郑板桥、吴昌硕、齐白石、黄宾虹、陈师曾、徐悲鸿、张大千、傅抱石等艺术大师的真迹。藏碑帖、印谱、拓片、宣传画、版画、年画等约 27,000 多件，瓷器、雕像、文玩、少数民族服饰等 1300 多件。馆藏戏曲类实物 2700 余件，包括清代升平署戏衣、京剧名家捐赠的戏衣、舞台演出所需的砌末和面具，以及各类材质的手绘脸谱等。馆藏乐器约 2100 件，珍藏 92 张古琴，其中，唐、宋、明琴 40 余张。馆藏唐琴“枯木龙吟”是目前传世十余张唐琴中的精品。馆藏宋琴“鸣凤”亦为传世宋琴之珍品。1977 年，我院琴家管平湖用宋琴“鸣凤”操缦的《流水》作为唯一一首中国音乐被收入铜制磁盘唱片，代表着地球的声音，搭载美国旅行者 1 号和 2 号探测器飞入太空。



石鼓文对联 吴昌硕



水墨螃蟹 齐白石



[明] 小箏篌



[清] 忽雷

此外，还收藏有各历史时期的珍贵艺术图片 20 余万张。

经过几代人的辛勤努力和 50 余年的发展积累，我馆馆藏的学术价值、文物价值和艺术价值得到了学术界的充分肯定。在艺术文献资料方面，我馆已形成从搜集、加工，到存储、提供，乃至开发等全方位的文献“藏用并重”格局，成为国内集图书、报刊、音像、图片、乐器、书画等为一体的颇具特色的艺术资料重镇。



1907 年 6 月，春柳社演出新剧
《黑天奴天录》最后一场

中国艺术研究院图书馆馆藏古琴、琴谱辑珍





正面



背面



琴名与铭文

1. (红) 轻雷琴

规格：通长 118.6 厘米，隐间 108.6 厘米，肩宽 19.6 厘米，尾宽 14.5 厘米，厚 5.8 厘米。

琴式：伏羲式变体

漆色断纹：琴面右肩、右腰和凤沼上方多处灰漆剥落，琴尾两侧底面分离，见其木质金黄疏松，底层灰胎下包有麻布，上髹黑漆，漆质较硬。黑漆上，加一层漆质较松、赤黑相间的面漆。通体呈大小蛇腹断。

铭文：龙池上方刻篆书“轻雷”二字及草书铭文二十四字，填以银漆。铭文似清代郑板桥书体。纳音周围刻楷书九字。

琴材：桐木制，红木足，白玉轸。

流传：济南琴家张鸿文曾藏此琴。



正面



背面



琴名

2. 宗器琴

规格：通长 127.2 厘米，隐间 118.5 厘米，肩宽 19.8 厘米，尾宽 15.4 厘米，厚 4.8 厘米。

年代：明代

琴式：连珠式

漆色断纹：黑漆，小蛇腹断

铭文：龙池上方刻篆书“宗器”二字，池下刻隶书铭文十六字，落款为“守拙子铭”。琴腹内写有楷书七字。

琴材：桐木制

流传：原为山东琴家詹澄秋珍藏。



正面



背面



琴名

3. 鸣凤琴

规格：通长 126.5 厘米，隐间 115 厘米，肩宽 23 厘米，尾宽 17 厘米，厚 6.5 厘米。

年代：南宋

琴式：连珠式变体

漆色断纹：通体原髹栗壳色漆，朱漆修补。琴面呈大小蛇腹间牛毛与小冰断裂，琴底断纹不甚规则。

铭文：龙池上方刻楷书“鸣凤”二字，龙池两旁刻行书铭文十六字。池下近足处刻外圆内方印，双钩篆文“中和之气”四字。铭刻均填以金漆。

琴材：桐木制。琴首正面镶嵌椭圆形玉雕“翔凤”为饰，钧瓷徽，玉制琴足，红木岳山与琴轸。

流传：据传系“二十四琴斋”旧物，后归近代琴家杨宗稷珍藏，并加重修，后归杨之弟子管平湖。



正面



背面



琴名

4. 玉箫琴

规格：通长 126.4 厘米，隐间 118.4 厘米，肩宽 20.6 厘米，尾宽 13.8 厘米，厚 5.4 厘米。

琴式：仲尼式

漆色断纹：通体髹黑漆，小蛇腹断。

铭文：龙池上方刻有篆书“玉箫”二字，龙池两侧有隶书题记二十四字，均填以金漆。

琴材：杉木制

流传：曾由北京辛元增珍藏。



正面



背面



琴名

5. 小递钟琴

规格：通长 119.4 厘米，隐间 111.2 厘米，肩宽 19.6 厘米，尾款 13 厘米，厚 5.3 厘米。

年代：明初

琴式：仲尼式

漆色断纹：原髹黑漆，后加朱漆修补，通体呈细牛毛断。

铭文：龙池上方刻篆书“小递钟”三字，池右刻隶书铭文两行，其下刻篆书印章两方，上为“剑泉珍藏”，下为“孙晋齐同赏”。池左刻楷书款字两行，均小于铭文，右行下刻二印，左行下刻小印一方。

琴材：桐木制，选材考究，桐木纹细质松，岳山、承露和琴足均用象牙制作，骨质琴轸。

流传：先后由北京琴家郑颖荪、汪孟舒收藏，1966 年汪氏捐赠给国家。



正面



背面

6. 明崇昭王妃琴

规格：通长 129.4 厘米，隐间 120.5 厘米，尾宽 21.5 厘米，尾宽 15 厘米，厚 4.6 厘米。

年代：明万历

琴式：仲尼式

漆色断纹：通体髹黑漆，琴面呈小流水断，琴底呈大蛇腹断。

铭文：琴腹内龙池两侧刻隶书题款，均填以朱漆。凤沼内亦刻有楷书两行。

琴材：杉木制。琴首嵌以长方形“翔凤”玉雕为饰。白玉琴足，象牙琴轸，红木岳山镶以老竹。



正面



背面



琴名

7. 凤凰来鸣琴

规格：通长 126 厘米，隐间 115 厘米，尾宽 21.5 厘米，尾宽 15.6 厘米，厚 5.5 厘米。

琴式：连珠式变体

漆色断纹：通体髹黑漆，琴面呈小蛇腹间冰裂断，琴底为小蛇腹断。

铭文：龙池上刻楷书琴名，右刻楷书铭文，左刻行书六字，下有篆书大印。上刻四字。腹内右侧写有题款。

琴材：桐木制

流传：曾由北京琴家郑颖荪珍藏。



正面



背面



琴名

8. 雪江涛琴

规格：通长 128.6 厘米，隐间 118 厘米，肩宽 19 厘米，尾宽 14.5 厘米，厚 5 厘米。

琴式：仲尼式

漆色断纹：表面髹黑漆，呈小蛇腹间流水断。

铭文：龙池上方刻隶书“雪江涛”三字，内填金漆。

琴材：桐木制

流传：曾由琴家杨新伦珍藏，1960 年杨氏捐献给国家。



正面



背面



琴名

9. 霜钟琴

规格：通长 124 厘米，隐间 115 厘米，肩宽 20 厘米，尾宽 14 厘米，厚 5 厘米。

年代：明代

琴式：仲尼式

漆色断纹：通体髹黑漆，呈小蛇腹断。

铭文：龙池上方刻草书“霜钟”二字。池侧刻楷书，均填以螺钿末银漆。龙池下刻楷书题识，下有篆书印二方。凤沼上刻篆书长方印，沼下琴尾右刻篆书七字，琴尾左刻篆书六字长方印。

琴材：杉木制

流传：1867 年，福建浦城清代琴家祝桐君重修并题刻铭文，将其作为家藏第二良琴。曾由福建琴家王介眉珍藏。



正面



背面



琴名

10. 金风吹玉佩琴

规格：通长 123.6 厘米，隐间 116 厘米，肩宽 20 厘米，尾宽 13.6 厘米，厚 4.8 厘米。

琴式：仲尼式

漆色断纹：通体髹黑漆，琴面呈大蛇腹断。

铭文：龙池上方刻草书“金风吹玉佩”，填以金漆。

琴材：杉木制。翠玉琴足，牛角琴轸，琴徽较大。

流传：此琴原为琴家杨新伦藏品，1960 年杨氏捐献给国家。



正面



背面



琴名

11. 淇竹流风琴

规格：通长 120.5 厘米，隐间 112.8 厘米，肩宽 19 厘米，尾宽 13.6 厘米，厚 5 厘米。

琴式：仲尼式

漆色断纹：通体髹红色底漆，表漆黑色，呈大蛇腹断。

铭文：龙池上刻有隶书“淇竹流风”，填以金漆。池沼间有一方印。

琴材：杉木制，嵌金徽。

流传：原为天津琴人宋景涵藏品，1958 年宋氏捐献给国家。



正面



背面



琴名

12. 琅然琴

规格：通长 118 厘米，隐间 110.2 厘米，肩宽 17.6 厘米，尾宽 13.2 厘米，厚 4.2 厘米。

琴式：仲尼式

漆色断纹：通体髹棕红色漆，琴面呈小蛇腹间流水断，琴底为蛇腹断。

铭文：龙池上方刻草书“琅然”，填以朱漆。其下刻篆书印章两方。

琴材：桐木制。表漆多处剥落，本质出现金黄色，琴徽一侧有裂痕。



正面



背面



琴名与印章

13. 秋声琴

规格：通长 123.5 厘米，隐间 114 厘米，肩宽 21.5 厘米，尾宽 14.8 厘米，厚 5.3 厘米。

琴式：仲尼式

漆色断纹：黑漆，小蛇腹断。

铭文：龙池上方刻草书“秋声”，龙池下方刻篆书印一方，近琴足处又刻一篆书方印。

琴材：桐木制



正面



背面

14. 蕉叶琴

规格：通长 123.5 厘米，隐间 113 厘米，肩宽 18.5 厘米，尾宽 14 厘米，厚 5 厘米。

琴式：蕉叶式

漆色断纹：琴体灰胎之下裹有麻布，原髹黄栗壳色漆，修补时面底改髹朱漆，唯琴头尚留原漆。通体呈小蛇腹断。

铭文：琴首右侧刻楷书“冰丝碧”，左刻“紫玉鸣”，左右各有一方印。

琴材：桐木制，玉徽。

流传：原为著名琴家郑颖荪珍藏。



正面



背面



琴名

15. 真趣琴

规格：通长 121 厘米，隐间 113 厘米，肩宽 18.9 厘米，尾宽 13.6 厘米，厚 5.1 厘米。

琴式：仲尼式

漆色断纹：通体髹黑漆，琴面呈大蛇腹断，琴底呈流水断。

铭文：龙池上方刻草书“真趣”，填以金漆。龙池左侧刻行书铭文两行共二十一字，落款为草书十三字，填以银漆。

琴腹内纳音右侧刻楷书四字。铭文记述了琴家夏一峰与汪建侯以琴结缘的佳话。

琴材：杉木制，金徽。



正面



背面



琴名

16. 枯木龙吟琴

规格：通长 121.6 厘米，隐间 111.2 厘米，肩宽 19 厘米，尾宽 13.7 厘米，厚 5.9 厘米。

年代：唐代

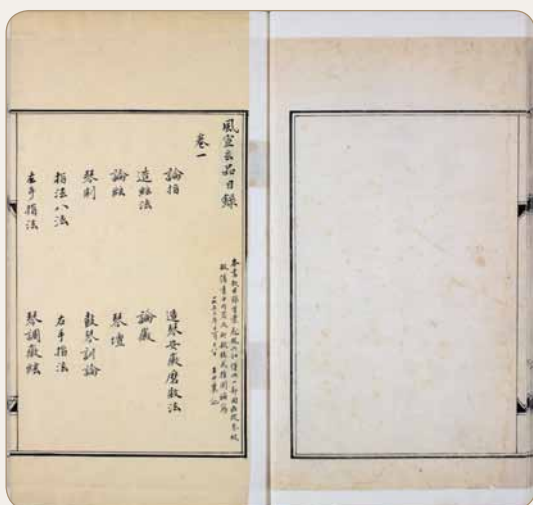
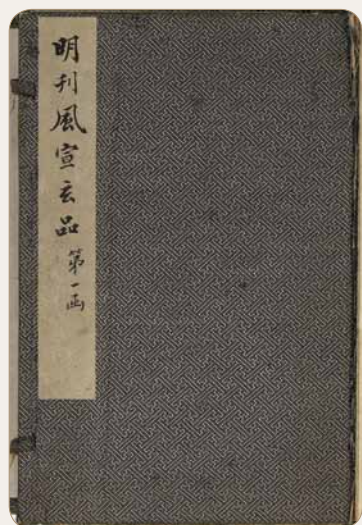
琴式：连珠式

漆色断纹：通体原髹黑漆，漆胎不厚，漆色黯黑有光，现琴面朱漆系后人所加，底板大体保持原样。蛇腹断，局部兼牛毛断。

铭文：龙池上方刻行书琴名“枯木龙吟”，下方刻篆书“玉振”双边大印一方。

琴材：杉木制。玉足，玉轸。著名琴家汪孟舒补髹朱漆，磨工未竟而止。琴面之象牙末、孔雀石漆灰等处亦系汪氏所补。

流传：曾由著名琴家汪孟舒珍藏。



17. 《风宣玄品》（十卷）

[明] 朱厚燾辑，明嘉靖十八年（1539年）徽藩刻本。2008年入选第一批《国家珍贵古籍名录》。



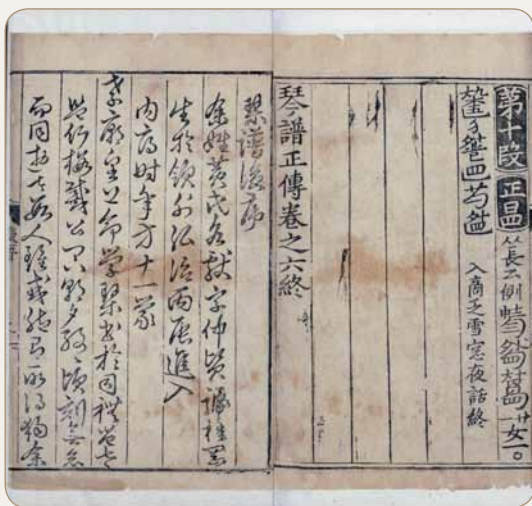
18.《太古遺音》（三卷）

[明] 謝琳輯，明正德八年（1513年）刻本。2008年入選第一批《國家珍貴古籍名錄》。



19. 《琴谱正传》（六卷）

[明] 杨嘉森编，明一乐堂刻本。
2008年入选第一批《国家珍贵古籍名录》。





20. 《梧岡琴譜》（十卷）

[明] 黃獻輯，明嘉靖二十五年（1546年）刻本。2008年入选第一批《国家珍贵古籍名录》。

1956年古琴采访工作报告

查阜西执笔

1. 工作的意义和安排的经过

古琴原来就是“琴”，近三十年来才被人称为古琴。它是我国最早的一种弦乐器，有三千多年的传统，有独奏、伴奏和合奏三种演奏形式。在秦以前可能只是在士以上的社会阶层中流行，秦以后就流传到民间，一直存活在民间艺人和士大夫阶层的交流中，而且得到一定的发展。它的形制和演奏方法在汉晋之间定了型。从唐朝起开始创制专谱，到了宋代这种谱式，也经过一些发展而定型，因而保存了几千年来的一些传统乐曲。近五十年来，演奏古琴的人逐渐减少，水平也逐渐低落；在抗日战争爆发以前，上海今虞琴社统计全国各地还有两百来人，但是1954年民族音乐研究所再作的统计，就只有九十多人了。在现存的一百四十多种历代传下来的古琴谱集中，总共有两千八百多个古琴曲谱记载着历代整理改编过的六百多个古琴曲，但是现时古琴家还能演奏的只剩下七八十曲了。我部和音乐家协会认为这一个优良传统的音乐艺术有及时抢救的必要。

早在1954年，中国音乐家协会和民族音乐研究所就想派人去各地收录他们的演奏，未得实现。直到去年，方由协会与艺术局、广播事业局商定，列入本年计划实行。

协会派了我，民族音乐研究所派了古琴专业干部许健和王迪，组成了一个三人采访小组，于本年（1956年）四月十七日从北京出发，顺序到了济南、南京、扬州、苏州、上海、杭州、绍兴、徽州、长沙、合肥、安庆、武汉、重庆、贵阳、成都、灌县、西安等十七个地方，包括行程共计工作了一百天，已超额完成任务，于七月二十七日回到北京。

2. 我们预定的工作项目

在出发之前，艺术局指示我说，政府关怀那些年老贫病古琴家们的生活修养和健康情况，要我们了解、反映；音协指示我说，对奏录古琴曲的人们，在尚未结付稿酬前，应机动地予以资助；民族音乐研究所指示我们访寻有关古琴古乐的文献、器物等资料并和有关古琴家、古

乐爱好者建立必要的交流和研究关系。因此，我们的工作对象就不只是古琴曲的录音，而是可以机动地扩大到古琴、古乐的采访和交流了。

在古琴录音方面，录音工作是决定用各地广播台、站的设备，由台、站负责收录的，应收录的人选和曲选又是去年和各地琴家约定了的。经过音协和广播局的同意，在预定的十八个地方中，我们只到人数较多的十个重点地方去；其余的地方是通过通信的办法，请有关台、站直接和琴人接洽收录，但遇有必要，我们可以机动地到其他任何地方去进行采访。

出发以前，在领取了给各地文化局和电台的介绍文件之后，我们综合着原定的任务和上述的各种指示，预定下我们在各地工作的项目如下：

(1) 在小组访问到的各地，把每一琴人陪送到电台奏录他们的琴曲，并可不以约定的人为限。在小组不去的各地，随时通信联系。

(2) 把每一琴人的简历、修养、生活状况填入访问录，存作分析参考的资料，并在事后作为交流资料。

(3) 访问每一地方的图书馆、博物馆和有名私人藏家，把善本、异本琴谱、琴书和有关古琴历史器物转摹或制片收作研究古琴的资料。

(4) 机动地访问那些还未联系到的古琴家，必要时用自备轻便录音机录下他们的演奏。

(5) 遇见稀见的古乐形式，录取资料。

(6) 在各地文化局安排交流或座谈时，向青年音乐工作者介绍我们在古琴方面发掘、整理、改编创作的经验。

3. 我们的工作的成绩和收获

我们的工作是很顺利的，收获也很满意。这是党和政府重视民族文化遗产的号召和地方有关单位的大力支持的结果；各地文化局派来协助我们工作的干部对古乐收集和发掘的兴趣，一般地十分浓厚而热情；各地电台音乐工作者一听说是收录古琴曲，就急速地挤出时间来排定录音的日程；琴人们对于约定了要奏录的琴曲，一般也都做好准备，甚至荒疏了多年的琴

曲也都温习好了。在这样的热情与合作的情况下，使我们于短短一百天的时间之内，把济南、南京、扬州、苏州、上海、杭州、安庆、滁县、南通、长沙、武汉、重庆、贵阳、成都、西安十五个地方 75 位古琴家的 224 曲收录了下来。又在同一时间之内，通过通信联系，在青岛、广州、厦门、哈尔滨、沙市、南通等七个地方录下了 11 位古琴家的 38 曲；共计是二十一个地方 86 位古琴家的 262 曲；奏录总时间在 1000 分钟以上，已由各地电台陆续寄到中央人民广播电台，即将提交中国音乐家协会。这里附上“1956 年各地古琴录音节目一览表”，与胶带相符，请予查校。

当我们向每一个琴人了解他们的渊源、师承修养、生活情况之时，他们都感到兴奋，很仔细地填报了我们的访问录。他们亲切地追忆着答复我们提出的关于他们在艺术上的任何问题。

让音乐家把此次近 2000 分钟的古琴录音全面地听一遍，可能会感到那里面有很大一部分的演奏水平不高，甚至会怀疑古琴音乐的价值。如果这样看，那是不正确的。必须结合琴人的修养和生活的情况去理解问题的所在。查看一下 86 位奏录这些琴曲的琴人的访问录，可以了解他们之中大多数对古琴是荒废了二十乃至三十年，直到中华人民共和国成立后受到了国家文艺方针政策的鼓励才“拾起来”的。很多人还是在去年音乐家协会托我去约请他们录音之后，才开始温习的，因而免不了偶然取音不准，指法生硬和节奏支离的病态。这是过去几十年中社会环境使得这一民族文化没落下来的结果。

