

(西麓堂琴統) 追古

Retracing The Ancient (from Xilutang Qintong)

追古

紀曰君子之故不去琴瑟孔門之瑟今不復見
若琴則今古同凡^琴之者可貴信矣^然雖琴之
不廢於今者器耳而其意也後有也歐陽公謂
器存意不存者此也鄭衛之音固正聲之柶

而世俗之音又鄭衛之冰炭濮上新聲非韶夏
也猶能感愷於幽隱之中詭變若鬼神之狀法
徵清角非雅頌也猶能一再鼓而玄鶴來繼作
而玄雲起風雨至今之為曲操者能致是乎不
能致是而又望其可以諧法音紀中和以至於
通神以阜民財乎嗟夫師襄伯牙逝不返矣黯
黑頽長眼如望羊之風不復可想像而見矣巍
巍太山洋洋流水之志不復可俄度而知矣而

所傳之不絕一錢者五音十二律乃多缺略而舛訛嗚呼難矣我愚以淺陋之質幼年竊好音聲積三十年而成鐘律之書然於至理未能厭情且於徵絃粗知要旨暇日於西麓書几之間運指調音竊有得於萬一痛律調之弊流極簡編之考訂成此一書俾七絃久正其名五音各有其位營微而共疵錯綜而共礙砭痼攻瑕覺逆解咸庶或得之凡俗通曰琴者樂之統君子所當御故名曰琴統昔漢桓譚著琴道未成班孟堅續成之今也不拂又續其說

記¹曰: "君子無故不去琴瑟." 孔門之瑟²今不復見, 若琴則今古同風, 琴之為可貴信矣。然雖琴之不廢於今者器耳, 而其意無復有也, 歐陽公謂器存意不存者, 此也。

It is recorded in the *Book of Rites*: "A noble person should never be without the *qín* and *sè*." However, the Confucians' *sè* is no longer seen today. If the *qín* had remained unchanged from ancient times to the present, it could still be valued and trusted. Although the *qín* as an instrument has not fallen into disuse, its true meaning has not been passed down. The esteemed Mr. Ōuyáng (Ōuyáng Xiū)³ once said that although the instrument may still exist, its essential meaning no longer survives. This is indeed the case.

¹ [禮記 曲禮下] 士無故不撤琴瑟 Lǐjì Qǔlǐ II : A scholar, without due cause, does not set aside the *qín* and *sè*.

² 瑟 *sè*: <https://library.si.edu/digital-library/book/musicinageofconf00soje> (Music in the age of Confucius) p68-69

³ 歐陽修 [彈琴效賈島體]: 古人不可見, 古人琴可彈, 彈為 (一本作琴間) 古曲聲, 如與 (一作聞) 古人言。琴聲雖可聽, 琴意誰能論? 橫琴置床頭, 當午曝背眠, 夢見一丈夫, 嚴嚴古衣冠, 登床取之坐 (一作我琴), 調作南風絃, 一奏風雨 (一作南) 來, 再鼓變雲烟, 鳥獸盡嚶鳴, 草木意滋蕃, 乃知太古時, 未遠可追還, 方彼夢中樂, 心知口難 (一作難口) 傳, 既覺失其人, 起坐涕洟瀾。 (居士集卷四) (file:///C:/Users/Peiyou/Downloads/93試論歐陽修音樂美學之「琴意」說.pdf)

The ancients cannot be seen, But the *qín* they once played can still be strummed. When one plucks the ancient melodies, It is as if conversing with the ancients. Though the sound of the *qín* can be heard, Who can truly grasp its meaning? I lay the *qín* beside my pillow, And, at noon, rest with my back to the sun. In a dream, I saw a gentleman, Solemn in ancient robes and hat. He climbed onto the bed and took my *qín*,

Tuning it to the *South Wind* string. At the first stroke, wind and rain arose; At the second, clouds and mist transformed. Birds and beasts all lifted their voices, The grasses and trees flourished in spirit. Only then did I understand— The remote age of antiquity is not beyond reach, And may still be pursued and regained. Compared to that music in my dream, The heart knows, but the tongue finds it hard to tell. Awake, the man was gone, And I sat up, tears streaming down. (Collection of Jūshì Jí/Volume 4)

鄭衛之音⁴, 固正聲之枘鑿⁵, 而世俗之音, 又鄭衛之冰炭。濮上⁶新聲, 非韶夏⁷也, 猶能感發於幽隱之中, 詭變若鬼神之狀;

The music of Zhèng and Wèi is indeed improper and incompatible with orthodox music. Secular tunes are like adding ice to the charcoal of Zhèng and Wèi music — fueling its ability to corrupt the righteous sound.⁸

The new music originating from the headwaters of the Pú River (known for its decadent and sentimental style, which leads to a nation's downfall) is far from the refined elegance of ancient court music.

