

Chinese Music in Print

From the Great Sage
to the Lady Literata

YANG YUANZHENG

with contributions by Fong Sing Ha and Colin Huehns



香港大學出版社

HONG KONG UNIVERSITY PRESS



珠林淨光王女

仙樂電茲部

太極丹華金童

Contents

Acknowledgements	viii
Introduction	
Locating Books on Music Using Traditional Classification Systems by <i>Yang Yuanzheng</i>	2
Chapter 1	
Ritual Music in the Confucian Classics by <i>Yang Yuanzheng</i>	20
Chapter 2	
Historical Records of Court Music by <i>Yang Yuanzheng</i>	70
Chapter 3	
Vocal Music: Opera and Song by <i>Fong Sing Ha</i>	114
Chapter 4	
<i>Qin</i> Music and the Literati by <i>Yang Yuanzheng</i>	152
Chapter 5	
Chinese Music through Western Eyes by <i>Colin Huehns</i>	208
Chronology of Chinese Dynasties	258
List of Tables and Figures	260
Glossary of Chinese Characters	270
Bibliography	278
Index	288

Introduction

Locating Books on Music Using Traditional Classification Systems

Yang Yuanzheng

The publication of *Chinese Music in Print: From the Great Sage to the Lady Literata* was inspired by the extraordinary response to an exhibition on the same subject prepared in collaboration with the Department of Music, University of Hong Kong, and the Preservation and Conservation Division, University of Hong Kong Libraries.¹ The exhibition focused on the presentation of music's material culture in pre-modern China as told through books and bound manuscripts held in the University's Fung Ping Shan Library and Western Rare Book Collection. The starting point of the present volume is a scholarly desire to bring back to life these rare collection items that are entwined within the world of music. It views the library as a repository not of information but of artifacts, and engages with those artifacts as a means for generating a scholarly narrative.

For the three contributors to the current manuscript, a shared passion for rare and historic books is our primary link. Not only are books—as their authors intended—a source of information and enlightenment, but they exist to tell a story. Thus, we are interested not simply in the exegetical power of books, but also in layers of redactions and draft layouts, printings, introductions, colophons, marginalia, library stamps, typefaces, bindings, condition, and provenance. In short—how has information come to be presented in this particular manner? In this way, the overall volume is concerned both with Chinese music and a particular form of bibliophilic fervor. Specimens found in American, British, and Asian repositories are provided for an international context, while books from the Fung Ping Shan Library (Fig. I.1) hold pride of place, appropriately given its 90th anniversary in 2022.

Another emphasis of the present study is that although the evolution of manuscript and printed culture in China has become more frequently discussed,² its dynamic interaction with the dissemination and transmission of music remains largely ignored.³ This book seeks to address this

lacuna. The selection of materials gets to the heart of how Chinese music history has been constructed: When were the works created and

1. Yang Yuanzheng, *Music in Print: Selections from the Fung Ping Shan Library and Western Rare Book Collection* (Hong Kong: University of Hong Kong Libraries, 2021).

2. See, for example, K. T. Wu, "Ming Printing and Printers," *Harvard Journal of Asiatic Studies* 7.3 (1943): 203–260; Thomas Carter and L. C. Goodrich, *The Invention of Printing in China and its Spread Westward* (New York: Ronald Press, 1955); Sören Edgren, *Chinese Rare Books in American Collections* (New York: China Institute in America, 1984); Tsien Tsuen-hsün, *Chemistry and Chemical Technology: Paper and Printing*, in *Science and Civilisation in China*, ed. Joseph Needham, vol. 5, pt. 1 (Cambridge: Cambridge University Press, 1985); Sören Edgren, "Southern Song Printing at Hangzhou," *Museum of Far Eastern Antiquities Bulletin* 61 (1989): 1–212; Frederick W. Mote and Hung-lam Chu, *Calligraphy and the East Asian Book* (Boston: Shambhala, 1989); Susan Cherniak, "Book Culture and Textual Transmission in Song China," *Harvard Journal of Asiatic Studies* 54.1 (1994): 5–125; Ellen Widmer, "The Huanduzhai of Hangzhou and Suzhou: A Study in Seventeenth-Century Publishing," *Harvard Journal of Asiatic Studies* 56.1 (1996): 77–122; Lucille Chia, *Printing for Profit: The Commercial Publishers of Jianyang, Fujian (11th–17th Centuries)*, Harvard-Yenching Institute Monograph Series No. 56 (Cambridge, Mass.: Harvard University Asia Center, 2002); Inoue Susumu 井上進, *Chūgoku shuppan bunka shi* 中国出版文化史 (Nagoya: Nagoya University Press, 2002); Kai-wing Chow, *Publishing, Culture, and Power in Early Modern China* (Stanford: Stanford University Press, 2004); Ōki Yasushi 大木康, *Minmatsu Kōnan no shuppan bunka* 明末江南の出版文化 (Tokyo: Kenbun shuppan, 2004); Christopher Reed, *Gutenberg in Shanghai: Chinese Print Capitalism, 1876–1937* (Honolulu: University of Hawai'i Press, 2004); Tsien Tsuen-Hsün, *Written on Bamboo and Silk* (Chicago: University of Chicago Press, 2004); Cynthia Brokaw and Kai-wing Chow, *Printing and Book Culture in Late Imperial China* (Berkeley and Los Angeles: University of California Press, 2005); Joseph McDermott, *A Social History of the Chinese Book: Books and Literati Culture in Late Imperial China* (Hong Kong: Hong Kong University Press, 2006); Cynthia Brokaw, *Commerce in Culture: The Sibao Book Trade in the Qing and Republican Periods* (Cambridge, Mass.: Harvard University Asia Center, 2007); and Tobie Meyer-Fong, "The Printed World: Books, Publishing Culture, and Society in Late Imperial China," *The Journal of Asian Studies* 66.3 (2007): 787–817.