许多琴人原来是能演奏许多的琴曲的，但是一时来不及温习，所以每人所奏录的琴曲，都只是比较少的一部分，这里把每一奏录的和能演奏而未录的一并列在他们的艺术简历一览表内，以便看出他们的丰富的潜力。

几年来，中央音乐学院的民族音乐研究所辅导着北京古琴研究会在对古琴音乐研究的过程中，发现到见于百年来著录的古琴文献，包括琴书、琴谱，在两百种以上，但收集得还不完全。我们把这一尚待补充的收集工作也列作我们的任务。我们访问了各地图书馆的古籍部门，深入到它们的善本中去，也访问了每一知名的藏书家、古书店，进行了借阅和采问一切已知和未知的琴谱和琴书。我们在这一方面得到了很满意的结果。其中突出的收获如：

(1) 宁波天一阁所藏明初龚稽古所辑的刻本《浙音释字琴谱》，几百年来在天一阁出版的书目中，在天一阁的插架上都误记为《臞仙神奇秘谱》，经我们深入勘阅之后，才发现是一部从未见过著录而又是很负盛名的先代琴家所辑的一个很有特点而又很丰富的材料；

(2) 清初孔兴诱所辑的刻本《琴苑心传全编》，客观上是一个总结明代古琴音乐二十卷的巨著，民国初年有一个孤本藏在上海，为盐商周庆云所有，不知何时被美国收买去了。民族音乐研究所动员国内琴家四处进行访求，多年未得，但这次我们在重庆图书馆未编目的架上发现了另一个完本；

(3) 陕西省文化局在民间访得的清初刻本《松声操》，是程雄在刊行《松风阁琴谱》十年之后，把原材料重行校正补充另外刊行的一个精刻本，比较《四库全书》根据早期的《松风阁琴谱》刻本所收录的更精深而丰富，尤其是在传统的琴曲方面。此外我们在上海图书馆善本部查阅了并摘录了周庆云原藏十种善本琴书中的八种；我们校勘并摘录了上海历史文献图书馆所藏程瑶田校注的《吹豳录》原稿；我们借阅并摘录了私人藏家胡公玄先生的明刊本《玉梧琴谱》《五音琴谱》《古音正宗》琴谱；在西安我们借来了“五四”时期在北大教古琴的古琴家张友鹤的全部手稿，和同时在北京、扬州等地研究教授民族音乐知名琴人史荫美的全部手稿；这些都是久已知名而未见过面的重要古琴文献。

几年来，在基本建设工程中有许多从汉、唐墓葬里出土的器物，民间的发现和捐献的古琴，集中到了各地的历史博物馆，有许多是可以供作古琴音乐研究的史料和致用的实物。我们也重点地把检阅和鉴定这些器物列作我们的任务。我们访问了各地博物馆的历史部门，深入到他们所藏有关音乐的器物方面去，也在这一方面得到一些令人兴奋的收获。除了实地研究了知名全国的沂南百戏汉代石刻画像、成都王建墓伎乐浮雕，和济南、上海等地许多唐代古琴之外，我们仔细地研究了重庆、成都、南京等处所藏的伎乐俑，其中大群抚琴、吹箫的陶俑都是在宝成铁路工程中所发现彭山汉墓群中出土的东汉明器，它们指证地答复了古琴历史中的几个疑问；肯定了武梁祠几幅横在膝上抚弄的弦乐器是琴；肯定了东汉时代弹琴的指法与现在相同；肯定了琴箫合奏是东汉时就已经有了的演奏形式（参看琴箫合奏陶俑照片）。我们在济南博物

馆和上海吴金祥家见到另外两张唐代名琴“九霄环佩”，它们都和故宫珍藏的真贋难分；苏州怡园坡仙琴馆旧藏有的苏轼藏琴也在重庆博物馆被我们发现，在北京教琴三十年已故杨时百先生的遗琴“彩凤鸣岐”等二十一张古琴中有十四张已收归浙江省文管会；我们检查了一下抗日以前各地琴家所有的名琴，基本上都还存在，虽然有一些易了主，但是它们都另得到好的主人了。在安徽，我们从年近八旬的老琴家根如和尚了解到，他和他的琴师开霁和尚重编的《琴谱新声》（即开霁本《春草堂琴谱》）的原木刻板还在浙江龙游；在西安，文管会的陈尧廷向我们反映，清代乾隆间王善所著《琴学练要》原木刻版还在西安某书店，可以出售。这些是我们在采访中所接触到和所了解到有关古琴的一些比较突出的重要器物。

以上提到的这些古琴文献和器物都是有助于研究音乐史学的重要资料。在附呈的资料一览表内，我们记明了哪一些已经制了复本、图片或拓片，哪一些只是做出建议，还等待着由组织采取措施作处理或是去收集，应请民族音乐研究所注意办理。

4. 现时弹琴家的生活、修养和传派

上面提到的那些文献和器物的本身已足说明古琴这一音乐是一个几千年来存活在民间从未失传的艺术；把它们稍许深入地研究一下，它们又说明古琴这一音乐艺术之所以能够存活下来，是由于在长期的封建社会里经常有一些水平较高的古琴专业艺人往往做了帝王的“内庭供奉”；其次不是富贵人家的“清客”就是设帐授徒的“琴师”。我们所接触到的古琴史料中，在清代中叶以后，就不曾见到有知名的“内庭供奉”；百多年来，专业琴人就只有“清客”和“琴师”了。也只是在三十年前还有几个古琴专业者在上海偶尔受到几个“爱风雅”的富商的照顾。到1939年，最后一个“清客”李子昭死在苏州文玩出口商周冠九的家中，从那以后就只有一些半专业的“琴师”流散在很少的几个地方了。到现在，在民间只有这些半专业的琴师本人和他们与旧时清客琴师所教会了的一些业余琴人，是我们这次访问和录音的对象。

我们在十七个地方所访问到的琴人，大多数是业余琴人。只有极少数的琴人是曾经或在最近以教琴为生的。总算起来也只有管平湖、吴景略、夏一峰、詹澄秋、龙琴舫、杨葆元、

关仲航等人（其中有不受束修的琴师，也作为专业算了）。在这些琴人中，北京的管平湖和上海的吴景略琴艺较高，他们不但在三年前起，即已得着政府的照顾，而且已经先后走上了研究和教学的岗位了。济南的詹澄秋，南京的夏一峰，北京的杨葆元、溥雪斋，贵阳的关仲航和成都的龙琴舫都早已被民族音乐研究所延聘为特约演奏员，按月给予照顾；其余有的也正在民族音乐研究所的考虑之中。

在人数比较多的业余琴人之中，大部分是有职业的人；这一部分人之中又以演奏水平较低的有百余人，但也有杰出的人。许多这种比较杰出的人都愿意转业到音乐方面来工作，因此，有的被吸收到音乐学院当教师去了（上海吴振平原是制印泥的独立劳动者，已被聘到上海音分院*任古琴教师；成都喻绍泽原是英文教师，手工业者，已被聘到西南音专任古琴教师）；有的愿意改业但因离不开而不敢争取（苏州吴兆基是中等教员在考虑转业时被提升为高等教师而作罢；南通徐立荪是医师，因主治的患者太多而不敢受上海音分院之聘）；有一些已退休的老年业余琴家已被照顾作了文史研究馆员或省政协委员（广东招学庵、浙江张味真、上海郭同甫、黄渔仙、安徽根如和尚）；但是还有一些在业而年龄已高的人，他们已经退休，职业收入极微，十分清苦，很想专业到音乐方面来做传授或研究工作，却因年老而得不着机会（上海纱厂张子谦、上海人民银行沈草农）。

尤其是在中小城市中的琴人，无论是半专业或是年老失了业的人，还没有得着照顾。例如，浙江温州的马寿洛先生（退休邮务员）是清代乾隆以来未断过的家传琴学家，直到去年八十八岁还是弹琴不辍，旧文化的根基极深，他的儿子马公愚至今还是国内第一流书家，几个孙子都是党龄很久的党员，他现时贫困不堪，但始终未得到政府的照顾（因瘫痪未愈，此次未去访问，也未录音）；苏州的吴兰荪年七十八，旧文化水平和古琴技艺都很高，能制琴、修琴、鉴定古琴和书画，在我们看来，南京博物馆和苏州文馆会都用得着他，但未被吸收；扬州的刘少椿和胥桐华（女）是扬州最后的两个琴师，因为处在扬州文化没落的末期，水平不太高，

*上海音乐学院在中华人民共和国成立后曾用名“中央音乐学院华东分院”，1956年，定名为上海音乐学院。

现在穷到无衣无食，而年事已高又不能从事体力劳动，也未得到任何照顾。上面提到过的琴人现在除了专业琴人之外，大多数的琴人都是一些旧知识分子。

从古琴的历史文献中看，古琴是向来有很显著的宗派，体现在古琴演奏的形式和风格的方面，他们经常地闹对立，经常地互相攻诘。但是现在改变了，在形式上，现在几乎只剩下作为器乐独奏的一种了；在风格上，绝大多数琴家都互相尊重而团结，可以说基本上他们都互不相侵。古琴音乐在今天，似乎是只有一些不同的流派而没有宗派了。

在明代万历年间（1600左右），江苏常熟出现一个很突出的虞山派（琴家有时称为常熟派、熟派或琴川派）；它讲究把古琴看作是纯器乐独奏的音乐，不用唱调，只搞演奏；而以“清微淡远”为追求的最高效果。从此以后弹琴家都争说自己是虞山派，直到现在还是如此。但是，早在清代康熙年间（1700左右）程允基就已指出他“专访虞山，而有古调时调之别，乃知授受不同师传各异”（《琴说》《与胡远山论琴学书》）。事实上现时各地琴家演奏的风格还是因授受不同在风格上突现着显著的区别的，我们就不得不确认流派的存在，并去分析这些流派。

从三十年前起，各地弹琴的人有了一些接触，就渐渐地互相习用了一些流派的名称，它们是“川派”“诸城派”“广陵派”“九嶷派”等，这是从琴人们的师承、渊源结合着他们各个的演奏风格去验证、分析出来的。到现在为止，还没有人承认一个新的流派，我们在采访中，只能从琴人们的师承和渊源结合他们的实际演奏去验证、分析他们的流派。说得具体些，我们确认一个流派，它必须有一批代表性的琴曲；而且这一批代表性的琴曲由它们的被传授者演奏出来，风格必须大致统一；我们确认某一人是属于某一流派，他的最先直接师承是这一流派中的传授人，而且他演奏这一流派的代表性琴曲时风格和这一流派大致相符，至于他自己发掘的和创作的琴曲就不用来否定他应属的流派。根据这一方法，以传人的地区为名，我们分析出现时存在的流派如下：

派别	师承或渊源	有代表性的琴曲	上一代的代表人	现时代表人
泛川	张孔山	《流水》《潇湘水云》 《普庵咒》《醉渔》《读易》 《忆故人》《南平沙》	杨紫东	龙琴舫、吴浸阳、 顾梅羹、夏一峰、 沈草农、招学庵、 查阜西
诸城	王心源	《捣衣》《搔首》《长门怨》 《风雷引》《关山月》 《春闺怨》《平沙落雁》	王露	詹澄秋
	王冷泉		王燕卿	徐立荪
广陵	徐琪(大生)	《樵歌》《龙翔》 《梅花三弄》《平沙落雁》	秦维翰	张子谦、刘少椿
九嶷	黄勉之	《渔歌》《梅花三弄》 《渔樵问答》《平沙落雁》 《水仙》《鹿鸣》	杨时百	管平湖、杨葆元
岭南	黄景星	《碧涧流泉》《怀古引》 《乌夜啼》	郑健侯	杨新伦

(续表)

派别	师承或渊源	有代表性的琴曲	上一代的代表人	现时代表人
新浙	苏璟	《渔歌》《高山》《平沙》 《潇湘》	范师竹、释开霁	张冶(味真)、 根如和尚、徐元白
浦城	祝风喈	《平沙》《水仙》	张慕樵	郭同甫
凤阳	不明	《梅花三弄》《忆故人》 《醉渔》	马秋潭	计钟山

把古琴家的流派分析出来是有必要的。因为在采访中我们见到同一琴曲由不同的人演奏出来往往有很大的差异，这并不是由于谱本的不同，也不是由于技巧水平的差别。古琴家们传统地把这种差异认作是风格的不同，一般地都互相推重，在个别情况下虽间有讥评，但从把问题牵涉到技巧水平方面去。现在我们已经录下了两百多个琴曲资料，在放听之时必然会感到某些演奏的效果不习惯或不顺耳，若能从流派和风格的差异去体认它们，就可能更好地欣赏它们、理解它们。至于流派分析得正确与否，尤其是在琴家从属于某流派的问题上，是可能有问题的，这由我个人负责。

5. 在采访工作中的交流和它的作用

“知音”这个名词刻画着几千年来我国音乐家热爱交流的意识形态。为了能满足各地琴人和音乐工作者对交流的要求，我们在一些重点的交流座谈中并向一些重点琴人介绍了下列几种材料：

- (1) 放奏各地最优秀的琴曲录音；
- (2) 放奏管平湖在组织领导下发掘出来的古曲《广陵散》并展出王迪听写的《广陵散》五线谱；
- (3) 放奏许健用古琴曲流水改编的民族器乐曲由中央人民广播电台民族乐队演出的录音；

(4) 本次采访中计划录音的人选曲选预约表；

(5) 国内现存琴谱和琴书的调查目录。

这种交流性的介绍产生了很大的、好的影响。除了上面提到的许多收获与此有关之外，我们还取得了以下的成效和教育：

在反应方面：更激动了交流的热情，使原来对录音兴趣淡薄的琴人转变为争取录音，杭州八十岁的张味真先生原来谢绝了录音，但他竟录了大曲《渔歌》；南京黄友葵先生强调《广陵散》的弹出和听写，《流水》改编的大合奏是民族音乐发掘、整理和发展的典型示范；陈洪先生座谈了记谱上的意见，希望能把指法里的吟猱细节表达出来（使我们发觉收集工作和使用资料不相闻问是无裨于创作的）；南京琴人王生香指出计划录音的人选曲选表中遗漏了安徽老琴家根如和尚，张正吟指出遗漏了扬州琴家刘少椿和胥桐华；上海胡公玄先生指出古琴谱集目录中遗漏了济南的明本《太和斋琴谱》。

在启发方面：山东师范学院（现山东师范大学）音乐系主任李华轩先生说，他在四十年前企图把所会的古琴曲写成五线谱给人们作改编器乐曲的资料，有人在他实践中遭遇困难时笑他不现实，因此放弃了，但是在今天共产党的领导下，居然使老年琴家和青年后合作把从前认为不可能的事变成了现实；他又说，电台民族乐队演奏的《流水》，突现出一种特殊风格的交响气氛，若不是事先说明了是用古琴曲改编的民族器乐曲，他就把它当作东方风格的交响乐曲来听了！最后他表示也要从事这样的工作。西安一个青年音乐工作者听了我们这三种录音之后向我说，她以往在思想上始终认为民族音乐不如西洋音乐，想不到祖国有这样伟大而悠扬的弹弦乐曲，改编到民族器乐中去也变成了一种别有风格的交响乐；她说，她不但对民族音乐感到了兴趣，建立了信心，而且使她的热爱祖国的心情更加激动起来了！上海的姚丙炎和南通的徐立荪原来都未计划奏录《广陵散》，因听到管平湖的录音之后，也争取奏录了，因此，使我们在这次采访中收得了五个人弹奏的《广陵散》，四个《幽兰》。

这些反应与启发的意义和影响都是很大的，它们超出了我们原来期待的愿望——不只满足了“知音”的要求，而且激发了音乐家对民族遗产的热爱，掀动了人们爱国主义的热情。

6. 经验和教训

但是，我们的工作也是有缺点的：某些准备工作的细节做得不很够，某些现场工作的检查和交代作得不及时。

我们有发现更多琴人的意图，但是我们没有采取任何具体措施。直到较后，四川省人民广播电台编辑胡文熹同志建议发布关于我们采访古琴的新闻，我们还保守地认为不必“张扬”。后来，他坚持发布了新闻，结果我们三天之后就收到了由灌县、长宁、崇庆三个地方的来信，因而多接触到刘兆鑫、刘湘石、伍洛书三个琴人，因为时间来不及，我们只把在成都的刘兆鑫安排了录音并和成都的其他琴人取得联系，其余二人则未及晤见，也未录音。假使我们在将到某地之前就预先安排发布这样的新闻，那么我们这次采访的收获就会多得多了，这是一个教训。

我们有发现更多有关古琴的文献和器物的意图，但是我们也未采取任何具体措施。直到最后，当我们看到陕西省图书馆的书目中连一部琴谱都没有，正在叹息，陕西群众艺术馆却一次就搬出了五十多部历代的古琴谱集，给我们鉴定选择。原来他们在一月以前就预先派了干部到八个县里去收集民族音乐谱集，使我们能在这五十多种书谱中，发现了清初程雄第二个谱集《松声操》和“五四”时期北京大学琴师张友鹤的大批手稿。假使我们早时把我们的意图预先通知每一要去的地方，请他们照陕西的办法做，那么，我们在文献和器物方面的收获也可能更多。这也是一个经验。

我们很严肃、很勤恳地对待录音的工作，在每个地方把老年琴人陪送到电台去，耐心地掌握他们的情绪，耐心地听从他们三番五次地返工重录，耐心地听从电台对时间的安排和变更，抓紧每一琴曲的时间和每一个琴人的性格在有限的录音时间上定好计划、作好安排；因此，我们并未遭遇到很大的困难，而能顺利地超额完成了任务。这说明我们在现场的工作方面是做得不错的。可能就是因为现场工作的顺利招致了我们的自满，我们忽略了在现场的及时检查和明确交代的工作。

在同意各地电台把录音胶带留制复本后再汇寄中央人民广播电台转给音协的同时，我们应该把已录的和确定继续收录的资料做出清单互相签证备查，也应该约定各台把寄出的日

期通知我们北京的地址；但我们都没有这样做。在我们回到北京向中央人民广播电台洽取录音之时，我们才发现有许多短少和根本还没寄到的情况。事后的补救只有再由我们和中央人民广播电台分别用通信的方法去向各地方琴人和电台一一询问追查，以致这一最重要的录音节目一览表直到十一月初旬才整理出来，这不能不说是我们这次工作中的一个重大的缺点。

我们正视了这几个缺点，它们将是我们以后在采访收集工作上的良好教训。

7. 采访中发现的一些突出的良好情况和存在的问题

在我们所到的各地，我们接触到各地音乐工作、音乐活动和音乐资料三个方面。我们在这三个方面感觉到一些良好的情况和存在的问题，虽然有的还只是一些印象并可能不很正确，但我们应当反映出来供作参考。

最令人兴奋的是各地音乐工作干部对民族音乐的热爱，包括文化局、艺术馆、电台的音工干部，他们都鼓励民族音乐的活动，他们尽力所能及，不断地发掘、收集和整理他们所接触到的，乃至访问到的民族音乐资料。从他们之中一些典型的反映来看，他们并不是单纯地在拥护重视民族民间的号召，而是因为在执行这一号召之中发现了民族音乐的丰富多彩，发现了广大的群众在要求、爱好民族音乐，使它们以前硬要群众只接受创作歌乐和西洋音乐的做法被迫转变了过来。这是值得为民族音乐的前途称庆的。但我们必须指出，也正是在音工干部对民族音乐的主观努力中，存在着一些值得注意的问题。