Yet, it still has the power to stir emotions from deep within seclusion, its elusive and ever-shifting nature resembling the manifestations of spirits and deities.

⁴ [樂記]: 鄭衛之音, 亂世之音也, 比於慢矣。桑間濮上之音, 亡國之音也, 其政散, 其民流, 誣上行私而不可止也。The music of Zhèng and Wèi represents the sound of a tumultuous age, akin to disrespect or slight. The music from the sāng (mulberry) grove and Pú river is the sound of a fallen nation. Its governance is disordered, its people are scattered, and they deceive the rulers, acting with personal interests that cannot be stopped.

⁵ 枘鑿(Ruì)(Záo/Zuò): 榫頭和卯眼。語本《楚辭·宋玉·九辯》:「圓鑿而方枘兮, 吾固知其鉅鍔而難入。」器物上的榫頭為方、卯眼為圓, 或榫頭為圓、卯眼為方則無法接合。故以枘鑿比喻互相抵觸而不相容。Ruì and Záo (枘鑿): Tenon and mortise. The phrase originates from the *Chu Ci* (Songs of Chu), "Nine Laments" by Song Yu: "A round mortise and a square tenon — I knew well they would clash and not fit." In woodworking, a tenon (枘) and a mortise (鑿) must match in shape to fit together. If the tenon is square and the mortise is round (or vice versa), the two cannot join properly. Therefore, "ruì-záo" (枘鑿) became a metaphor for things that are fundamentally incompatible or mutually contradictory.

⁶ 濮上: (辭海) 聲色所及, 淫風流行之地。鄭玄注禮記: “濮水之上, 地有桑間者, 亡國之音於此之水出也。昔殷紂使師延作靡靡之樂, 已而自沉於濮水, 後師涓過焉, 夜聞而寫之, 為晉平公鼓之。是之謂也。” Púshàng (from the *Cihǎi* dictionary): A place where activities of debauchery and indulgence in pleasures prevail, a land where corrupting winds and decadent music dominate. Zhèng Xuán's commentary on *Lǐjì* (The Book of Rites) states: Above the Pú River, there is a mulberry grove. The music of a fallen kingdom emanates from this water. In ancient times, Yīn Zhòu (the last king of the Shang dynasty) had the master musician Shī Yán compose decadent music. Later, he drowned in the Pú River, and after him, the musician Shī Juān passed by. That night, he heard the music and transcribed it, which was later performed by Duke Píng of Jin. This is what is being referred to.

⁷ Sháo xià (韶夏) refers to ancient court music of Shùn and Yǔ. 韶夏=昭夏 古樂章名, 九夏之一。周禮春官鐘師 [昭夏]注: "牲出入 奏韶夏" 舜乐和禹乐。亦泛指优雅的古乐
句子: 故鐘鼓管磬, 琴瑟竽笙, 韶夏護武, 洵桓簡象, 是君子之所以為憚詭其所喜樂之文也。
淮南子: 故君臣以睦, 父子以親, 故《韶》、《夏》之樂也, 聲浸乎金石, 潤乎草木。

⁸ Ice and charcoal signify two extremes both with their destructive effects on the orthodox music and both together having an even more destructive influence.

清徵清角⁹非雅頌¹⁰也，猶能一再鼓而玄鶴來，繼作而玄雲起，風雨至，今之為曲操者，能致是乎？不能致是，而又望其可以諧諸音，紀中和，以至於通神明，阜民財乎？

Although Zhǐ sharp and Jué sharp are not part of court or ceremonial music, they are still capable of summoning a black crane within the first two beats, drawing forth mysterious clouds, and, as the music continues, causing wind and rain to arrive. Can today's composers hope to achieve such effects? If they cannot attain this, how could they expect to harmonize all sounds, achieve true unity, commune with the divine, and bring prosperity to the people?