在某些地方，对业余的乐种只是鼓励而不给予适当的支持。这些乐种时常被邀去作汇报演出和义务演出，但并不给它们安排和观众见面，甚至禁止它们上演。在汇报和义务演出时也甚至不给予适当的必要条件。贵阳有一种有悠久传统的乐种，称为“文琴戏”。我们见到它的成员都是七八十岁的老人，据说他们始终得不到演出的机会，他们很有情绪。在重庆、西安，琴人时常被邀作汇报或招待演出，但不给他们设置扩大器，而又不许他们推辞不演，结果观众听不见，每次都对古琴留有不好的印象，琴人们说“令人啼笑皆非”。比较冷僻的乐种，在被发掘出来做了几次汇报和招待演出之后就被遗弃而不理会了，这往往会使乐队的组织者

处境狼狈、丧失威信、妨碍团结；这种例子是很普遍的。我们看到像苏州的堂名被发掘出来，演出几次，称道一番后就被丢下不管，这样的鼓励，结果只会加速他们的残败！个别的干部还有对古乐没有信心的，但这种例子是很少的。

民族音乐资料的收集几乎是任何音工单位都在争取的重点工作，但是这一工作存在着很大的问题，并且是多方面的问题。例如资料的不完整、不全面；同时又是资料多、创作少；从资料中来的创作失败的多、成功的少。这些都是民族音乐中习常见惯的一些矛盾。这些是专门的问题，我们不在这里作分析，我们只报道一下各方面音工干部对音乐资料的收集渐渐地发生了新的思想情况，他们对于收集来的资料很少起作用或根本不起作用的现实感到烦闷甚至丧失信心。一般情况是这样：音工组或群众艺术馆的主要收集方法是记谱，电台的主要收集方法是录音，他们彼此很少在收集工作方面采取联系配合的具体办法，一般是各搞各的。我们听到一些记谱的干部埋怨地说：“花了许多功夫收集得不少的资料，没有时间整理，或得不到出版，结果都搁在仓库档架上成了废纸”；也听到一些录音的干部说：“录了许许多多的资料，很少用来放播，也无人来转录，日子久了，要用胶带，结果都擦掉了，多么可惜！”但是，我们的看法，资料的用处并不是要出版，也不是要转录，而是要使之起繁荣创作的作用。记谱的规格既不尽合适也不统一，作曲家是不感兴趣的；录音资料是好的，但是作曲家不能从一两次的收听解决问题，也没有可能每人都去转录；作曲家所需要的是能经常同时接触到任何一个乐曲的录音和记谱，但是记谱资料的单位和录音资料的单位并未把这两面工作联系起来。这就迫使演出单位又要另搞一套有全面设备的创作室；而使得各地记谱资料和录音资料的作用欢于干部的工作报销，显然是一种浪费人力物力的现象，似乎有必要采取措施进行纠正或改善。

在上述记录听写的音乐资料之外，还有一个对待传统资料的问题也是严重的。传统的乐谱如古琴谱集、工尺谱集、戏曲、民歌唱本和一切有关音乐的文献和器物一般地没有受到重视或者重视了而不知道怎样去鉴定、收集、保存、管理和使用。音工干部甚至音乐教师一般都不知道当地图书馆、文化馆、文管会和有名收藏家有些什么传统音乐资料，在收集音乐资料时也不去参考艺

人的传统资料。但是，我们认为传统资料的重要性是超过听写的。第一，可以理解在百年来民族音乐衰败中，传统资料中的潜藏量大大地多于还能演奏演唱的东西；第二，在百年来文化生活的贫困中，传习苟简，传统资料中的质量也必定大大地优于还能演奏演唱的音声；第三，民族乐曲受语言的影响实际的演唱和演奏在不同的地区必有差异，而传统资料传统地择用极精简的规格“去异存同”并“以同统异”，体现着民族音乐风格的统一性。任何一个抄本古琴琴谱或抄本工尺谱都是一个达到较高水平的琴人或艺人一生艺术修养的结晶，有体系的稿本很重要，刻本印本更重要，但是许多地方的旧书店，还有琴人、艺人们都向我们反映有许多这一类的传统资料变成了还魂纸、零食包和糊窗补壁的废物了！我们承认传统的乐谱有缺点和不完整是事实，但是当民族音乐家在深入研究之后是能够理解、能够处理的，《广陵散》和《幽兰》是几百年到千年前的旧谱，不易认识，一经民族音乐研究所把有关认谱材料集中整理分发之后，不到两年就有许多琴人弹出，就是活的例子。不应该只看到传统资料有缺点就不去重视他们的优点；不应该不重视他们的优点就不理会它们，甚至蹂躏它们。花了许多人力物力把资料收集的工作放在记谱或录音的片面而又废时的方面，摆着许多又多又好又快又省的现成传统资料不屑一顾听其被糟蹋而归于消灭，怎能不叫人伤心落泪！这也是必须采取措施进行纠正和抢救的。

我们听说绝大多数散在民间的藏书图谱都已捐献或收归国有了，在出发采访之前我们兴奋地希望从各地图书馆、文管会和文化馆发现一些希见的传统音乐资料，但是这也根本失望了！

我们有不少的收获，但那些收获是从旧有的、新购进的和例外的像陕西音工单位主动地征集来的。那些大量捐献的和没收来的图书多数还堆存在县市的文化馆或文管会，即使到了图书馆的也多未编目，少数编了目的也未上架。我们访问了所到各地的每一图书馆，除了上海、南京、武昌三地能够提供部分比较完整的目录之外，在其余各地都只能打开书库让我们去翻寻，或者根本没有新收的书籍。在好几个地方，我们在图书馆内看到几十万几十万既未上架也未编目的书籍或者堆在破楼中任听虫伤鼠咬，或者堆在廊檐下听骤雨打风吹，令人惊心动魄！这就不仅使采访传统音乐资料的人发出望洋兴叹的哀鸣，而且会使人看成是一幅民族遗产在被集中毁灭的讽刺画面！

陕西省的音工组例外地重视到传统音乐资料的收集，这是值得表扬的，但是那些琴谱、乐谱和乐书多是从各地藏家借来的，有的借来一年多了，未决定情商购买也未归还，我们认为这是不很好的。最理想的处理办法似乎是这样：转请省图书馆向所有人情商购买编目上架，所有人不愿让售的退还所有人。群众艺术馆把图书馆的、各地文管会的、各县文化馆的和私人藏家的一切传统音乐资料全面编目，分撰提要立档备查。但是我们限于身份不便正面向他们作这样的建议。

在器物方面，我们发现各地博物馆已经收得了许多音乐历史资料和大批古琴，还存在县市级文化馆和文管会的估计更多，这是另一好的情况。各地博物馆尽量协助我们摄制图片、摹临拓本，更值得感谢和表扬。但是我们对他们还有进一步的希望：是否可以把一些没有复原价值，也没有配给其他博物馆的价值残破复本供给民族音乐研究机构的可能？那些可以演奏而没有历史价值的古琴，是否可以订立出借规则借给当地琴人使用？我们看到成都、重庆两个博物馆有大批宝成路出土的汉代弹琴吹箫的乐俑，有的残破不堪，没有复原的可能而有说明演奏形式的价值，似乎可以分几个送给民族音乐研究所，重庆博物馆两次收到古琴三十六张；浙江文管会一次收到古琴十四张；长沙、合肥、成都也收的不少。长沙有几位琴人想拾起故技而没有琴，想从博物馆借用未得允许，我们认为把博物馆器物的次级复本配给或出借，使之在科学研究和文化生活中得到利用，是很合理而很有意义的。

文化部通过民族音乐研究所对年老有高度修养的古琴家给予照顾，在访问他们时，看到他们每人都感激地兴奋起来，不顾年老力衰，都各自在研究、传习、发掘和整理古琴方面做出了一定的贡献，并且还在继续贡献。但是在民族音乐方面的群众看来，似乎照顾得还不全面，他们觉得还有一些应该或者可以受到照顾的人，也希望文化部予以考虑，我们同意这种看法。

8. 几点建议

- (1) 拟请文化部对年老而又贫困的优秀的古琴家予以适当的照顾。
- (2) 拟请文化部考虑，可否由图书馆和博物馆的领导，对于那些没有上架陈列价值而对

专门研究及专门使用则有特殊价值的残本和复本，订出一种规章，允许由研究、使用的机构调用或借用的具体办法。这样就可使许多传统音乐资料转到民族音乐的研究机构；也可以使许多本来是民间用来使用的乐器能够在民间得到回生。这对于文化向科学进军和刺激文化生活的高涨，是有一定的意义的。

(3) 拟请文化部考虑，可否用集训或其他方法使地方的音工干部对于传统音乐资料取得必要的知识，使他们能够理解、鉴别、收集、抢救、利用、整理、管理和处理这种资料；考虑是否可以在音乐院校之内设科传习这种资料；考虑是否可以规定凡收集民歌民乐时，遇到有传统的乐谱时，必须同时收集它们，出版时也同时编入备考。陕西群众艺术馆的乐谱乐书是民族音乐研究所动员征集的，似乎应由民族音乐研究所指示做最后的处理。

(4) 我们知道文化部对于各地图书馆的集中、分配、编目、上架等一系列的工作，正在大力积极推动，这里就不想提出任何具体建议。我们只吁请必须使这一工作至迟在一两年之内做到“统一分订门类的编目上架”，否则我们十二年远景规划中的工作进程会被打乱，还可能使其中某些工作被迫返工；这里特别提到“统一分订门类”是希望在旧文献方面迅速建立一个最逻辑、最详细、最明确的图书分类。

(5) 拟请把全国各地用任何方法业已收集的民乐、民歌一律予以重视，集中起来作一番有系统的整理；就其中每一乐种尽可能把各个流行地区有关的历史材料、传统资料、演奏形式的图片、录的实音、记的新谱一律结合起来，把它们一一变成每一重点乐种的完整材料，然后择要制片出版推广到音乐领域中去；对于今后收集民乐民歌也规定必须注意到这些重要环节的完整。这样的规划和措施，对于繁荣音乐创作和使音乐创作及早突现民族风格是可能有很大的帮助的。

(6) 鉴于上海、南京、汉口几位古琴家热心传授古琴，有许多十几岁的中学生正向他们学习，而且本期在各音乐院校投考古琴专科的正就是这些中学生，上海华东音乐分院录取的李禹贤就是其中之一，可以肯定将来古琴专业学生的供应，只能从这些老琴家的传习之下找到来源。但因他们在传习工作上渐渐感到乐器、琴弦、谱本都将发生困难，就不免有些顾虑，

我们仅建议转请轻工业民族乐器的研究和生产单位也制造一些古琴和古琴弦在重点都市供应；请由民族音乐研究所对那些受照顾的老琴家发出鼓励他们做传习工作的指示并对他们在传习工作中所必须和应备的教材谱本予以经常不断地供应。

(7) 鉴于古琴艺术和琴人的修养在过去几十年乃至百年中遭到很大的没落和荒废，而在不到一年的准备中就能得到一定的恢复是这次采访能够得到一定的满意，经过这次采访、慰问、鼓励的刺激，在两三年后就很可能恢复到百年以前的水平；再随着社会主义文化的改造和文化建设的进展，就很可能在五六年之后达到一种新的社会主义的民族文化水平。因此，我们建议，在今后五六年中，每三年进行一次和此次相似的采访录音；其意义不只是检验一下这样的估计，而是为社会主义文化高涨一个环节的显著进程做出一些必要的记录。

(8) 中国音协在1954年发出号召，要求各地古琴家尝试两个古曲的弹出，在这次采访中，录得弹出这两曲的竟有七人之多。无论这些初步弹出的正确性如何，不能不承认这是一个惊人的奇迹。而曲中的《幽兰》，是一个六朝的琴曲，在唐代用最早期的方式写成了一个“文字谱”，直到清末才被发现。民初曾由杨时百先生弹出一次，古琴家对之还没有信心。另有《广陵散》一曲，它的谱本虽然比较后出，但里面有许多唐代的指法夹杂在内，至少也绝响了四百多年。但古琴家在民研所的协助之下，交流了唐代的指法材料，用通信方法互相研究，不到两年，就已有七位古琴家把《幽兰》和《广陵散》两曲，共计半小时以上的实际演奏，作了十一种处理；徐立荪、管平湖、喻绍泽、吴振平、薛志章、姚炳炎六人弹出了《幽兰》；管平湖、吴景略、吴振平、徐立荪、姚炳炎弹出了《广陵散》。我们看到，既然失得千年以上的古曲都能在今天研究出它们的演奏，那么其他宋、明以来六百多个琴曲的二千八百多个传谱也必能研究出来。因此，我们建议文化部和音协还可以更有组织、有计划地发动各地琴人发掘出更多的古琴曲谱，按照上面的建议一并有系统地整理成为完整资料的一部，并请对这些参加《幽兰》《广陵散》两曲弹出时研究者在鉴定后给予适当的表扬。

1956年11月10日

琴家介绍

(以生卒年为序)

1. 马祝眉 (1869 ~ 1962)

又名寿洛，谱名隽洗，晚号菊叟。浙江温州人，晚清秀才，家学渊源深厚，其父马兰笙精通琴棋书画。他早年从教，一生从事邮政工作，曾任丽水县邮政局局长，后被聘为浙江省文史馆馆员。擅长诗文书画，著有《春晖堂琴谱》《桐君录》《琴铭录》《琴苑丛谈》《琴诗选》等。

2. 招鉴芬 (1877 ~ 1968)

字学庵，号听梅楼主人、南海布衣、邮亭老卒。广东南海人。能诗、擅画、爱收藏，毕生从事邮政工作。1913年师从长沙琴人顾敏卿习琴。1917年与顾卓群、彭祉卿、蒋子坚、顾哲卿等人成立悒悒琴社。1921年在太原与傅侠仙创办元音琴社。著有《听梅楼竹谱》（二卷）、《听梅楼画识》（三卷）、《听梅楼偶记》（一卷），均未刊行。

3. 桂伯铸 (1878 ~ 1968)

原名伯助，字诗成，又字百铸。贵州贵阳人。幼承家学，早年随父桂炎廷习琴。曾向琴家黄勉之学琴。辛亥革命后一直从政。1934年，辞去一切行政职务，改任省政府顾问等闲职，先后任贵州省文献征辑馆及通志局编审、副馆长、文献委员会副主任。曾参加《贵州通志》等的编纂工作。中华人民共和国成立后，历任贵州省和贵阳市人民代表、文物审查委员会委

员、中国美术家协会贵州分会主席、中国古琴学会会员、贵州文琴梆子戏研究会主任、贵州省文史研究馆副馆长等职。在戏曲研究方面多有建树，提倡文琴戏（黔剧前身），在诗、书、画方面也造诣深厚。

4. 吴兰荪（1883 ~ 1960）

名建，字兰荪，湖南汉寿人。少年时受私塾先生熏陶深爱古琴，便自己斫琴习之，深得岭南派琴人传授。1912年后长居苏州，兼习熟派琴艺。1920年，曾携次子吴兆基赴上海晨风庐琴会。1936年，参与发起苏州今虞琴社。

5. 夏一峰（1883 ~ 1964）

原名福云，江苏淮安人。幼时父母双亡，家境贫寒。1895年，入江苏淮安一所道观当道士，习横笛，唱昆曲。一次偶然机会遇琴家杨子鏞在观内为游客演奏古琴，遂拜杨子鏞为师，为其开门弟子。曾先后师从五位不同派别的琴家。1935年，参与组建青溪琴社。

6. 夏莲居（1884 ~ 1965）

名继泉，字溥斋，号渠园，山东郓城人。出身清期宦宦之家，是20世纪杰出的佛教学者、净宗行人、收藏家和古琴演奏家。曾赴日本，回国后更名夏莲居，隐居天津，作佛教净宗居士。

中华人民共和国成立后，任北京东城区政协副主席，与郭沫若、管平湖、陈毅等人交游文物琴事。曾将历年珍藏大宗文物三百余件分别捐献给故宫博物院、山东省博物馆和郓城县文史馆。其藏琴丰富，且多珍品，包括“混沌材”“猿啸青萝”等名琴。

7. 郭同甫（1885 ~ 1971）

名曾量，号同甫。福建闽侯人。早年师从清代著名琴家祝凤喈，字桐君，习琴。曾参加科考。民国期间曾任县长。1949年后，为上海文史馆馆员。擅长围棋、武术。

8. 黄渔仙（1886 ~ 1982）

女，名松，字渔仙。师从泉州著名琴家周振高习琴。1920年，参加上海晨风庐琴会。在此后的十多年中，先后参加了上海、苏州的琴会，常弹《平沙落雁》和《醉渔唱晚》。婚后随夫姓，常署名“黎黄渔仙”。

9. 龙琴舫（1886 ~ 1959）

四川成都人。9岁时师承清末泛川派琴家、张孔山的琴友杨紫东。后随钱绶詹学琴，并与杨紫东之子杨亘通过“换”琴曲来相互学习，十几岁便颇有名气。1916年，龙琴舫与谢云生开设“长啸琴馆”，为蜀中培养了不少优秀琴人。



后 记

毫不夸张地说,在当今中国,“非物质文化遗产”这个词已家喻户晓,普及广泛。2001年,联合国教科文组织宣布了第一批“人类口头和非物质遗产代表作”。殊不知,在此之前,联合国教科文组织已于1992年,为确保世界文献记忆不再受到损坏和丧失,发起了“世界的记忆”(Memory of the World, MOW,后被称为“世界记忆工程”),并于1997年宣布了第一批入选《世界记忆名录》(*Memory of the World Register*)的档案项目。收藏于我院的中国传统音乐录音档案作为首批项目,被列入其中,至今已有20年之久!

自20世纪50年代以来,我院一直重视音响档案的采集、抢救与保护。院藏中国传统音乐录音档案入选《世界记忆名录》后,我院在音响档案的数字化抢救方面给予了极大的重视,做了大量工作。经过十余年的努力,目前,列入《世界记忆名录》的所有录音档案均已完成数字化转储。此次对部分录音档案进行数字出版当为我院图书馆音响档案数字化抢救的阶段性成果呈现。

历史文献与考古实物证明,古琴音乐是中国历史上渊源久远且持续不断的一种器乐形式,其历史可上溯自先秦时期,距今约三千年,有着器乐本体之外的深厚人文精神内涵。我院是我国古琴相关收藏最丰富的机构,主要收藏包括自唐至近代的古琴,自20世纪50年代至今的古琴录音,传世琴谱的孤本、珍本、善本等;我院也是琴学研究重镇,出版有《琴曲集成》《存见古琴曲谱辑览》《存见古琴指法谱辑览》《历代琴人传》《中国古琴珍粹》等。2003年,在我院音乐专家的积极申报下,古琴艺术被联合国教科文组织列为“人类口头和非物质文化遗产代表作”(Masterpieces of the Oral and Intangible Heritage of Humanity,现称

“人类非物质文化遗产代表作”)。当年在古琴申报书中所写到的古琴音乐面临的困境之一——早期古琴录音资料的数字化保护,目前也已全部完成。

古琴音乐是我院传统音乐录音档案中十分重要的部分。馆藏古琴音乐的来源主要有以下几个方面。第一,1956年,在文化部的委派下,由查阜西、王迪和许健组成的考察小组,历时百天,通过面晤和通信的方式对全国二十多个城市的近百位琴家进行采访,采录收集了近300首琴曲。这次影响空前的古琴采访活动,对20世纪琴学研究产生了深远的影响,为中国琴学学术史写下了浓重的一笔。第二,各类古琴音乐会的现场录音,包括“全国古琴打谱交流会”“古琴研究会演出”“《胡笳十八拍》研讨会内部会演”“文化部文艺调演”“古琴会纪念嵇康会议专场”“琴瑟箏改革小组汇报音乐会”“古典诗词朗诵音乐会”等。第三,转录或复制(多家)广播电台录音以及我院音乐研究所录音棚的录音。

馆藏古琴音乐近2000首,此次筛选并出版了其中274首。曲目的筛选主要基于以下几方面原则:(1)基于知识产权的考虑,遵照《中华人民共和国著作权法》的相关法条执行;(2)音响的完整性和可修复性;(3)曲目信息的完整性;(4)创作琴曲不含在内;(5)曲目形式主要为琴曲和琴歌(由琴家本人吟唱),合奏、伴奏等均不含在内。

此次数字音频修复的基本原则:(1)尽最大可能保持古琴原有的音色和古琴音乐应有的韵味;(2)尽可能原貌呈现,即保留原始录音中的历史信息,如报幕或介绍等。

本光盘套装的版权页上显示了参与此次出版工作的所有工作人员,在此感谢他们的辛勤付出。但是,出版工作仅仅是音响档案数字化抢救的成果体现,而此前,在数字化抢救工作

从筚路蓝缕的草创时期，到初见规模的摸索阶段，再到流程化规范管理的操作实践阶段的十余年间，还有许多曾经为这个项目付出过努力的同事，在此一并致谢！特别需要感谢的是前奥地利科学院音响档案馆馆长舒勒博士（Dr. Dietrich Schüller）。他在这批珍贵档案申报“世界记忆工程”，乃至此后的数字化抢救探索和实践过程中都给予了巨大的帮助，起到了举足轻重的作用。

文化遗产的保护是传承的基础。唯有将文化遗产完整、完好地保存下来，才有可能科学地传承下去。我们会继续为之努力！

编者

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CD A

1. Wild Geese Landing on the Sandy Shore
ISRC CN-M26-17-01821
Gui Bozhu
7'56"
Music Notation / *Collected Writings on the Study of the Qin*
2. Narcissus
ISRC CN-M26-17-01820
Gui Bozhu
11'15"
Music Notation / *Anthology from the Distant Hall*
3. Parasol Leaves Dancing in the Autumn Wind
ISRC CN-M26-17-01732
Ma Zhumei
3'44"
Music Notation / *You Shi Shan Fang Qin Pu*
4. Song of a Pair of Cranes Listening to a Babbling Brook
ISRC CN-M26-17-01797
Ma Zhumei
2'18"
Music Notation / *Chun Hui Tang Qin Pu*
5. Phoenix Singing in Morning Sun
ISRC CN-M26-17-01796
Ma Zhumei
4'03"
Music Notation / *Chun Hui Tang Qin Pu*
6. Chitchat Between the Fisherman and Woodcutter
ISRC CN-M26-17-01816
Ma Zhumei
4'55"
Music Notation / *You Shi Shan Fang Qin Pu*
7. Evening Talk by a Guest's Window
ISRC CN-M26-17-01837
Ma Zhumei
5'07"
Music Notation / *You Shi Shan Fang Qin Pu*
8. Wild Geese Landing on the Sandy Shore
ISRC CN-M26-17-01714
Wu Lansun
4'32"
Music Notation / *Transcript of Huang from South Yunnan*
9. The Sunny Spring
ISRC CN-M26-17-01698
Wu Lansun
8'06"
Music Notation / *Da Huan Ge Pavilion Anthology of Qin Music*
10. Zhao Jun's Grievance, or Music of Autumn at the Frontier
ISRC CN-M26-17-01704
Zhao Jianfen
5'36"
Music Notation / *Baipingzhai Qin Pu*
11. The Three Strains of Yangguan
ISRC CN-M26-17-01682
Zhao Jianfen
2'46"
Music Notation / *A Beginner's Guide to the Study of Qin*
12. Recalling an Old Friend
ISRC CN-M26-17-01840
Zhao Jianfen
4'16"
Music Notation / *Anthology of the Guqin Pavilion*

CD B

1. Chant on Living in the Mountains
ISRC CN-M26-17-01898
Guo Tongfu 5'46"
Music Notation / Wu Zhi Zhai Studio Qin Tablature
2. Wild Geese Landing on the Sandy Shore
ISRC CN-M26-17-01746
Huang Yuxian 4'48"
Music Notation / Tablature handed down by Zhou Zhenying
3. Evening Song of a Drunken Fisherman
ISRC CN-M26-17-01875
Huang Yuxian 7'13"
Music Notation / Tablature handed down by Zhou Zhenying
4. Moonlight Over Chang'an
ISRC CN-M26-17-01907
Xia Lianju 7'24"
Music Notation / Copied by Fan Jun
5. Anchor Along the River Shore in Autumn
ISRC CN-M26-17-01906
Xia Lianju 2'21"
6. Missing a Virtuous Person
ISRC CN-M26-17-01693
Xia Yifeng 4'41"
Music Notation / Journal of the Jin Yu Qin Society
7. A Piece in Praise of Quiet Observation
ISRC CN-M26-17-01695
Xia Yifeng 3'12"
Music Notation / A Beginner's Guide to the Study of Qin
8. Doctrine of the Great Learning
ISRC CN-M26-17-01697
Xia Yifeng 2'47"
Music Notation / Transcript handed down by Yang Ziyong from Huai'an
9. Serene Evening Chant
ISRC CN-M26-17-01909
Xia Yifeng 3'08"
Music Notation / Wu Zhi Zhai Studio Qin Tablature
10. The Fisherman's Song
ISRC CN-M26-17-01885
Xia Yifeng 13'31"
Music Notation / Wu Zhi Zhai Studio Qin Tablature
11. Piece of Wind and Thunder
ISRC CN-M26-17-01884
Xia Yifeng 4'02"
Music Notation / The Plum Room Qin Anthology



CD C

- | | | |
|--|---|--------|
| 1. Three Times Drunk in Yueyang
ISRC CN-M26-17-01776 | Long Qinfang
Music Notation / <i>Handbook of Listening to the Sound of Heaven Pavilion</i> | 13'06" |
| 2. Autumn Moon Over the Han Palace
ISRC CN-M26-17-01785 | Long Qinfang | 18'39" |
| 3. The Philosopher Mo Zi Sorrowing Over the Silk
ISRC CN-M26-17-01784 | Long Qinfang | 13'35" |
| 4. Dragon's Song in the Wide Blue Sea
ISRC CN-M26-17-01775 | Long Qinfang | 10'38" |
| 5. The Sunny Spring
ISRC CN-M26-17-01783 | Long Qinfang | 13'24" |

Preface

In a household Peking Opera *The Stratagem of the Empty City*, the soldier-less defender Zhuge Liang was faced with an enemy force of 150,000 soldiers to attack the city. He purposely opened the city gate, and sat above it, calmly playing an instrument. He sang while he played, “I have here with me, only my two pageboys. I have neither ambush nor soldiers...” Hearing Zhuge Liang’s relaxing and elegant music, the enemy general Sima Yi, afraid that he would fall into an ambush, ordered his soldiers to withdraw. This popular and exciting aria is one of the famous “*laosheng*” arias. This story has been deemed by later military scholars as the most successful gambit in history. The instrument that Zhuge Liang played to scare away the 150,000 enemy soldiers is called the *guqin*.

The *guqin* was once just called “*qin*”. In China’s ancient naming tradition, one word corresponds to one sound and one meaning. *Qin* along with *se*, *zheng*, *zhong*, *qing*, *sheng*, *gu* and other single word instruments are all original instruments of the Central Plains, while *pipa*, *bili* and other instruments probably came through the Central Plains into China after Zhang Qian opened up the Silk Road, and became gradually imbued with Chinese characteristics. Because “*qin*” was of incomparable importance in Chinese culture, in Chinese, the “*qin*” character gradually became the collective term for all instruments. In order

to differentiate, a “*gu*” character was placed in front of the “*qin*” character, and there was the name “*guqin*”. *Qin* was the instrument of the Chinese literati and therefore also has, like the Chinese literati, other elegant names, such as *yaoqin*, *yuqin* and others. It also has a more direct name: the seven-stringed zither.

In China and the world at large, people have invented and used countless instruments, and all the instruments are unique in their own way. Among them, many instruments are very expressive and have rich cultural significance. However, there is no other instrument that is loaded with as much cultural connotation as *qin* is. Not only does the *qin* have a long history of 3000 years, leaving behind over 3000 ancient songs, it also has a unique music notation system that stretches back to the Seventh Century. Countless famous *qin* players have emerged over the years. Most importantly, the *qin* has been tied to China’s traditional literati and culture since its inception. It is the first of the “four arts” of the Chinese literati—*qin*, *qi*, calligraphy and painting. Since the Wei and Jin dynasties (220~420AD), there has been the saying of “*qin* on the left, calligraphy to the right”, and to play the *qin* has become a compulsory skill for those wishing to become literati. Furthermore, because Confucius said, “Do not abandon *qin* or *se* for no reason”, and used *qin* songs to “enlighten people”, so the *qin* has been named as the “instrument of sages”, and it enjoys a lofty position in traditional Chinese culture.

However, with the decline of traditional Chinese society, traditional Chinese culture has also slipped into decline. The massive change to Chinese society over the last century as well as the forced entry of western culture has subjected the art of the *qin* and other forms of traditional Chinese culture to unprecedentedly negative impact. The art of the *qin*, the representative art of the Chinese literati, because of the rapid replacement of the “literati” by “intellectuals”, has lost its space for survival. It could be said that among the arts that we consider the Intangible Cultural Heritage, the art of the *qin* is most endangered. In 1956, the Research Institute of National Music (today’s Institute of Music of the Chinese National Academy of Arts) and the Chinese Musicians Association sent *qin* players Zha Fuxi, Xu Jian, and Wang Di to conduct a survey of an unprecedented scale (see *Report of 1956 Field on the Qin*). Seen today, the results of the survey bring forth mixed emotions, both joy and sadness: the reason for joy is that this once incomparably glorious ancient art continues to cling to life despite the test of time and its roots remain; the reason for sadness is that in a country with a population of six hundred million people back then, there were fewer than 100 “*qin* players” to be found!

How should the meaning and value of that survey be evaluated? How should we evaluate the nearly three hundred songs and performances that have been recorded and

preserved? It could be said without exaggeration that if the prehistoric flood that remains in human memory truly happened, they could be the seed of life in “Noah’s Ark”. They would be the “gourd seeds” from many nations’ oral legends that finally gave birth to mankind and human civilisation!

In the folk wisdom of China, there is the belief that prosperity and decline never last. No one could have expected that the whole process from the decline to the rise of the art of the *qin* took less than 10 years! In 2003, the art of Chinese *qin* was listed in UNESCO’s “Intangible Cultural Heritage”, and became the pride and heritage of all mankind. This happy news spread through China when the country, suffering untold humiliations in modern history, had obtained magnificent accomplishments drawing the world’s attention, the people had begun to look back on history and seek the source of cultural confidence, and the fervour of reviving traditional culture had been reignited after twenty years of “reform and opening-up to the outside world”. Thus, a “*qin* fervour” was aroused among the youth, intellectuals, and university students in large cities and economically developed areas, and then, this “fervour” swept through the country, through all social classes with an unexpected speed. *Qin*, which once almost went extinct in contemporary society, along with everything it represented, had not only become the symbol of Chinese traditional culture, and the best explanation for “elegance”, but also become a byword for “fashion”. The rapidly expanding “middle

classes” and the people “getting rich first”, particularly young women with money and time, who were well educated and keen on artistic pursuit, had become the main driving force behind the “*qin* fervour”. Business people of all kinds, taking advantage of this opportunity, dressed themselves up as “*qin* masters”, ran *qin* shops and accepted disciples. Someone even published the bestseller *Learn Qin in Seven Days*, “pulling down from the altar” the *guqin* that literati had, since ancient times, regarded as the “instrument of the sages”. A few years ago, the saying “the four vulgar things of Beijing” became very popular. They mocked “listening to *kunqu*, learning the *qin*, drinking *pu'er*, and practicing yoga” as “the vulgarity in elegant pursuit”, which was another case of hope mingled with fear. It gave us hope because our traditional culture that had been forgotten, abandoned and marginalised came to be revered, pursued, and popularised. It gave us fear because the bad was mixed with the good, and as our traditional culture was rapidly spreading in the public, it was made vulgar, shallow, commercial, and simply into a bubble.

The only way to remove the “fevered” parts of our traditional culture is a thorough overhaul, so that the people can understand the essence of it. As for learning the *qin*, we hope that friends who wish to learn the *qin*, particularly young friends, first have respect for traditional culture, and have gratitude for the inheritors who have passed on our ancient culture. And then, we hope you will find peace in your hearts and listen to how your seniors

talk about the *qin*, and how they play it. Today, we are publishing this set of precious and original *qin* music performed by our ancestral *qin* players, as a guide, an example, and a road into the essence of the *qin* for the learners today. I must point out that one part of the recording has defects resulting from the simplistic equipment of that era and many years of neglect by *qin* players. However, a polished history is not true. I believe that the young people today have the ability, vision, and heart to face directly the life that continues to breathe in these sounds, and to feel their heartbeat and warmth, because it is not merely *qin* music that flows through these sounds since the origin of our lifeblood is also there.

Tian Qing

September 20th, 2017

Introduction to the Chinese National Academy of Arts

The Chinese National Academy of Arts (CNAA) is the country's only national-level academy that integrates research, education and creation of arts.

The Chinese National Academy of Arts was developed on the basis of three art schools established after the founding of the People's Republic of China—China Academy of Traditional Operas, China Academy of Music and China Academy of Fine Arts. In October 1980, the new academy was designated as “the Chinese National Academy of Arts” by the State Council. Leaders of the Party and the country have

Exterior of the Chinese National Academy of Arts



been supportive of the development of CNAA. In 1951, then-chairman Mao Zedong made an inscription for its predecessor China Academy of Traditional Operas, reading “Have all flowers bloom together. Weed out the old and create the new”, and inscribed the academy’s name. Zhou Enlai, Peng Zhen, Lu Dingyi and Guo Moruo have also inscribed for CNAA.

Among the past leaders of the academy, there were He Jingzhi and Wang Meng, who were also ministers of Ministry of Culture, PRC; famous scholars or artists such as Li Xifan, Qu Runhai, Feng Mu, Zhang Geng, Wang Zhaowen, Guo Hancheng, Feng Qiyong, Lu Meilin, Ma Yanxiang, Hu Feng, Yang Yinliu, Ge Yihong and Zhou Ruchang were leaders or councilors of the academy. Wang Wenzhang, the former vice-minister of Ministry of Culture, president of CNAA, and director of the National Center for Protection of Intangible Cultural Heritage, is now honorary president of CNAA. Lian Ji is the incumbent president of CNAA as well as the director of the National Center for Protection of Intangible Cultural Heritage.

In recent years, CNAA has stepped into a new era of comprehensive development. It has built up a high-level talent pool, a sound organizational structure, and multiple disciplines that are suitable for its status as the highest-level art research institute of the country. A “five-in-one” development pattern has been formed, devoting to art research, art education, art creation, protection of intangible cultural heritage

and national cultural think tank, with the aim of developing CNAA into a first-class academy in China and a famous institute in the world.

CNAA has made remarkable achievements in the academic research of art, having undertaken or completed over 300 state-level or ministry-level key research projects. The experts of CNAA have compiled a great number of books on art history and made significant contributions to China's academic research of art.

CNAA is one of the first institutions that resumed the admission of post-graduate students of art since China began the reform and opening-up policy in 1978. It is also among the first institutions that were approved by the State Council to cultivate doctoral and master students. It is the first unit that was approved by the Academic Degrees Committee of the State Council to award degrees of first-level art disciplines and the first one that was approved by the former National Ministry of Personnel to establish post-doctoral work stations for art majors. CNAA is the only institution in China that owns a post-graduate school exclusively for art, with eight majors for doctorate, nine post-graduate majors and some post-doctoral work stations for majors including art, music and fine arts, admitting students from both home and abroad.

While being devoted to art research, CNAA also attaches great importance to the cultivation of talents of art creation and organization building. It has established many organizations specializing in art creation and built up a talent pool of top-notch artists,

including some world-renowned artists.

Cross-cultural exchange is another important mission for CNAA. Over the past decade, it has engaged in many activities in this aspect. It has established academic links with institutions from more than 50 countries from around the globe through workshops, exhibitions, performances, study tours, and mutual visits. Some cross-cultural seminars and dialogues hosted by CNAA have made their reputation.

With the support of leaders of the Party and the country as well as Ministry of Culture, PRC, CNAA has created a number of culture and art awards, which has boosted China's cultural development. Among these awards is China Arts Award, which was set up by CNAA with supports from the government and enterprises; the Award for Inheritor of the Chinese Intangible Cultural Heritage is designed to honor outstanding inheritors of China's intangible cultural heritage; the Awards for Young Chinese Artists, classified into six categories – traditional painting, sculpture, calligraphy, seal carving, oil painting and modern arts, are granted to young artists who hold up traditional mainstream values, actively engage in art creation, have excellent skills and devote themselves to pure artistic pursuits.

Introduction to the Library of the Chinese National Academy of Arts

Originally serving as an archive, the library of the Chinese National Academy of Arts (CNAA) moved to the current site from the Prince Gong's Mansion in December 2002 and integrated the functions of several research institutes and archives of opera, music and fine arts. The library boasts a rich collection of precious items from different historical periods and from home and abroad. It combines the functions of art library, museum, archive and documentary research of arts, serving as an important information center for arts.

The exterior of the library of CNAA





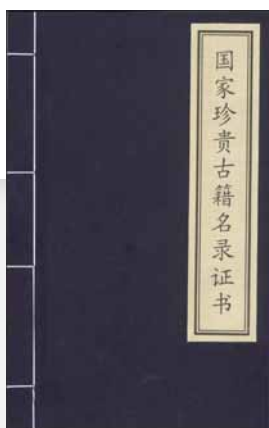
Bronze plate of “National Key Unit for Protection of Ancient Books”

So far, the library has been home to over one million books, among which are more than 160,000 ancient books, mostly rare books on traditional Chinese opera, music and fine arts, and some being rare editions. In the category of opera, there are *Four Dreams of Linchuan* from the Ming Dynasty, playscripts from Nan Fu and Sheng Ping Shu (imperial administration governing opera performance) in the Qing Dynasty, books of opera costume and makeup from Sheng Ping Shu, and hand-written copies of playscripts from famous bookstores such as Bai Ben Zhang, Ju Juan Tang, and Bie Ye Tang. In the category of music, there are books on the study of temperament, the study of *qin* (a stringed instrument), and music notations. The rare ancient books of music include *Lü Lü Jie Zhu*, *Lü Lü Zhi Jie*, *Feng Xuan Xuan Pin*, *Xian Suo Bei Kao*, *Tai Yin Xi Sheng* and *Cang Chun Wu Qin Pu* from the Ming Dynasty. These documents boast high academic, artistic and historical values. In 2008, the library was designated by the National Protection Center for Ancient Books as the “National Key Unit for Protection of Ancient Books”. From 2008 to 2016, a total of 15 ancient books in the library were listed on the *National Directory of Rare Ancient Works*. On top of that, the library houses many other materials of high academic value, including first-hand materials collected by individuals, field investigation reports and handwritten copies of folk music notation.

The library is also famous for its non-book materials, including audios and

videos, artworks, pictures of artworks, and manuscripts of famous artists.

Audio and video documents total over 120,000 pieces, presented in different forms such as wax cylinder, wire audio tape, standard-playing record, open reel tape, cassette tape, digital audio tape, various video tapes and compact discs. Nearly half of the carriers record video or audio information using analog signal, with contents covering opera, music, folk arts and modern drama. The library has more than 70,000 old music records, mostly old 78 rpm records. *Lao Huang Long*, the earliest Peking Opera record collected in the library, was made at the turn of the 19th Century and 20th Century. Old records of Peking Opera masters Tan Xinpei and Yu Shuyan are also treasures in the library. A wire audio record of Peking Opera *Xi Shi*, which was played by master actor Mei Lanfang, has become the only copy in China. There are also precious video documents of local operas that were recorded in the 1970s and 1980s



Certificate for *National Directory of Rare Ancient Works*



Lao Huang Long Record, around 1896



Certificate of the *Memory of the World Register*

by CNAAs experts to prevent them from extinction. Since many actors have passed away and some troupes or genres have died out, these documents have become the last copies of their kind.