⁹ "古人把略低於"宮"的音稱之為"變宮"，或把略高於"角"的音稱之為"清角"... 如編鐘的"一鐘兩音"現象..."正鼓音"一定是"五正音"中的音... 諸如"變宮"和"清角"等非五正音則需要用"側鼓音"來奏出..." (沈洽 - 描寫音樂型態學引論, 2015, p.109) In some cases, 清 can be understood as "higher," so 清徵 may be higher than Zhi (sharp so or #C), and 清角 may be higher than Jue (#mi or #A). The ancient Chinese referred to the pitch slightly lower than "宮" (Gong) as "變宮" (Bian Gong, flate do), or the pitch slightly higher than "角" (Jue) as "清角" (Qing Jue #mi)... Similar to the phenomenon of "one bell, two sounds" in the Bianzhong (ancient Chinese musical instrument) ... The "正鼓音" (Zheng Gu Yin, sound of the centre of the bell) must be one of the five orthodox pitches ... For non-five orthodox pitches such as "變宮 Bian Gong" and "清角 Qing Jue," they need to be played with "側鼓音" (Ce Gu Yin, sound of the sides of the bell). Shen Qia, Introduction The Descriptive Morphology of Music, 2015, p.109

¹⁰ 雅頌：《禮記·樂記》：“故聽其雅頌之聲，志意得廣焉。”孔穎達疏：“雅以施正道，頌以贊成功，若聽其聲，則淫邪不入，故志意得廣焉。”

釋義：1、亦作"雅訟"。2.《詩經》內容和樂曲分類的名稱。有詩句“三光日月星，四詩風雅頌”。“詩”指的“詩經”，它由《風》《雅》《頌》組成。“雅”又分“大雅”“小雅”，合起來是四部分。雅樂為朝廷的樂曲，頌為宗廟祭祀的樂曲。3.指盛世之樂、廟堂之樂。

Yǎ Sòng (雅頌): From the *Book of Rites*, "Record of Music" (*Lǐjì · Yùèjì*): "Thus, when one listens to the sounds of Yǎ and Sòng, the mind and will are broadened."

Kǒng Yǐngdá's commentary explains: "Yǎ is used to convey the proper Way, while Sòng is used to praise achievements. When one listens to these sounds, licentiousness and depravity cannot enter, and thus one's mind and intentions are broadened."

Explanation: 1. Sometimes written as 雅訟 (Yǎ Sòng). 2. A classification term for both the content and musical style in the *Book of Songs* (*Shījīng*). As one poetic line says: "The Three Lights — sun, moon, and stars; the Four Sections — Fēng, Yǎ, Sòng." Here, *Shī* refers to the *Book of Songs*, which is composed of Fēng (folk songs), Yǎ (court music), and Sòng (ancestral temple hymns). Yǎ is further divided into Dà yǎ (Major Yǎ) and Xiǎo yǎ (Minor Yǎ), making four parts in total. Yǎ music was performed at court, while Sòng was used for ancestral worship rituals. 3. The term can also refer more broadly to the music of a flourishing era or the formal music of the imperial court and ancestral temples.

嗟夫，師襄伯牙，逝不返矣。黧黑頎長，儼如望羊之風，不復可想像而見矣¹¹。巍巍太山，洋洋流水之志，不復可俄度而知矣。而所傳之不絕一綫者，五音十二律乃多缺略而舛(chuǎn)訛，嗚呼難矣哉

Alas, Shī Xiāng and Bó Yá have long since passed away, never to return. [Confucius once imagined the appearance of King Wén:] tall and dark, standing upright, his gaze fixed far into the distance. Yet such visions have now faded into the unimaginable and unseen.

The grandeur of Mount Tàì and the boundless flow of great rivers can no longer be grasped intuitively. The heritage once passed down in an unbroken line has, over time, suffered omissions and errors — even in the Five Tones and Twelve Pitch Standards.

Ah, how difficult it is!

愚以淺陋之質，幼年竊好音聲，積三十年而成鐘律之書，然於至理未能厭情，

I, being simple and unlearned by nature, have held a fondness for music since my youth. Over the course of thirty years, I have devoted myself to the study of pitch standards and completed a book on the subject. Yet even now, my passion for exploring its profound principles remains undiminished.