After further collection and recording, the library has built up the Database of Audio-Video Documents of Traditional Chinese Operas, covering 281 genres of opera from across the country. In 1997, archives of traditional Chinese music sound of 7000 hours in length made the first list of the *Memory of the World Register* initiated by the UNESCO, making it the world's first archives of music sound on the list. In 2003, the *Original Recording of Six Pieces of Music Played by Folk Musician Abing* and *Manuscripts of the Yellow River Cantata by Xian Xinghai* were listed on the second batch of *Register of China's Documentary Heritage* compiled by the State Archives Administration and Central Archives.

The library also boasts a large collection of artworks which are of various categories and include many rare treasures. There are about 3300 paintings and calligraphies created by masters such as Lü Ji, Yuan Jiang, Zheng Banqiao, Wu Changshuo, Qi Baishi, Huang Binhong, Chen Shizeng, Xu Beihong, Zhang Daqian and Fu Baoshi. In addition, there are over 27,000 pieces of stone tablet inscription rubbing, book of seal stamp, rubbing, poster, print, and New Year painting, and over 1300 pieces of porcelain, sculpture, artifact in study, and costume of ethnic minorities. There are over 2700 opera-related articles, including costumes from Sheng Ping Shu in the Qing Dynasty, costumes of famed performers of Peking Opera, props and facial masks as well as hand-painted facial masks of different materials. In addition,



Opera costume from Sheng Ping Shu, Qing Dynasty



Crab – ink wash painting, by Qi Baishi



Couplet from inscriptions on drum-shaped stones, by Wu Changshuo

the library has a total of around 2100 musical instruments, including 92 *qin*, among which over 40 date from the Tang, Song and Ming Dynasties. *Ku Mu Long Yin* is a gem of the ten Tang-dynasty *qin* so far existing in the world, and *Ming Feng* is another treasure made in the Song Dynasty. In 1977, *Liu Shui*, a piece of *qin* music played by CNAA artist Guan Pinghu with *Ming Feng Qin*, was included in a copper disc record aboard the US spacecraft Voyager 1 and Voyager 2 probes and sent into the space to represent sound from the Earth. It is the only Chinese music included in the record.



Xiao Kong Hou, a harp-like instrument, Ming Dynasty



Hu Lei, a stringed instrument, Qing Dynasty



Costumes used by Mei Lanfang during his US performance

In addition, there are over 200,000 precious pictures of art works from different periods.

After over half of a century's hard work by generations of staff, the library has accumulated a larger number of collections with high academic, historical and artistic values and has won recognition from the academic community. In regard to art document, the library has combined the functions of collecting, processing, preserving, supplying and developing documents, becoming an important center of art documents covering book, newspaper, audio and video, picture, musical instrument, and calligraphy and painting.

Uncle Tom's Cabin, a drama played by Chunliu Drama Club in Tokyo in June, 1907



***Guqin* and *Qin* Tablatures Selected from the Collection of
the Library of the Chinese National Academy of Arts**



1. (Red) *Qing-lei Qin*

Dimensions:

Overall length: 118.6 cm

String span: 108.6 cm

Shoulder width: 19.6 cm

Tail width: 14.5 cm

Thickness: 5.8 cm

Type: In variant Fuxi style.

Paint & Cracks: Grey paint has peeled off at many places on the right shoulder, right waist and *feng-zhao* (recess in the bottom) of the *qin*. On the two sides of the tail, the body of the *qin* and the coating of paint on it have separated, revealing golden porous wood. Under the bottom grey roughcast there is linen wrapping, which is coated with fairly hard black lacquer. On the black lacquer there is a coating of relatively loose top surface paint in red and black. There are “serpent belly” cracks (*she-fu duan*) all over.



Front



Back



Inscriptions

Inscriptions: Above the *long-chi* (a hole in the bottom), the two-character name of the *qin*, Qing-lei, is inscribed in seal script, alongside 24 characters in cursive script. The carvings are filled with silver paint. The inscription has a style similar to the calligraphy by Zheng Banqiao in the Qing Dynasty. Around the *na-yin* (sound absorber) there is an inscription of nine characters in regular script.

Materials: made of paulownia, with redwood feet and white jade *zhen* (tuning pegs).

Former collector: It was formerly collected by Zhang Hongwen, *qin* player from Ji'nan.

2. Zong-qi Qin

Dimensions:

Overall length: 127.2 cm

String span: 118.5 cm

Shoulder width: 19.8 cm

Tail width: 15.4 cm

Thickness: 4.8 cm

Dating back to: Ming Dynasty.

Type: Lian-zhu style, or “string of pearls” style.

Paint & Cracks: Black paint, with small serpent belly cracks.

Inscriptions: Above the *long-chi*, two characters, i.e. Zong-qi, are inscribed in seal script. Below the *long-chi*, 16 characters are inscribed in official script, with another shorter inscription reading “Inscribed by Shou-zhuo-zi”. In the cavity of the *qin*, there is an inscription of seven characters in regular script.

Material: made of paulownia.

Former collector: Formerly collected by Zhan Chengqiu, *qin* player from Shandong.



Inscriptions



Front



Back

3. *Ming-feng Qin*

Dimensions:

Overall length: 126.5 cm

String span: 115 cm

Shoulder width: 23 cm

Tail width: 17 cm

Thickness: 6.5 cm

Dating back to: Southern Song.

Type: In variant Lian-zhu style (String of Pearls style or Linked Bead style) .

Paint & Cracks: Originally coated all over with brown paint, the *qin* has patches replenished by red paint. The top surface of the *qin* bears big and small



Front



Back



Inscriptions

“snake-belly” cracks with some “ox hair” cracks and small “ice” cracks. Cracks on the bottom surface of the *qin* are not very regular.

Inscriptions: Above the long-chi the two-character name of the *qin*, Ming-feng, is inscribed. On the two sides of the long-chi, there are sixteen characters in running script. Below the long-chi, near the feet, there is a square-in-circle seal inscription, featuring four characters in double hook seal script, zhong-he-zhi-qi. All the inscriptions are filled with

golden paint.

Materials: Made of paulownia, with an oval jade sculpture “Xiang-feng” set in the front of the head, inlaid markers of Jun porcelain, jade feet, redwood yue-shan (mount yue) and tuning pegs.

Former collectors: Legend has it that it had belonged to Twenty-four *Qin Qi* before it was collected by modern *qin* player Yang Zongji, who repaired it and passed it down to his disciple Guan Pinghu.

4. Yu-xiao Qin

Dimensions:

Overall length: 126.4 cm

String span: 118.4 cm

Shoulder width: 20.6 cm

Tail width: 13.8 cm

Thickness: 5.4 cm

Type: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* is coated all over with

black paint and small “serpent belly” cracks.

Inscriptions: Above the long-chi, the two-character name of the *qin*, Yu-xiao, or “Jade Flute”, is inscribed in seal script. On the two sides the long-chi, there are 24 inscribed characters in official script. All the inscriptions are filled with golden paint.

Material: Made of Chinese fir.

Former collector: Formerly collected by Xin Yuanzeng from Beijing.



Front



Back



Inscriptions

5. *Xiao-di-zhong Qin*

Dimensions:

Overall length: 119.4 cm

String span: 111.2 cm

Shoulder width: 19.6 cm

Tail width: 13 cm

Thickness: 5.3 cm

Dating back to: Early Ming Dynasty.

Type: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* was originally coated with black lacquer. Later some parts are replenished with red paint. The instrument has fine “ox hair” cracks all over the body.

Inscriptions: Above the long-chi, the three-character name of the *qin*, *Xiao-di-zhong*, is inscribed in seal



Front



Back



Name of the *qin*

script. On the right of the long-chi, there are two rows of inscribed characters in official script, below which there are two seal inscriptions in seal script—the higher one reading “Jian Quan Zhen Cang” and the lower one reading “Sun Jin Qi Tong Shang”. On the left of the long-chi, there are two rows of smaller inscriptions in regular script. Under the right row there are two seal inscriptions and under the left row there is a small seal inscription.

6. *Qin of King Chongzhao's Wife*

Dimensions:

Overall length: 129.4 cm

String span: 120.5 cm

Shoulder width: 21.5 cm

Tail width: 15 cm

Thickness: 4.6 cm

Dating back to: the years of Wanli in the Ming Dynasty.

Type: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* is coated all over with black paint. On the top surface there are small “water ripple” cracks and on the bottom surface big “serpent belly” cracks.

Inscriptions: There are inscriptions in official script on the two sides of the long-chi inside the belly of the *qin*. They are all filled with red paint. In the feng-zhao, there are two rows of inscribed characters in regular script.

Materials: The *qin* is made of Chinese fir. In the head of the *qin*, a rectangular jade scripture representing “Xiang Feng” is set. The feet are made of white jade, the tuning pegs of ivory and the yue-shan (mount yue) of redwood with old bamboo set.

Materials: The *qin* is made of high-quality paulownia, featuring fine and loose texture. The yue-shan (mount yue), cheng-lu (string-supporting ridge) and feet are all made of ivory and the tuning pegs of bone.

Former collectors: The *qin* had been collectively collected by Zheng Yingsun and Wang Mengshu, *qin* players from Beijing before Wang donated it to the state in 1966.



Front



Back

**7. Feng-huang Lai-ming Qin, or
“Phoenix Comes to Sing” Qin**

Dimensions:

Overall length: 126 cm

String span: 115 cm

Shoulder width: 21.5 cm

Tail width: 15.6 cm

Thickness: 5.5 cm

Type: In variant Lian-zhu style (String of Pearls style or Linked Bead style)

Paint & Cracks: The *qin* is coated all over with black paint. On the top surface there are small “serpent belly” cracks with “cracked ice” pattern



Front



Back



Name of the *qin*

cracks, and on the bottom surface there are small “serpent belly” cracks.

Inscriptions: Above the long-chi, the name of the *qin* is inscribed in regular script. On the right there are inscribed characters in regular script and on the left six inscribed characters in running script. Below the long-chi there is a large four-character seal inscription. On

the right side of the belly, there is an inscription.

Material: Made of paulownia.

Former collector: The *qin* was formerly collected by Zheng Yingsun, *qin* player from Beijing.

8. *Xue-jiang-tao Qin*

Dimensions:

Overall length: 128.6 cm

String span: 118 cm

Shoulder width: 19 cm

Tail width: 14.5 cm

Thickness: 5 cm

Type: Zhong Ni or Confucian style.

Paint & Cracks: The top surface of the *qin* is coated with black paint,



Front



Back



bearing small “serpent belly” cracks with some “water ripple” cracks.

Inscription: Above the long-chi, the three-character name of the *qin*, Xue-jiang-tao, is inscribed in official script and filled with golden paint.

Material: Made of paulownia.

Former collector: The *qin* had been in the collection of *qin* player Yang Xinlun, who donated it to the state in the 1960s.

Name of the *qin*

9. *Shuang-zhong Qin*

Dimensions:

Overall length: 124 cm

String span: 115 cm

Shoulder width: 20 cm

Tail width: 14 cm

Thickness: 5 cm

Dating back to: Ming Dynasty.

Type: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* is coated all over with black paint, which bears small “serpent belly” cracks.

Inscriptions: Above the long-chi, the name of the *qin*, Shuang-zhong, is inscribed. On the left there is an inscription in regular script, filled with silver

mother-in-pearl inlay. Below the long-chi, there is another regular-script inscription indicating relevant information concerning the *qin*. Below that there are two seal inscriptions. Above the feng-zhao there is a rectangular seal inscription in seal script. On the right of the tail below the feng-zhao, there are seven inscribed characters in seal script, and on the left there is a rectangular seal bearing a six-character seal-script inscription.

Material: Made of Chinese fir.

Former collectors: In 1867, it was repaired and inscribed by Zhu Tongjun, Qing *qin* player from Pucheng, Fujian, who collected it as the second best *qin* in his family collection. It was once collected by Wang Jiemei, *qin* player from Fujian.



Front



Back



Name of the qin

10. Jin-feng Chui Yu-pei Qin

Dimensions:

Overall length: 123.6 cm

String span: 116 cm

Shoulder width: 20 cm

Tail width: 13.6 cm

Thickness: 4.8 cm

Type: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* is coated all over with black paint. The top surface bears big “serpent

belly” cracks.

Inscriptions: Above the long-chi, the name of the *qin*, Jin-feng Chui Yu-pei, is inscribed in cursive script and filled with golden paint.

Materials: The *qin* is made of Chinese fir, with green jade feet, ox horn tuning pegs and a relatively big inlaid marker.

Former Collector: The *qin* had formerly been collected by *qin* player Yang Xinlun, who donated it to the state in 1960.



Front



Back



Name of the *qin*



Front



Back

Name of the *qin*

11. *Qi-zhu Liu-feng Qin*

Dimensions:

Overall length: 120.5 cm

String span: 112.8 cm

Shoulder width: 19 cm

Tail width: 13.6 cm

Thickness: 5 cm

Style: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* is coated all over with black paint over a base of red paint. The top surface

bears big “serpent belly” cracks.

Inscriptions: Above the long-chi, the name of the *qin*, Qi-zhu Liu-feng, is inscribed and filled with golden paint. Between the long-chi and feng-zhao there is a seal inscription.

Materials: The *qin* is made of Chinese fir, with a gold inlaid marker set.

Former Collector: The *qin* had formerly been collected by *qin* player Song Jinghan from Tianjin, who donated it to the state in 1958.



Front



Back

Name of the *qin*

12. Lang-ran *Qin*

Dimensions:

Overall length: 118 cm

String span: 110.2 cm

Shoulder width: 17.6 cm

Tail width: 13.2 cm

Thickness: 4.2 cm

Style: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* is coated all over with brownish red paint. The top surface bears small “serpent

belly” cracks with some “water ripple” cracks. The bottom surface bears “serpent belly” cracks.

Inscriptions: Above the long-chi, the name of the *qin*, Lang-ran, is inscribed in cursive script and filled with red paint. Below the long-chi, there are two seal inscriptions in seal script.

Materials: The *qin* is made of paulownia. The paint has peeled off at many places, revealing golden wood underneath. There is a crack in one side of the *qin* inlaid marker.



Front



Back

Name of the *qin* and seal inscriptions

13. *Qiu-sheng Qin*

Dimensions:

Overall length: 123.5 cm

String span: 114 cm

Shoulder width: 21.5 cm

Tail width: 14.5 cm

Thickness: 5.3 cm

Style: Zhong Ni or Confucian style.

Paint & Cracks: Black paint, with small “serpent belly” cracks.

Inscriptions: Above the long-chi, the name of the *qin*, Qiu-sheng, is inscribed in cursive script. Below the long-chi, there is a seal inscription in seal script. Near the feet there is another square seal inscription in seal script.

Material: Paulownia.

14. *Banana-leaf Qin*

Dimensions:

Overall length: 123.5 cm

String span: 113 cm

Shoulder width: 18.5 cm

Tail width: 14 cm

Thickness: 5 cm

Style: Jiao Ye style (shape of a banana leaf).

Paint & Cracks: Underneath the grey roughcast there is a linen wrapping. The *qin* was initially coated with yellowish brown paint. When paint was

replenished, red paint was applied. The original paint can only be found on the head of the *qin*. There are small “serpent belly” cracks all over.

Inscriptions: On the right of the *qin* head, there are three inscribed characters in regular script, which read “bing-si-bi”, and on the left, another three inscribed characters, “zi-yu-ming”. There is a seal inscription on each side.

Materials: Paulownia, with a jade inlaid marker.

Former Collector: The *qin* was originally collected by the famous *qin* player Zheng Yingsun.



Front



Back



Front



Back

Name of the *qin*

15. Zhen-qu Qin

Dimensions:

Overall length: 121 cm

String span: 113 cm

Shoulder width: 18.9 cm

Tail width: 13.6 cm

Thickness: 5.1 cm

Style: Zhong Ni or Confucian style.

Paint & Cracks: The *qin* is coated all over with black paint. The top surface bears big “serpent belly” cracks and the bottom surface “water ripple” cracks.

Inscriptions: Above the long-chi, the name of the *qin*, Zhen-qu, is inscribed in cursive style and filled with golden paint. On the left of the long-chi, 21 characters are inscribed in running script in two rows. The inscription of Luo-kuan has 13 characters in cursive script and is filled with silver paint. On the right of the na-yin in the cavity of the *qin*, there is a four-character regular-script inscription. The inscriptions tell the story how *qin* players Xia Yifeng and Wang Jianhou were bonded by the *qin*.

Materials: Made of Chinese fir, with a gold inlaid marker.



Front



Back

Name of the *qin*

16. *Ku-mu Long-yin Qin*

Dimensions:

Overall length: 121.5 cm

String span: 111.2 cm

Shoulder width: 19 cm

Tail width: 13.7 cm

Thickness: 9 cm

Dating back to: Tang Dynasty.

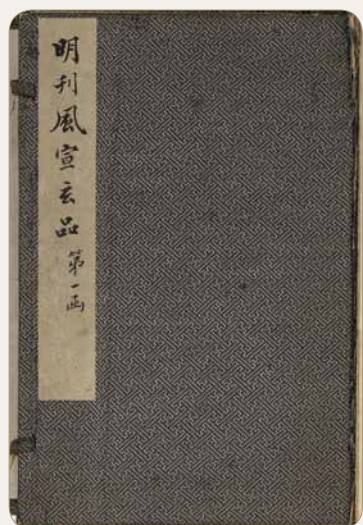
Style: Lian-zhu Style (String of Pearls Style or Linked Bead Style)

Paint & Cracks: The *qin* is coated all over with a fairly thin layer of black paint, dark and shiny. The red paint on the top surface was added in a later age. The bottom board has retained the original form. The *qin* has “serpent belly” cracks, with “ox hair” cracks at some places.

Inscriptions: Above the long-chi, the four-character name of the *qin*, *Ku-mu Long-yin*, is inscribed in running script. Below the long-chi, there is a large two-character seal inscription in seal script bounded by a two-line border, which reads, “Yu-zhen”.

Materials: Made of Chinese fir, with jade feet and tuning pegs. The famous *qin* player Wang Mengshu replenished some red paint, but the polishing is unfinished. The ivory powder and malachite paint at some places of the top surface were replenished by Wang as well.

Former Collector: Formerly collected by the famous *qin* player Wang Mengshu.



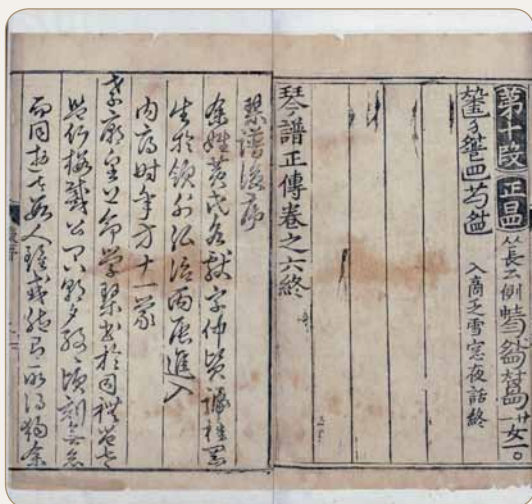
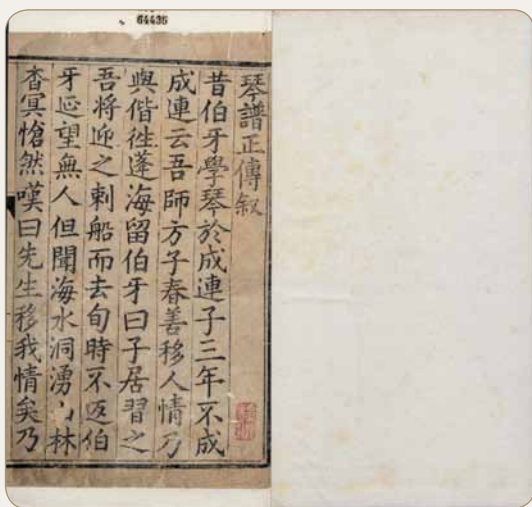
17. Feng Xuan Xuan Pin, or Wonderful Manifestation of Customs (Ten volumes)

The tablature was compiled by Zhu Houjue, Ming scholar, and block-printed in 1539 (18th year of Jiajing in the Ming Dynasty) by Hui-fan. In 2008, it was inscribed on *China's First List of Precious Ancient Books*.

18. Tai Gu Yi Yin, or Remnants of the Ancient Sounds (Three volumes)

The tablature was compiled by Ming scholar Xie Lin and block-printed in 1513 (8th year of Zhengde in the Ming Dynasty). In 2008, it was inscribed on China's First List of Precious Ancient Books.





19. Qin Pu Zheng Zhuan, or Authentically Transmitted Anthology of Qin Music (Six volumes)

The tablature was compiled by Yang Jiasen in the Ming Dynasty and block-printed by Yiyuetang. In 2008, it was inscribed on *China's First List of Precious Ancient Books*.

20. Wu Gang Qin Pu or Wu Gang Anthology of Qin Music

(Ten volumes)

The tablature was compiled by Ming scholar Huang Xian and block-printed in 1546, or the 25th year of Jiajing in the Ming Dynasty. In 2008, it was inscribed on *China's First List of Precious Ancient Books*.



Report of 1956 Field on the Qin

Written by Zha Fuxi

1. What the work means and how it was organized

The *guqin* (Chinese zither) was originally called “*qin*”. It is not until 30 years ago that it began to be called *guqin*. It is the earliest stringed musical instrument of China, with a three-thousand-year tradition and three forms of performance—solo, accompaniment and ensemble. Before the Qin Dynasty (221~206 BC), it might possibly be only popular in and above the social class of *shi*, literally “the gentry”. After the Qin Dynasty, it spread to the common people, which had since survived in the exchanges between folk artists and the scholar-official class, and attained certain development. Its shape and structure, and playing techniques were fixed between the Han (206 BC~220 AD) and the Jin (265~420) periods. Since the Tang Dynasty (618~907), efforts had been made to compose special tablatures. In the Song Dynasty (960~1279), this kind of tablatures underwent further development and assumed its final form, as a result of which, some traditional music of the past thousands of years was preserved. In the past 50 years, the number of people playing the *guqin* has gradually declined, and so has the standard of performance. Before the Chinese People’s War of Resistance against the Japanese Aggression (the War of Resistance), there were more than two hundred people in the whole country playing the *guqin* according to the statistics of the Shanghai Jinyu Qin Society, but in another statistics collected by the Research Institute of National Music in 1954, the number dropped to over 90. In the extant over 140 kinds of collections of *guqin* tablatures passed down, there are altogether over 2800 tablatures of *guqin* with more than 600 *guqin* pieces that were compiled and adapted in the past ages. However, no more than 70 to 80 pieces of them can be played by the *qin* players today. The Research Institute of National Music and the Chinese Musicians Association consider it necessary to make timely effort to rescue this musical art of magnificent tradition.

As early as 1954, the Chinese Musicians Association and the Research Institute of National Music already had the idea of dispatching people to various places to record *guqin*

players' performances, but nothing came of it. It was not until last year (1955) that the Association, together with the Arts Bureau and the Broadcasting Affairs Bureau, decided to include it in this year's plan for implementation.

A three-member survey team was formed, comprising Xu Jian, Wang Di, both *guqin* specialist officials from the Research Institute of National Music, and me. We set out from Beijing on April 17 this year (1956), and went to 17 places in succession, namely, Ji'nan, Nanjing, Yangzhou, Suzhou, Shanghai, Hangzhou, Shaoxing, Huizhou, Changsha, Hefei, Anqing, Wuhan, Chongqing, Guiyang, Chengdu, Guanxian, and Xi'an, in a work tour lasting a hundred days. We over-fulfilled our work and returned to Beijing on July 27.

2. Our Planned Projects

Before we set out, the Arts Bureau instructed that the government was concerned about the livelihood and health conditions of the aged, poor or sick *guqin* players, urging us to learn about and report their circumstances to the bureau. The instruction from the Chinese Musicians Association to me was that to those people who had their *guqin* performances recorded, we should be flexible in providing them with subsidies before they received their remunerations. The Research Institute of National Music urged us to search for materials such as literature and articles related to *guqin* and ancient music, and to establish necessary exchange and research relations with relevant *guqin* players and ancient music lovers. Therefore, the subjects of our work were not only confined to the recording of *qin* compositions, but could also be flexibly expanded to include survey of *guqin* and ancient music as well as exchanges regarding them.

With respect to *guqin* recording, we decided to use the facilities of local broadcasting studios and stations, which took charge of the task of recording; also, we had shortlisted in the previous year with the *guqin* players of each place the people and pieces to be selected for recording. With the consent of the Chinese Musicians Association and Broadcasting Affairs Bureau, of the 18 places concerned in our plan, we only went to ten key places which had a high concentration of *guqin* players; for the rest, our method was to ask, through correspondence, related studios and stations to contact the *guqin* players directly

for recording, but if necessary, we could flexibly go to any other places for our survey.

Before setting off and after receiving the introduction letters intended for the cultural bureaus and the broadcasting stations of each place, we, based on the original tasks and the different instructions above, drew up in advance the items of our work in each place as follows:

(1) In those places the team shall visit, we would accompany each *qin* player to the radio station to record the pieces they played. Also, the performers would not be confined only to the people decided upon. For those places not visited by the team, we would communicate with related people through correspondence at any time.

(2) We would enter the resume, accomplishment and living conditions of each *qin* player in the interview records. Such information would be kept as reference materials and serve as information for exchanges subsequently.

(3) In our visits to the library, museum and famous private collectors of each place, we would make rubbings or copies of rare books, different versions of *qin* tablatures, *qin* books and artifacts related to the history of the *guqin*. They shall be included as research materials for the *guqin*.

(4) We would flexibly visit those *guqin* players we had not contacted. When necessary, we would bring our own handy recorder to record their performances.

(5) In case we came across rarely seen forms of ancient music, the materials shall be recorded.

(6) In the communication and forums organized by the cultural bureaus of each place, we would introduce to young music workers our experience in exploration, collation, and rearrangement as well as creation with respect to the *guqin*.

3. Outcomes and achievements

Our work went very smoothly, and the outcomes were satisfactory. These were the results of the call of the Party and government for attaching importance to our national cultural heritage and their enthusiastic support for related local units in each place. The officials sent by the cultural authorities of each place to assist us with our work generally

had an intense interest and were enthusiastic with regard to collecting and exploring ancient music. No sooner had the music workers of the broadcasting station of each place heard of the recording task of a *guqin* piece than they quickly squeezed time for scheduling it. For the *guqin* pieces agreed upon for recording, the *qin* players generally had been well-prepared, even for the pieces they had left unpracticed for many years. It was under such enthusiasm and spirit of cooperation that we were able to collect within a short span of 100 days 224 pieces of 75 *guqin* players in Ji'nan, Nanjing, Yangzhou, Suzhou, Shanghai, Hangzhou, Anqing, Chuxian, Nantong, Changsha, Wuhan, Chongqing, Guiyang, Chengdu and Xi'an. Also, within the same period of time, through correspondence, 38 melodies of 11 *guqin* players were recorded in Qingdao, Guangzhou, Xiamen, Harbin, Shashi, and Nantong. Altogether, we have a total of 262 pieces by 86 *guqin* players from 20 places. The total recording time is well over 1000 minutes, and the recordings have already been successively sent to China National Radio by local broadcasting stations, and will soon be submitted to the Chinese Musicians Association. Herein is enclosed the *List of Programs of Guqin Recordings Across the Country in 1956*, which corresponds with the recording tape. Please kindly check it.

When we asked each *qin* player about their backgrounds, teachers and accomplishment, as well as living conditions, they were all excited and carefully filled in our interview records. They affectionately recalled their memories in answering any questions about them in matters relating to their art.

If we invite a musician to listen comprehensively to the almost 2000 minutes of *guqin* recordings, he may feel that for a substantial portion in it, the performance level is not high, which may even lead him to doubt the value of *qin* compositions. To see the matter in this way is incorrect. It is necessary to take into consideration the cultivation of the *qin* players and their living conditions in order to understand where the problem lies. If we take a look at the interview records of the 86 *qin* players who had their performances recorded, it would become clear that most of them had not practiced playing the *guqin* for 20 or even 30 years until the founding of the People's Republic of China when they “picked up the skill again” under the encouragement of the literature and art work principle and policy of the

state. Many even only started practicing again after I, entrusted by the Chinese Musicians Association, invited them for recording last year; hence it was unavoidable that they would have such imperfections as occasionally a wrong note, stiff fingering and incoherence of the rhythm. This is the result of the decline of the national culture under such social environment in the past few decades.

Many *qin* players originally could play many *qin* pieces, but as they had no enough time for practice, the *qin* pieces each of them played for recording were only a comparatively small part of their repertoire. Here, each piece that they played and was recorded and those they could play but were not recorded are all included in their art resumes so as to demonstrate their rich potentials.

In the past few years, in the process of guiding the research on *qin* compositions undertaken by the Beijing *Guqin* Research Association, the Research Institute of National Music of the Central Conservatory of Music has discovered more than two hundred kinds of *guqin* literature written over the last hundred years, including *qin* books and *qin* tablatures, but the collection has remained incomplete. We also made the collection work yet to be completed our task. We visited the ancient book section of the library in each place, digging deep into its rare books; we also visited every famous book collector and bookstore specializing in ancient books, borrowing and asking about all known and unknown *qin* tablatures and *qin* books. In this respect, we have achieved very satisfactory results. The outstanding acquisitions among them are as follows:

(1) For hundreds of years, the block print *Zheyin Shizi Qinpu* (*Qin Songs Notation in Zhejiang Accent*, probably published before 1491, the Ming Dynasty edition was edited and translated by Gong Jing.) compiled by Gong Jigu in the early Ming Dynasty and collected in the Tianyi Pavilion in Ningbo had been mislabeled as the *Quxian Shenqi Mipu* (*the Mysterious and Marvelous Tablature*) both in the bibliographic index published by Tianyi Pavilion and on the bamboo shelves of it. Only after our in-depth examination and reading, it was found to be a very peculiar book with rich materials compiled by a very famous *qin* player but had never been recorded.

(2) The block print *Qinyuan Xinchuan Quanbian* (Complete Edition of the Center

of Qin Transmission, An anthology of *qin* music, published in the early Qing Dynasty.) compiled by Kong Xingyou in the early Qing Dynasty (1636~1912) is objectively a 20-volume magnificent work summing up Ming *qin* compositions. In the early Republic of China period, its only extant copy was in the possession of the salt merchant Zhou Qingyun in Shanghai. It was not known when it was bought by the USA. The Research Institute of National Music mobilized the *qin* players in the country to search for it, but in vain for many years. However, this time, we found another complete edition of it on an uncatalogued shelf in the Chongqing Library.

(3) The Shaanxi Provincial Culture Bureau discovered among the private sector the early Qing block print *Song Sheng Cao*. It is another fine block print which Cheng Xiong published after correcting and supplementing the original material of the *Songfengge Qinpu* he had published ten years before. Compared with the one based on an early *Songfengge Qinpu* block print collected in the *Siku Quanshu*, it is more subtle and profound, and richer in content, especially in respect of traditional *qin* pieces. In addition, in the Rare Books Section of Shanghai Library, we consulted and made extracts from 8 of the 10 rare *qin* books originally owned by Zhou Qingyun. We emended and made extracts from the original manuscript of *Chui Bin Lu* collated and annotated by Cheng Yaotian and collected by Shanghai Library of Historical Documents. We borrowed and made extracts from the Ming block print *Yu Wu Anthology of Qin Music* (published in 1589, by Zhang Jinchao.), *Five Notes Anthology of Qin Music* (published in 1579, edited by Zhu Cheng.) and *Antiquity Authoritative Sound* (An anthology of Qin Music, edited by Zhu Changfang.) from the private collector Mr. Hu Gongxuan. In Xi'an, we borrowed all the manuscripts of the *guqin* player Zhang Youhe, who was teaching *guqin* at Peking University during the May Fourth Movement period; and also all the manuscripts of the famous *qin* player Shi Yinmei, who was doing research on and teaching national music in Beijing and Yangzhou during the same period. All these are important *guqin* literature which had long been well-known but not seen by us.

In the past few years, the artifacts unearthed from Han and Tang tombs during the infrastructure construction, and the *guqin* discovered in the private sector and donated

by people have been collected in the historical museums all over the country. Among them, many can serve as historical materials for ancient music research and as objects for practical use. We also expressly made inspecting and authenticating these artifacts our task. We visited the history section of the museum of each place, digging deep into the artifacts related to music in its collections. In this respect, our work was very fruitful. Besides studying on the spot the nationally well-known Han Stone-carved Pictures of Yi'nan Baixi, the Relief Sculpture of Female Musicians and Dancers in the Tomb of Wang Jian in Chengdu, and many Tang *guqin* in Jinan, Shanghai and Sichuan, we also carefully studied the musician and dancer figurines collected in Chongqing, Chengdu and Nanjing. Among them, a substantial number of *qin*-playing and flute-playing pottery figurines were the Eastern Han (25-220 AD) funerary ware unearthed from the Pengshan Han tombs discovered during the Baocheng Railway project. All of them provide answers to several questions about the history of *guqin*: they affirm that the stringed instruments lying horizontally and being played on the knees on the pictorial stones in the Wu Liang Shrine are *qin*; that in the Eastern Han, the fingering of playing the *guqin* is the same as it is today; that *guqin* and flute ensemble was already a form of performance in the Eastern Han period. (Refer to the photo of the *guqin* and flute ensemble pottery figurine.) We saw another two famous Tang *guqin* “Jiuxiao Huanpei” in Ji'nan Museum and the home of Wu Jinxiang in Shanghai; it is hard to tell the genuine from the fake between them and the one collected in the Palace Museum. The *guqin* in Su Shi's collection, once kept in Poxian *Guqin* School of Yiyuan in Suzhou, was also discovered by us in Chongqing Museum, and of the 21 *guqin*, including the “Caifeng Mingqi”, bequeathed by the late Mr. Yang Shibai who had taught *guqin* for thirty years in Beijing, 14 were given to Zhejiang Cultural Relic Management Committee. We briefly examined all the famous *guqin* owned by *qin* players all over the country before the War of Resistance, and found that they basically still exist, but some have got good owners. In Anhui, we understood from the old *guqin* player Monk Genru, now almost 80, that the original block print of the *Qinpu Xinsheng* (that is, Kaiji's version of *Chuncaotang Qinpu*, *Qin Tablature of the Spring Grass Studio*) recompiled by him and his *qin* teacher Monk Kaiji

is still in Longyou, Zhejiang. In Xi'an, Chen Yaoting of the Cultural Relic Management Committee told us that the original block print of the *Qinxue Lianyao* (the Essence of *Guqin* Learning) written by Wang Shan in Qianlong's reign (1736~1795) of the Qing Dynasty is still available in a bookstore in Xi'an. All these are prominent artifacts related to the *guqin* that we came into contact with.

The *guqin* literature and artifacts mentioned above are important materials that help in the research on music historiography. In the attached list of materials, we have clearly recorded those for which copies, pictures or rubbings have been made, and those for which only suggestions have been made, still awaiting measures to be taken by the Research Institute of National Music to handle or to collect them.

4. The life, cultivation, and schools of contemporary *qin* players

The above literature and artifacts themselves suffice to show that the music of the *guqin* has been a living and never-lost art for thousands of years. Take a slightly in-depth look into them, and we can find the reasons for the survival of the *guqin* art. Firstly, there had often been some professional *guqin* players who were capable of delivering high-level performances and became the “inner court attendants” of emperors in the long period of feudal society. Secondly, there were either “retainers” of rich families or “*guqin* teachers”. But in the *guqin* materials we came across, there had not been any famous “inner court attendants” since the mid-Qing period; over the past hundred years, the only professional *guqin* players were either “retainers” or “*guqin* teachers”. Just 30 years ago in Shanghai, there were still a few *guqin* professionals who occasionally were patronized by some rich merchants with a refined taste. Since 1939 when the last “retainer”, Li Zizhao, died in the home of Zhou Guanjiu, an export merchant of curios of the study, there have only been some semi-professional “*guqin* teachers” scattering in a few places. Today, the *guqin* players are only these semi-professional *guqin* teachers themselves and some amateur *guqin* players taught by them and the retainers in the old days. They were the subjects of our survey and recording.

The *qin* players we interviewed in the 17 places were mostly amateurs. Only a very

small number of them once made or have recently made their living by offering instruction in *guqin* playing. Altogether, they are no other than Guan Pinghu, Wu Jinglüe, Xia Yifeng, Zhan Chengqiu, Long Qinfang, Yang Baoyuan and Guan Zhonghang (Among them, the *qin* players who charge no tuition fee are also counted as professional). Among these *qin* players, the *guqin* skills of Guan Pinghu of Beijing and Wu Jinglüe of Shanghai are rather high. Not only have they been receiving government support for three years, but they have also successively acquired research and teaching positions. Zhan Chengqiu of Ji'nan, Xia Yifeng of Nanjing, Yang Baoyuan and Pu Xuezhai of Beijing, Guan Zhonghang of Guiyang, and Long Qinfang of Chengdu have long since been employed by the Research Institute of National Music as contracted performers receiving monthly stipends; and some of the remaining ones are now also being considered as prospective performers by the Research Institute.

Among the numerous amateur *qin* players, most have their own jobs. Among them, over 100 people are of lower performance level, but outstanding ones are not lacking. Many of these outstanding people are willing to switch to working in the music field. Thus, some have been attracted to work as teachers in music schools (Wu Zhenping of Shanghai, originally an independent worker making inkpads, has been recruited as a *guqin* teacher in Huadong Branch of the Central Conservatory of Music*. Yu Shaoze of Chengdu, originally an English teacher and handicraft worker, has been recruited as a *guqin* teacher in the Southwestern School of Music). Some are willing to engage in work on *guqin*, but they cannot leave the current posts (Wu Zhaoji, originally a mid-level teacher, gave up the idea of job switching when he was promoted to senior teacher. Xu Lisun of Nantong, a doctor, dared not accept the employment from Huadong Branch of the Central Conservatory of Music because he had too many patients to take care of). Some retired and old amateur *qin* players have already been patronized to be either members of the Research Institutes of Culture and History or members of provincial People's Political Consultative Conferences

* Shanghai Conservatory of Music was named "Huadong Branch of the Central Conservatory of Music" after the establishment of the People's Republic of China. In 1956, it adopted its current name "Shanghai Conservatory of Music".

(Zhao Xue'an from Guangdong, Zhang Weizhen from Zhejiang, Guo Tongfu and Huang Yuxian from Shanghai, and Monk Genru from Anhui). However, some *guqin* players (Zhang Ziqian of Shanghai Cotton Mills, and Shen Caonong of Shanghai Branch of the People's Bank of China), who are still working and yet at an old age, having retired, receiving meagre income and living a hard life, really wished to switch to teaching or research work in the music field, but they have no opportunities because of their old ages.

Particularly for the *qin* players in small and medium-sized cities, whether they are semi-professional or old and unemployed, they have received no patronage. For example, Mr. Ma Shouluo (retired postal worker) of Wenzhou, Zhejiang, is a master player of *guqin* with an unbroken family tradition since the Qianlong period (1736~1795). Until last year when he was 88, he had still been playing the *guqin* incessantly. He has a solid foundation in the traditional culture. His son, Ma Gongyu, has hitherto still been a first-rate calligrapher, and his several grandchildren are long-standing Party members. He is now in dire poverty but has never received any form of help from the government (as he had not recovered from his paralysis, we did not visit him, and no recording was made). Wu Lansun in Suzhou, aged 78 and with intimate knowledge of the traditional culture and high *guqin* skills, can make and repair *guqin* and authenticate *guqin*, calligraphy and paintings. In our view, he could play a role at Nanjing Museum and Suzhou Cultural Relic Management Committee, but he was not given the chance. Liu Shaochun and Xu Tonghua (female) are Yangzhou's last two *guqin* players. As they were living in the last phase of Yangzhou's cultural decline, their level is not very high. They are now so poor that they cannot afford food and clothes. At an old age, they are not able to engage in physical labor and receive no support.

Among the *qin* players noted above, though there are certain professional *qin* players, most are intellectuals from the old times.