¹¹ 孔子彈文王操而終能品出文王的儀態。史記孔子世家：孔子學鼓琴師襄子，十日不進。師襄子曰：「可以益矣。」孔子曰：「丘已習其曲矣，未得其數也。」有間，曰：「已習其數，可以益矣。」孔子曰：「丘未得其志也。」有間，曰：「已習其志，可以益矣。」孔子曰：「丘未得其為人也。」有間，曰：有所穆然深思焉，有所怡然高望而遠志焉。曰：「丘得其為人，黯然而黑，幾然而長，眼如望羊，如王四國，非文王其誰能為此也！」師襄子辟席再拜，曰：「師蓋云文王操也。」 Confucius once played *The Song of King Wén* (*Wénwáng Cāo*) on the guqin and, through it, was able to fully appreciate the demeanor of King Wén. In the *Records of the Grand Historian*, in the section *Confucius Family Annals* (*Shǐjì: Kǒngzǐ Shìjiā*), it is recorded: Confucius studied under the court musician Master Xiāngzǐ for ten days without making apparent progress. Master Xiāngzǐ said, “You can move on to the next step.” Confucius replied, “I have learned the melody, but I have not yet mastered the technique.” After some time, Master Xiāngzǐ said, “You have now mastered the technique; you can move on.” Confucius replied, “I have not yet grasped the intention behind the music.” Several days later, Master Xiāngzǐ said, “Now you have grasped the intention. You should advance further.” But Confucius replied, “I have not yet envisioned the character of the man.” Then one day, Confucius said, “I see him now — at times thoughtful and contemplative, at other times joyful, his gaze stretching far into the distance.” And he continued, “I have now pictured his bearing: dimly lit, dark in complexion, tall in stature, his eyes always seeming to gaze beyond. This must be none other than King Wén of the Zhou. Who but King Wén could embody such qualities?”

且於徽絃, 粗知要旨, 暇日於西麓書几之間, 運指調音, 竊有得於萬一,

As for the placement of the *huī* dots and the arrangement of the strings, I have grasped their essence in rough outline. During idle moments between books and the *qín* upon my desk in the Western Foothills studio, I would move my fingers and adjust the tuning. After countless trials, some insights gradually revealed themselves.

痛律調之弊流, 極簡編之考訂成此一書. 俾七絃各正其名, 五音各有其位,

Pained by the persistent flaws in the modes and pitches, I carefully corrected and edited them, compiling the results into a book, so that the seven strings might each correspond to their proper names, and the five tones might each occupy their rightful positions.

瑩徹而無疵, 錯綜而無礙, 砭痼攻瑕, 覺迷解惑, 庶或得之.

May this book be clear and free of flaws, intricate yet unobstructed, capable of piercing through longstanding problems and correcting their defects; may it awaken the confused and dispel doubts, so that many might attain clarity.

風俗通曰: 琴者, 樂之統, 君子所當御¹². 故名曰: 琴統.

Fēngsú Tōng (Comprehensive Meaning of Customs and Mores) says:

"The *qín* is the unifying essence of music and the instrument that a noble person ought to master." Therefore, it is named *Qín Tǒng* (the *qín* as the comprehensive embodiment).

昔漢桓譚¹³著琴道未成, 班孟堅¹⁴讀成之, 今也不揣又讀其說.

¹² 風俗通義 聲音: 雅琴者、樂之統也, 與八音並行。然君子所常御者, 琴最親密, 不離於身。
Fēngsú tōngyì, Shēngyīn chapter: The elegant qin is the unifying essence of music, existing alongside the eight tones. Yet among all instruments, the qin is the one most intimately associated with a noble person, always kept close and never separated from their side.
<https://ctext.org/fengsutongyi/sheng-yin/zh>

¹³ Huán Tán (c. 43 BC – AD 28) was a Chinese philosopher, poet, and politician of the Western Han.
https://en.wikipedia.org/wiki/Huan_Tan

¹⁴ Bān Gù (AD 32–92), courtesy name Mèngjiān, was a Chinese historian, politician, and poet best known for his part in compiling the *Book of Han*, https://en.wikipedia.org/wiki/Ban_Gu

In ancient times, Huán Tán of the Han dynasty began writing about the Way of the *qín* but did not complete it. Later, Bān Mèngjiān read and finished it. Now, I too, without presumption, venture to read and study these writings.

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