As seen from the historical literature of the *guqin*, there had always been prominent schools which were manifested in the forms and styles of *guqin* performance. They often stood in opposition to and accused each other. But now, this has changed. In terms of form, what is left is only that of instrumental solo, while in terms of style, the vast majority of *qin* players show mutual respect for and are in solidarity with each other. Basically, it can be

said that they are no longer attacking each other. Today, there seems to be only schools but no sects in *qin* compositions.

In the Wanli reign (around 1600) of the Ming Dynasty (1368-1644), a prominent school, Yushan School, was founded in Changshu, Jiangsu (*qin* players sometimes call it “Changshu School” “Shu School” or “Qinchuan School”). What was particular about it was its emphasis on seeing the *guqin* music as purely solo instrumental music; it did not use melodies of singing but focused only on instrumental performance. It took “clarity, subtlety, simplicity and profundity” as the most desirable effect to be pursued. Since then, *qin* players have scrambled to say that they belong to Yushan School, and this has even lasted till today. However, as early as the Kangxi reign (around 1700) of the Qing Dynasty, Cheng Yunji already pointed out that he “took a special visit to Yushan and became aware of the differences between old and current tones. From this, I have come to know that what is taught and learnt by some people differs from that by other people.” (*Letter Discussing Qin Learning with Hu Yuanshan and Qin Shuo*, Scholarship of Qin, by Liu Xiang of The Han Dynasty) In fact, at present, there are still significant differences in the performance styles of the *qin* players of different places due to the differences between what was taught and learnt by different people. Hence, we must realize the existence of schools and tell them apart.

Starting from thirty years ago, as *guqin* players of different places came into contact with each other, it gradually became customary for them to mutually use the names of some schools, which include “Chuan School” “Zhucheng School” “Guangling School” and “Jiuyi School”. Such distinction was based on our examination and analysis of their teachers and origins as well as their respective playing styles. Up till now, no new school has been recognized. In our survey, we could only verify and discriminate between the schools by referring to *qin* players’ teachers and origins, and their actual performances as well. In more concrete terms, for us to recognize a school, it must have a substantial number of representative *qin* pieces. Further, the style of performing these representative pieces by people who receive instruction in this school must on the whole be uniform. For us to confirm that a person belongs to a certain school, his first and direct teacher must be a

teacher in this school. Moreover, the style as seen in his performance of the representative *qin* pieces of this school is largely in accord with that of this school. As for the *qin* pieces he himself has come up with or composed, they are not used to negate that he should belong to that particular school. Based on this method, naming the schools after the regions their successors reside in, we have learned about contemporary *qin* schools as follows:

School	Teacher or origin	Representative <i>qin</i> pieces	Last generation representatives	Current representatives
Fanchuan	Zhang Kongshan	<i>Flowing Streams, Clouds Over the Rivers Xiao and Xiang, Incantation of Monk Pu-An , Evening Song of A Drunken Fisherman, Confucius Reads the Book of Changes, Recalling an Old Friend, Nan Pingsha</i>	Yang Zidong	Long Qinfang, Wu Jinyang, Gu Meigeng, Xia Yifeng, Shen Caonong, Zhao Xue'an, Zha Fuxi
Zhucheng	Wang Xinyuan	<i>Beating Clothes, Scratchthe Head, Lament at the Changmen Palace, Piece of Wind and Thunder, The Moon Over Mt. Guanshan, Sighing from Boudoir, Wild Geese Landing on the Sandy Shore</i>	Wang Lu	Zhan Chengqiu
	Wang Lengquan		Wang Yanqing	Xu Lisun
Guangling	Xu Qi (Dasheng)	<i>The Woodcutter's Song, Flying Dragon, Wild Geese Landing on the Sandy Shore</i>	Qin Weihai	Zhang Ziqian, Liu Shaochun
Jiuyi	Huang Mianzhi	<i>The Fisherman's Song, Three Variations on the Melody of Plum Blossom, Chitchat Between the Fisherman and Woodcutter, Wild Geese Landing on the Sandy Shore, Narcissus, Lu Ming</i>	Yang Shibai	Guan Pinghu, Yang Baoyuan

(cont.)

School	Teacher or origin	Representative <i>qin</i> pieces	Last generation representatives	Current representatives
Lingnan	Huang Jingxing	<i>A Spring Flowing in a Green Valley, Huaigu Yin, Crows Caw in the Evening</i>	Zheng Jianhou	Yang Xinlun
Xinzhe	Su Jing	<i>The Fisherman's Song, High Mountains, Wild Geese Landing on the Sandy, Clouds Over the Rivers Xiao and Xiang</i>	Fan Shizhu, Shi Kaiji	Zhang Ye (Weizhen), Monk Genru, Xu Yuanbai
Pucheng	Zhu Fengjie	<i>Wild Geese Landing on the Sandy, Narcissus</i>	Zhang Muqiao	Guo Tongfu
Fengyang	not clear	<i>Three Variations on the Melody of Plum Blossom, Recalling an Old Friend, Evening Song of A Drunken Fisherman</i>	Ma Qiutan	Ji Zhongshan

It is necessary to discriminate among the schools of *guqin* players. This is because during our survey, we found great differences in the same melody performed by different people, which was neither due to the use of different versions of the tablature nor to the variation in the skill. Traditionally, *guqin* players attribute such differences to different styles. Generally, they commend and respect each other. Although they may at times ridicule and criticize some works under particular circumstances, they never take the problem to be related to skill. We have recorded more than 200 *qin* pieces. While listening to them, one will inevitably feel that certain performances are bad or not attuned to one's ears. If one can experience them in light of the differences in school and style, one can perhaps better appreciate and understand them. As to whether we can accurately discriminate among the schools, especially on the question which *qin* player belongs to which school, there might be problems for which I am personally responsible.

5. Interchanges in the survey and their effect

The expression “*zhiyin*” (literally meaning “knowing music”, which refers to people who deeply understand music) portrays an ideology of our country’s musicians for thousands of years, one that embodies their passion for interchange. To satisfy the desires of *qin* players and musical workers for interchange, we introduced to key *qin* players in key interchange forums several materials listed below.

(1) Play the recordings of the best *qin* pieces of each place.

(2) Play the ancient piece *Ode on Guang Ling* unearthed by Guan Pinghu under the leadership of the organization, and display its staff notation Wang Di transcribed by ear.

(3) Play the recording of the performance by the National Ensemble of China National Radio of a national instrumental piece adapted by Xu Jian from the *guqin* piece *Flowing Streams*.

(4) Provide schedule of the people and pieces selected for the recording in this survey.

(5) Provide a survey index of the *qin* tablatures and *qin* books existing in the country.

This kind of introduction of an interchange nature produced immense good influences. In addition to the many achievements mentioned above, we also attained the following effects and education.

With respect to response, the introduction stimulated people’s enthusiasm for interchange. Those *qin* players who were lukewarm about recording became eager for getting recorded. The 80-year-old Mr. Zhang Weizhen of Hangzhou originally declined the request for recording, but unexpectedly, he in the end had the long piece *The Fisherman's Song* recorded. Mr. Huang Youkui of Nanjing stressed that the playing and transcription of *Ode on Guang Ling* and the great ensemble performance of the adapted *Flowing Streams* were typical examples of the endeavor to explore, sort and develop national music. Mr. Chen Hong in the forum expressed his opinions in transcribing music by ear, and hoped that he could express the *yin nao* (vibrato) in *qin* fingering techniques (which convinced us that it in no way helps the creation if collection work is dissociated from resources utilizing). Nanjing *qin* player Wang Shengxiang pointed out that the list of people and

pieces selected for the planned recording had left out an old *qin* player, Monk Genru of Anhui; Zhang Zhengyin added that Yangzhou *qin* player Liu Shaochun and Xu Tonghua were missing in the list. Mr. Hu Gongxuan of Shanghai pointed out that the index of *guqin* tablature collections had left out the Ming edition *Taihezhai Qinpu* of Ji'nan.

With respect to inspiration, Mr. Li Huaxuan, Head of the Music Department of Shandong Normal College in Ji'nan, said that 40 years before, he intended to transcribe the *guqin* pieces he could play into staff notations so that people could use them as materials in adapting musical instrumental pieces. When he encountered difficulties in putting this into practice, some people laughed at him for being unrealistic, so he gave up his endeavor. However, under the leadership of the Communist Party of China today, old *qin* players and the promising youth come to work together to turn what was deemed impossible into reality. He said that *Flowing Streams* performed by the National Ensemble of China National Radio has a special symphonic atmosphere; had he not been told beforehand that it was a national musical instrumental piece adapted from a *guqin* piece, he would have taken it as an Eastern-style symphonic piece! Finally, he expressed his desire to take part in such work. After listening to these three types of recordings, a young musical worker from Xi'an said to me that she had always thought that national music was inferior to its western counterpart, and that she had never realized that our motherland had such extraordinary and melodious string music pieces, which, when transformed into national instrumental music, also turned into symphonic music with a special style. She said that she became interested in national music and her confidence in it increased; her ardent love for the motherland was further roused! Yao Bingyan of Shanghai and Xu Lisun of Nantong originally had not planned to perform and record *Ode on Guang Ling*, but after listening to the recording of Guan Pinghu, they also asked for recording it. Therefore, in this survey, we have collected five people's recordings of *Ode on Guang Ling* and four of *The Orchid in the Profound Vale*.

The significance and influences of these responses and inspiration are immense. They exceeded our original expectations, not only satisfying the need for “*zhiyin*”, but also stimulating musicians' love for the national heritage and arousing people's patriotic passion.

6. Experiences and lessons

However, our work was not without failings. In some aspects of our preparation work, we had not planned adequately for the details, and some inspection and explanations in some on-site work were not timely enough.

We had the intention of finding more *qin* players, but we did not take any concrete measures. Until later, Comrade Hu Wenxi, editor of the Sichuan People's Broadcasting Station suggested announcing the news of our survey of the *guqin* players, but we still conservatively thought it unnecessary to "make it widely known". Later, he insisted on announcing the news, and as a result, we received letters from three counties in Sichuan Province, i.e., Guanxian, Changning and Chongqing* three days later and came into contact with three more *qin* players, Liu Zhaoxin, Liu Xiangshi and Wu Luoshu. As there was not enough time, we only arranged Liu Zhaoxin who was in Chengdu for recording, and got in touch with the other *qin* players in Chengdu. We did not meet the other two, and no recording was made for them. If we had prearranged and announced our work in advance, we would have had many more positive outcomes in this survey. This is a lesson we learnt.

We had the intention to discover more literature and artifacts relating to the *guqin*, but we did not take any concrete measures. At the very last moment when we were sighing as we did not even find a single *qin* tablature in the catalogues of Shaanxi Library, Shaanxi Mass Art Gallery brought out at one time over 50 *guqin* tablature collections for us to examine and choose from. It was then found that they had sent out officials one month before to eight counties to collect national music tablature handbooks. This enabled us to find among the more than 50 books and tablatures the second tablature collection by Cheng Xiong, *Song Sheng Cao*, of the early Qing period, and a lot of manuscripts of Zhang Youhe, *qin* player of the Peking University during the May Fourth period. If we had given prior notice of our intention to each place we were going to and asked them to follow the example of Shaanxi, the outcomes in respect of literature and artifacts could have been even more exciting. This is another lesson we learned.

* "Chongqing" here is now a city called "Chongzhou".

We treated our recording work very seriously and conscientiously. In each place, we accompanied old *qin* players to the broadcasting station, understood their moods in the music, and patiently accepted their repeated requests for re-recording, so we accompanied them time and again to the station for such a job, patiently followed the schedule changes of the broadcasting station, and firmly grasped the length of each *qin* piece and the character of each *qin* player so that we could make plans and arrangements within the limited time for recording. Therefore, we encountered no great difficulties and were able to outperform the goals. This means that we did pretty well in our on-site work. Perhaps, it was exactly the smooth running of our on-site work that engendered our self-satisfaction, which led us to overlook timely inspection and clear explanation on the spot.

As we gave our consent to the broadcasting station of each place to keep the recording tape for duplication and mail it afterwards to China National Radio (CNR), which would then forward it to the Chinese Musicians Association, we should have made a list of all the recorded materials and those that we would continue to record; this list would then have been signed by both parties for future reference. We should also have come to an agreement with all the stations that they should notify us in Beijing of the date the materials were sent, but we did not. It was not until we returned to Beijing and contacted CNR for collecting the recordings that we discovered that many were missing or had not been delivered. The only remedy afterwards was that CNR and we respectively contacted each of the *qin* players and stations of various places again by means of correspondence to enquire about and trace the materials. As a result, it was not until early November that this list of the most important recording programs was hammered out. This cannot but be regarded as a great failure of our work.

We have faced these failures squarely. They will be good lessons for our future survey and collection work.

7. Remarkable good points and problems discovered

In all the places we went to, we came into contact with general work, activities and materials on music there. In these three respects, we found some good points and existing problems. Although some of these were no more than impression, which might not be

correct, we should report them for the sake of reference.

What is the most exciting is enthusiasm of the music officials of each place for national music. They are the personnel of cultural bureaus, art galleries and musical personnel of broadcasting stations. They all encouraged activities of national music, and worked to the best of their ability to continuously dig up, collect and sort out national music materials they had come into contact with, including those materials they had come to know through interviews. From some of their typical reports, they did so not simply because they were upholding the call for valuing our national folk culture, but rather because they discovered the richness and colorfulness of national music in implementing this call; it was also due to their discovery that the masses demanded and loved national music, which forced them to change from what they had done in the past, which was compelling the masses to accept only composed songs and melodies as well as western music. This is certainly a cause for celebration for the future of national music. However, what we have to point out is that also precisely in the subjective effort of musical personnel for national music lie some problems that are worth our attention.

In some places, there is only encouragement for amateur music genres without giving them appropriate support. Players of such genres are always invited to give reporting and voluntary performances without, however, being arranged to meet the audience. In these performances, even necessary conditions are not provided for them. In Guiyang, there is a genre called “*wenqin* show”, which has a long tradition. The members we saw are all people in their seventies or eighties. It was heard that they had never been given a chance to perform and they were very upset. In Chongqing and Xi’an, *qin* players are always invited to give reporting and voluntary performances, but they are not provided with amplifiers and at the same time not allowed to turn down the invitation. The result is that the audience cannot hear what they are playing, getting a very bad impression about the *guqin* every time. The players say, “That puts us in an embarrassing situation.” For those rarer genres that have been discovered, they are abandoned to fend for themselves after they have made a few reporting and entertaining performances. This usually puts ensemble organizers in dire straits, depriving them of authority and hampering unity of the groups. This sort of

examples are very common, as represented by the case of *tangming* in Suzhou. It was dug up, and after being invited for performance for a few times, and receiving some praises, was left there. Such “encouragement” will only speed up their decay! Particular officials still lack confidence in ancient music, but such cases are rare.

The collection of national music materials is the key task that almost all musical departments have been trying to do. However, a big problem, a multi-faceted one, is present in the work. For example, the materials are incomplete and incomprehensive; at the same time, most of what we have are materials with very few creations; and there are more failures than successes in creations based on these materials. These are the common contradictions in national music creation. As these are specific issues, we will not analyze them here. Rather, we just briefly report a new feeling that has gradually developed among the musical personnel from various sides concerning the collection of music materials. In face of the reality that the materials they have collected exert little or even no impact, they have grown disheartened and even lost confidence. The general situation runs like this: the major collection method of music work groups and mass arts galleries is music transcription while that of broadcasting stations is recording. Both seldom adopt concrete methods to communicate with each other in the collection work, generally with each doing only their respective parts. We heard some officials (for example, He Jun of Xi’an Mass Art Gallery) doing music transcription complain, “We have spent so much time collecting a lot of materials, which we have no time to sort out or can’t publish. The result is that they are placed on the shelves in the storehouse and turn into waste paper.” We also heard some officials responsible for recording say, “The materials recorded have rarely been broadcast. There has been no one coming to request duplication of the recordings, either. As time goes by, when recording tapes were needed, everything on the tapes was gone. What a shame!” (for example, Zhong Renshu of Jiangsu Provincial Broadcasting Station in Nanjing) Yet our view is that the use of materials is for neither publication nor duplication, but to encourage creation. As the standard of music transcription is neither appropriate nor uniform, composers will not be interested. While the recording materials are good, composers cannot solve the problems just by listening to them once or twice. Also, it is not

possible for every person to make duplication of the recordings. What composers need is to always get in touch simultaneously with the recording and transcription of each music piece. Unfortunately, the units responsible for music transcription materials and those for recording materials have never coordinated these two areas of work. In this way, the performance units are forced to set up another fully-equipped studio, thus nullifying the effects of transcription and recording materials of all related places as well as the efforts of the officials. This is obviously a waste of manpower and material resources that requires measures for rectification or improvement.

In addition to the problems above relating to the recordings and transcriptions of the music materials, the problem concerning the treatment of traditional materials is also serious. For traditional notations like *guqin* tablature collections, *gongche* notation collections, librettos of operas and folk songs, and all literature and artifacts related to music, they have generally not been given serious attention, or when valued, little is known about the ways to verify, collect, preserve, manage and use them. Musical personnel, and even music teachers, generally are unaware of what traditional music materials local libraries, cultural centers, cultural relic management committees and famous collectors have; in collecting music materials, they also do not consult the traditional materials of the *guqin* players. However, in our opinion, the importance of traditional materials surpasses that of the transcribed materials. First, understandably, the amount of the collection of traditional music materials far exceeds that of the materials that could still be used in playing and singing after the decay of national music over the last hundred years. Second, in the poverty of cultural life in the last hundred years, what was passed on and practiced was perfunctory and cursory, so both the quality and quantity of traditional materials must be far better than the music and tones that could still be used for playing and singing. Third, since national music pieces are subject to the influences of languages, there must be differences in the actual singing and playing in different regions, but traditional music materials conventionally adopt a very simple standard of “removing the differences and keeping the common things” and “subsuming the different under what is similar”, a standard embodying the unity in the style of national music. Each of the handwritten *guqin* tablatures

or handwritten *gongche* notations is the crystallization of the lifelong artistic cultivation of relatively cultivated *qin* players or artists. Systematic manuscripts are more important, and so are woodblock prints as well as printed copies. Yet in the old bookstores of many places, many of these traditional materials, as reported to us by *qin* players and artists, have become recycled paper, wrapping paper and useless materials for pasting windows or filling cracks in walls! We admit the fact that there are shortcomings in traditional tablatures which at the time were not complete, but national musicians, after in-depth study, can understand and handle them. As *Ode on Guang Ling* and *The Orchid in the Profound Vale* were old tablatures dating back to hundreds of or a thousand years ago, they were difficult to understand. However, after the Research Institute of National Music gathered together, sorted out and distributed the tablature materials awaiting deciphering, in less than two years, many *qin* players were able to play them. This is a lively example. People should not disregard the merits of traditional materials when they just see their shortcomings, ignore them as they do not value them, or even go as far as damaging them. It is really heartbreaking if we invest such a large quantity of manpower and material resources for material collection through such time-consuming processes of music transcription and recording without even giving a glance at the ready-made traditional materials which are numerous and even better but end up perishing.

We heard that most of collected books and tablatures had been donated or nationalized, so before we set off for our survey, we were excitedly expecting to discover some rare traditional music materials from the libraries, cultural relic management committees and cultural centers of various places. However, in this respect, we were also fundamentally disappointed!

Of course, we had quite a few positive outcomes. However, they were based on what we had already had, what we had lately purchased and what we had gained in an unusual way, like those collected on the initiative of the institutions of music work in Shaanxi. A lot of those donated or confiscated books remained largely stacked in the cultural centers or cultural relic management committees of counties and cities; even for those sent to each library, most had not been catalogued, while the few already catalogued were not shelved.

We visited every library of each place. In Shanghai, Nanjing and Wuchang, libraries could provide us with a complete catalogue; in other places, what they could only do was to open the libraries for us to do the searching ourselves, or there simply were no newly collected books. In several places, we saw tens of thousands of books that were neither shelved nor catalogued, but were stacked in dilapidated buildings to be bitten by insects and rats, or stacked under the eaves to be battered by rain and wind. That was really appalling! In face of this, those responsible for collecting traditional music materials lament, and also people will feel the irony that the national heritage is being destroyed in a concentrated manner!

The musical work group of Shaanxi Province exceptionally attached much importance to the collection of traditional music materials. This is commendable. However, the *qin* tablatures, music notations and music books were all borrowed from collectors of various places. Some had been kept for more than a year, yet decisions had not been made as to whether to consult with the owners for purchasing or to return them. The most ideal method seems to be this: turn to request provincial libraries to consult with the owners for purchasing their materials, and then catalogue and put them on shelves. For all those who are unwilling to sell, return the materials to them. The Mass Art Gallery is to compile a full catalogue of all traditional music materials of the libraries, cultural relic management committees of all the places, cultural centers of all the counties, and private collectors, and write separate abstracts which are to be filed for future reference. However, given our status, we do not think it appropriate to offer them such suggestions.

With respect to artifacts, we discovered that the museum of each place had already collected a lot of music history materials and a great many *guqin*, and in our estimation, what was kept in county-city level cultural centers and cultural relic management committees would be even more. This is another good point. The museums of all the places should be praised and commended for trying their best to assist us in making pictures and copies of rubbings. However, we have further wishes: is there a possibility of giving the Research Institute of National Music some mangled copies which have no restoration value, or which are not worthy of being allotted to other museums? For those *guqin* with no historical value but still usable for performance, is it possible to set rules for loaning them

to local *qin* players? We saw in two museums in Chengdu and Chongqing a lot of Han *qin*-playing and flute-playing figurines. Some of them were in such a dilapidated state that they had no restoration value but were of use for explaining the form of performance. It seems that a few of these can be given to the Research Institute of National Music. Chongqing Museum received 36 *guqin* in two batches, Zhejiang Cultural Relic Management Committee received 14 all at once, and Changsha, Hefei and Chengdu also received quite a few. Several *qin* players in Changsha wanted to pick up their old skills again but got no *qin*; they wanted to borrow the *qin* from the museum but failed. We consider it very reasonable and meaningful to allot or loan out secondary copies of the artifacts from museums so that they could be used in scientific research and cultural life.

Ministry of Culture, PRC, through the Research Institute of National Music, took care of elderly and highly cultivated *qin* players. During the interviews with them, we saw that each of them was so gratefully excited that they, regardless of their old age, had each made and still continued to make contributions in the research, instruction and practice, digging up and sorting works regarding *guqin*. However, in the eyes of the masses with respect to national music, the care still seems not comprehensive enough. They think that there are still some people who should or can be taken care of, and hope that Ministry of Culture, PRC, can take this into consideration. We agree with such a view.

8. Suggestions

(1) We earnestly request Ministry of Culture, PRC, to give proper care to outstanding *qin* players who are old and poor.

(2) We earnestly request Ministry of Culture to consider the following possibility. The heads of libraries and museums are to be authorized to set down regulations and introduce concrete measures regarding those mangled copies and replicas which have no shelving and display value but of particular value for specialized research and specialized use, reallocating or loaning them to the organizations doing research or using them. In this way, a lot of traditional music materials can be transferred to the research institutes of national music. It can also bring back to life among the populace many musical instruments that

were used among them. This certainly has some significance for the marching of culture towards science and stimulating the booming of cultural life.

(3) We earnestly request Ministry of Culture, PRC, to consider the following possibilities: use training camps or other methods to equip local musical personnel with the necessary knowledge of traditional music materials, so that they can understand, identify, collect, rescue, utilize, organize, manage and handle such materials; set up a subject in music colleges and schools for the teaching and learning related to these materials; stipulate that in collecting folk songs and folk music, whenever traditional music notations are discovered, they must be collected and included in publication as appendices for reference. The musical notations and music books in Shaanxi Mass Art Gallery were collected under the mobilization of the Research Institute of National Music, so it seems that the Research Institute should have the final say on their future.

(4) We are fully aware that Ministry of Culture, PRC, has been vigorously promoting the work of gathering, distributing, cataloguing and shelving related materials in local libraries across the country, so we refrain from putting forward any concrete suggestion in this respect. For such work, we only call for attaining the goal of “cataloguing and shelving based on a unified classification of subjects” within one to two years at the latest. We particularly mention “a unified classification of subjects” here in the hope of speedily establishing a most logical, most detailed and clearest library classification with respect to old literature.

(5) We earnestly recommend attaching importance to all the folk music and folk songs collected by any methods across the country, and gathering them together for systematic organization. For each music genre among them, efforts should be made as far as possible to collect all related historical materials, traditional materials, pictures of related performance, recordings and new music transcriptions of each region in which it had been popular, and to make them into sets of complete materials of every key music genre. This is then to be followed by selecting the essential parts for making pictures for the sake of promoting them in the music domain. For future collection of folk music and folk songs, it should also be stipulated that attention shall be paid to the completeness of these important parts.

Such planning and measures can be of immense help in promoting musical creation, and in enabling such creation to exhibit national style as early as possible.

(6) A few *qin* players in Shanghai, Nanjing and Hankou are enthusiastically teaching the *guqin*, and many teenage high school students are learning under their instruction; besides, those who are applying for the *guqin* program of all music colleges and schools are precisely these high school students. Li Yuxian admitted by Huadong Branch of the Central Conservatory of Music is one of them. Judging from the facts above, it is certain that the future *guqin* students can only come from the students who have received instruction from these old *qin* players. Yet, as, in their teaching, they have increasingly felt that difficulties will emerge regarding musical instruments, strings and tablature books, they are bound to have some worries. Therefore, we just suggest asking the research and production organisations of national musical instruments in the light industry to produce some *guqin* and strings for *guqin* in major cities. We entreat the Research Institute of National Music to issue instructions to those patronized old *qin* players, encouraging them to engage in teaching, and to ensure continuous supply of the teaching materials and tablature books that are necessary for their teaching.

(7) In view of the immense decline and neglect of the *guqin* art and artistic accomplishments of *qin* players over the past decades or even one hundred years, their modest recovery in less than a year of preparation is the reason for the moderate satisfaction attained after this survey. At the prompt of this survey, well-wishing and encouragement, things will probably be restored to the level of a hundred years ago in two to three years; and along with the socialist cultural transformation and cultural construction, a new level of socialist national culture can be attained in five to six years. Therefore, we suggest organizing a survey and recording like this every three years in the coming five to six years. Its significance lies not only in verifying such estimation, but also in keeping a necessary record of the significant progress of a component in the rise of socialist culture.

(8) The Chinese Musicians Association issued a call in 1954, requesting *qin* players of all places to try playing two pieces, i.e., *The Orchid in the Profound Vale* and *Ode on Guang Ling*. In this survey, we eventually found seven people who could play them. Regardless of

the performance in the preliminary playing, one could not but admit this was an amazing miracle. Of the two, *The Orchid in the Profound Vale*, a *qin* piece of the Six Dynasties, was transcribed into a “written notation” in the Tang Dynasty by using the earliest method, and it was not until the late Qing period when it was discovered. In the early period of the Republic of China, it was played by Mr. Yang Shibai once, but *guqin* players still did not have much confidence. The other piece, *Ode on Guang Ling*, appearing later yet with many Tang fingering techniques mingled in it, has also been out of view for at least over four hundred years. However, with the assistance of the Research Institute of National Music, *qin* players exchanged their materials of fingering techniques and researched together through correspondence. In just less than two years, there have emerged seven *qin* players who have played *The Orchid in the Profound Vale* and *Ode on Guang Ling* in 11 ways, an actual performance of over half an hour. Xu Lisun, Guan Pinghu, Yu Shaoze, Wu Zhenping, Xue Zhizhang and Yao Bingyan played *The Orchid in the Profound Vale*; and Guan Pinghu, Wu Jinglue, Wu Zhenping, Xu Lisun, and Yao Bingyan played *Ode on Guang Ling*. As we can see, since we can figure out through research the ways of playing ancient pieces that have been missing for more than a thousand years, definitely we can also figure out the ways of playing the more than 2800 tablatures of the more than 600 *qin* pieces since the Song and Ming dynasties. In view of this, we suggest that the Ministry of Culture and the Chinese Musicians Association mobilize in a more organized and planned manner *qin* players across the country to dig up notations of *guqin* pieces, and systematically organize these pieces according to the above suggestions into a set of complete materials. We also request that appropriate commendation after certification be given to these people who take part in playing *The Orchid in the Profound Vale* and *Ode on Guang Ling*.

November 10th, 1956

Introduction to *Qin* Players (Sequenced by the Date of Birth)

1. Ma Zhumei (1869~1962)

also known as “Shouluo”, had the genealogical name of “Junshen” and styled himself in his elder days as “Jusou”, literally, old man with chrysanthemum. Coming from Wenzhou, Zhejiang Province, he was a Xiucai who passed the imperial examination at the county level in the late Qing Dynasty. With his father, Ma Lansheng, thoroughly adept at arts such as *qin* playing, *Qi*, calligraphy and painting, he imbued himself in distinguished and profound family heritage. In his early days, he was dedicated to the education cause; afterwards he devoted his heart and soul to postal service throughout his lifetime. Once serving as postmaster in Lishui County, Ma Zhumei later was employed as a librarian in Zhejiang Museum of Literature and History. Being excellent at poetry and painting, he wrote much on various aspects of *qin* playing with prominent works such as *Chun Hui Tang Qin Pu*, *Collections of Tong Jun*, *Collections of Qin Quote Carvings*, *Ana of Qin Terrace*, *Special Edition of Qin Poems*, etc.

2. Zhao Jianfen (1877~1968)

whose given name was “Xue’an”, styled himself as “Owner of Plum Eavesdropping Tower”, “Ordinary Man in the South Sea” and “Old Man in Postal Kiosk”. Born in Nanhai, Guangdong Province, he was good at poetry and painting, and had a hobby of collecting.

Throughout his lifetime, he was committed to the postal industry. In 1913, he learned to play *qin* from Gu Mingqing, a famous *qin* player and musician in Changsha. In 1917, along with Gu Zhuoqun, Peng Zhiqing, Jiang Zijian and Gu Zheqing, etc., he established Yinyin *Qin* Association. He also co-founded Yuanyin *Qin* Association with Fu Xiaxian in Taiyuan in 1921. He authored multiple works including *Bamboo Notations in Plum Eavesdropping Tower* (two volumes), *Understanding of Painting in Plum Eavesdropping Tower* (three volumes) and *Random Scrawl in Plum Eavesdropping Tower* (one volume), but unfortunately none of them went to press.

3. Gui Bozhu (1878-1968)

whose original name was “Bozhu”, styled himself as “Shicheng” and “Baizhu”. Coming from Guiyang, Guizhou Province, he was committed to his family tradition of *qin* playing, learning the art from his father Gui Yanting. Later, he studied under Huang Mianzhi, a *qin* master. After the Revolution of 1911, he devoted himself to politics. In 1934, Gui Bozhu resigned from all administrative duties and took some idle positions like provincial adviser. He also served successively as senior editor and deputy director of Guizhou Centre for Literature Collection and Compilation and Guizhou Bureau of Provincial Annals, and deputy director of Guizhou Literature Committee. He also took part in the compilation of *Guizhou Annals*. After the establishment of the People’s Republic of China, he served successively as representative of the people from Guiyang City and Guizhou Province, member of Cultural Relics Review Committee, President of Guizhou Branch of China Artist Association, member of China *Guqin* Academy, director of Guizhou Wenqin and Bangzi Operas Research Committee, deputy director of Guizhou History and Literature Study Museum. He made great achievements in the study of Chinese Opera where he promoted Wenqin Opera (predecessor of Guizhou Opera), and also held great knowledge in poetry, painting and calligraphy.

4. Wu Lansun (1883~1960)

whose given name was “Jian” and who styled himself as “Lansun”, came from Hanshou, Hunan Province. When he was young, influenced by his private tutor, he took a deep affection towards *guqin*, then manufactured the instrument by himself and probed deeply into the art. And he had got all the *qin* art essence which was passed on to him from masters of the Lingnan School. He resided in Suzhou after 1912 and took himself to studying the *qin* art of the Shu School. In 1920, he once made his appearance at Shanghai Morning Breeze Hut Qin Meet along with his second son, Wu Zhaoji. In 1936, he took part in initiating the establishment of Suzhou Jinyu *Qin* Association.

5. Xia Yifeng (1883~1964)

with his original given name being “Fuyun”, was from Huai’an, Jiangsu Province. His parents perished early in his childhood and left him in poverty. In 1895, while being a priest in a Taoist temple in Huai’an, Jiangsu Province, he studied flute and sang Kunqu Opera. Once, he came across Yang Ziyong, a *qin* master, playing the *guqin* for visitors in the temple, and consequently took Yang Ziyong as his mentor, making himself the first disciple of Yang’s. He then studied successively under the tutelage of five *qin* players of different schools and styles and co-founded the Qingxi *Qin* Association in 1935.

6. Xia Lianju (1884~1965)

whose given name was “Jiquan” and who styled himself as “Puzhai”, “Quyuan”, came from Yuncheng, Shandong Province. Born into a bureaucrat family in the Qing Dynasty, he was a remarkable Buddhist scholar, Jing sect practitioner, collector and *guqin* player of the 20th Century. He once went to Japan and changed his name to Xia Lianju after he returned.

Then he led a life of seclusion in Tianjin and became a layman of the Jing sect of Buddhism. After the People's Republic of China was established, he became vice chairman of Beijing Dongcheng District People's Political Consultative Conference and made friends with Guo Moruo, Guan Pinghu, and Chen Yi, with whom he exchanged ideas concerning cultural relics and the *qin* art. He donated more than 300 pieces of large cultural relics he collected over the years to the Palace Museum, Shandong Museum and Yuncheng Museum of Literature and History. In his collections of *qin*, there were many treasures, including famous *qin* like "Hun Dun Cai" and "Yuan Xiao Qing Luo".

7. Guo Tongfu (1885-1971)

whose given name was "Zengliang" and who styled himself as "Tongfu", came from Minhou, Fujian Province. In his early days, he was tutored about *qin* playing by Zhu Fengjie, also known as Tongjun, who was a famous *qin* artist in the Qing Dynasty. He took part in its imperial examinations. During the Republic of China period, he served as county mayor. After 1949, he worked in Shanghai Museum of Literature and History. Guo Tongfu was adept at *qi* and martial arts.

8. Huang Yuxian (1886-1982)

female, whose given name was "Song", styled herself as "Yuxian". She learned *qin* playing from Zhou Zhengao, a well-known *qin* master in Quanzhou. She showed up at Shanghai Morning Breeze Hut *Qin* Meet in 1920. Over the following ten years, she took part in various *Qin* gatherings held in Shanghai and Suzhou. *Wild Geese Landing on the Sandy Shore* and *Evening Song of a Drunken Fisherman* were her favorite pieces. She bore her husband's surname after getting married and usually signed herself as "Li Huang Yuxian".

9. Long Qinfang (1886~1959)

came from Chengdu, Sichuan Province. At the age of nine, he studied the *qin* art under Yang Zidong, a *qin* player of the Fanchuan School and a friend of Zhang Kongshan's. Later, he was tutored by Qian Shouzhan. At the same time, he exchanged *qin* pieces with Yang Gen, son of Yang Zidong, for mutual learning. Consequently, he had become quite a star at his teens. In 1916, along with Xie Yunsheng, he set up Changxiao *Qin* Studio and brought up lots of outstanding players for Sichuan.

Afterword

It is no exaggeration to say that “Intangible Cultural Heritage” has become a household term in China. In 2001, UNESCO announced the first group of Masterpieces of the Oral and Intangible Heritage of Humanity. It is less known that before that, UNESCO had launched the Memory of the World (MOW) Program in 1992 to safeguard documentary heritage of humanity against destruction and being forgotten, and in 1997 it published the first batch of documentary heritage listed in the *Memory of the World Register*. Among the listed items is Chinese Traditional Music Recording Archive collected in the Chinese National Academy of Arts, and it has been 20 years since then.

Since the 1950s, the Chinese National Academy of Arts has attached great importance to the collection, saving and preservation of music sound archives. After the inclusion of Chinese Traditional Music Sound Archive in the *Memory of the World Register*, we did a lot of work in saving music sound archives through digitalization. After more than a decade of efforts, all the music sound archives listed in the register have been stored digitally. The publication of parts of the digitalized music sound archives represents a phased result of our library’s work in saving them through digitalization.

Historical literature and archeological findings prove that *qin* compositions have a long history in China and have evolved constantly through the ages. *Qin* dates back to

pre-Qin period (21st Century BC~221 BC), around three thousand years ago, with rich and profound cultural meaning beyond being rendered as a musical instrument. The Chinese National Academy of Arts boasts the largest collection of *qin*-related items in China. Our collection includes *qin* made from as early as the Tang Dynasty (618~907) to modern times, *qin* composition recordings made since the 1950s, and rare and precious *qin* notations. The Institute is also a leading organization in the study of *qin*, having published books such as *The Grand Anthology of Qin Music*, *Editorial Commentary on Surviving Guqin Music Notations*, *Editorial Commentary on Fingering Techniques in Surviving Guqin Music Anthologies*, *Biography of Qin Players of All Dynasties* and *Pictorial Record of Chinese Famous Qin Instruments of All Dynasties*. In 2003, the art of *qin* was listed in the UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity thanks to the application efforts made by the experts of the Institute. We have finished digitalizing *qin* recordings made in earlier times, one of the challenges facing us in the protection of *qin* compositions that we mentioned in the application.

Qin compositions account for an important part in our archives of traditional music recordings. The *qin* compositions in our archive mainly came from several sources. First, in 1956, a field investigation group commissioned by Ministry of Culture, PRC, composed of Zha Fuxi, Wang Di and Xu Jian, interviewed nearly 100 *qin* players in more than 20 cities across the country face to face or through correspondence, collecting nearly 300

pieces of *qin* compositions. This event has had a far-reaching influence on the study of *qin* in the 20th Century. Second, pieces were collected from on-site recording in a variety of concerts, including *qin* playing exchange activities, performances by *qin* research institutes, closed-door performances at the seminar of *Eighteen Stanzas of the Hujia*, performances organized by Ministry of Culture, PRC, *qin* performances in commemoration of Ji Kang*, performances by the reform group of traditional stringed musical instruments, and recitals of classic poetry. Third, another source is copying and re-recording the recordings of broadcast stations and the studio of the Chinese National Academy of Arts.

This time, we selected and published 274 pieces of *qin* compositions from a collection of nearly 2000. The selection was made based on the following principles: first, conforming to the Copyright Law of People's Republic of China; second, completeness and reparability of music sound; third, completeness of music information; fourth, creation of *qin* compositions not included; fifth, the repertoire being mainly composed of *qin* compositions and songs sung by *qin* players, with ensemble and accompaniment excluded.

The guiding principles in repairing the digital audio are: first, preserving the original sound and flavor of the *qin* compositions; second, presenting the recording as it was, and preserving the historical information contained in the original recording, such as the

* Ji Kang, writer, musician and philosopher during the Three Kingdoms period (220~280). As a musician, he composed a number of solo pieces for *qin*.

introduction to the music and player.

The names of the people who have contributed to the publication of this set of CDs are printed on the copyright page in honor of their hard work. Publication of this set of CDs only reflects the result of our work of saving the music sound archives through digitalization. We also want to express gratitude to our colleagues who have made their contribution to this project for more than a decade, from the hard initial stage of the digitalization work, to the development stage in which a working process has basically taken shape, until the stage in which standardized methods of operation and management were established. We are particularly grateful to Dr. Dietrich Schüller, former Director of Sound Archive of the Austrian Academy of Sciences, because he has played a vital role in applying for the inclusion of the precious *qin* archives in the *Memory of the World Register* and also helped us greatly in the exploration and practice of digitalization of the *qin* compositions sound.

Protection of cultural heritages is the precondition for passing them down to future generations. We can only pass the cultural heritages down in a scientific way by protecting it completely and soundly. We will keep working towards this goal!

The Editor