3. Musicologists and cultural historians working on European historical sources have started to take charge of this new scholarly field. See, for example, Roger Chartier, "Music in Print," in *Music and the Cultures of Print*, ed. Kate van Orden (New York: Garland Publishing, 2000), 325–341; Kate van Orden, *Music, Authorship, and the Book in the First Century of Print* (Berkeley: University of California Press, 2014); and Kate van Orden, *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (New York: Oxford University Press, 2015).

Fig. I.1: *Renjing yangqiu* (*Mirror of Morality*), juan 12, fol. 48r, woodblock engraving of Ma Shu (522–581) with his books (detail). Author: Wang Tingne (1573–1619). Date: 1600. Woodblock: 24.4 × 16.5 cm. Fung Ping Shan Library.

published? Who wrote them and why? Are the sources and their interpretations trustworthy? Studying these rare books about music brings one closer to understanding their authors, compilers, backers, printers, players, audiences, and sellers. Beyond these established lines of inquiry, it is possible to delve into the depiction of music in the visual arts—including the numerous woodcuts and engravings—and to consider how these representations have played into the development of instrumental technique, ensemble formation, and social context.

Before moving into a detailed analysis of raw materials, it would be wise to briefly introduce the traditional Chinese book classification system, in which the structure of the present volume is embodied.

The surviving records of Chinese book classification schemes begin with the father-and-son team of Liu Xiang 劉向 (77–6 BCE) and Liu Xin 劉歆 (46 BCE–23 CE) and their *Qilüe* 七略 (*The Seven Summaries*, 5 BCE, see Table I.1).⁴ This text divides the totality of the Western Han (206 BCE–25 CE) imperial library into six categories or “summaries” 略. In addition to these six, which comprise summaries two to seven, the first acts as an explanatory introduction that details the significance and scholarly wellspring of each of the other categories, as well as outlining their relationship and the potential usage of the books classified therein. The first section is best regarded as an overarching “abstract” to the entire cataloged collection.

The six summaries are then subdivided into thirty-eight subcategories, making for two levels of classification. The first summary “Liuyi lüe” 六藝略 (“Six Arts”) is divided into the nine subcategories given in the second line of the table; music is the fifth of these, placing it directly within the Confucian educational model.

The total number of titles represented in *The Seven Summaries* is 603, in which are 13,219 essays, and of these, music comprises 6 titles and 172 essays. When Ban Gu 班固 (32–92) compiled *Han shu* 漢書 (*The Official History of the Former Han Dynasty*), he took over Liu Xiang and Liu Xin’s classification system with only minor alterations and reproduced it in *juan* 卷 30, “Yiwen zhi” 藝文志 (“Monograph on Arts and Literature”).⁵ The six items on music that are listed by both texts are as follows:

- [1] *Records of Music* 樂記: 23 essays
- [2] *Wang Yu’s Records [of Music]* 王禹記: 24 essays
- [3] *Elegant Songs and Poems* 雅歌詩: 4 essays
- [4] *Master Zhao’s Elegant Qin Music* 雅琴趙氏: 7 essays
- [5] *Master Shi’s Elegant Qin Music* 雅琴師氏: 8 essays
- [6] *Master Long’s Elegant Qin Music* 雅琴龍氏: 106 essays⁶

As an illustration of *The Seven Summaries* template as a direct precursor to Ban Gu’s version, the only discrepancy to report in respect of these six texts is the number 99 instead of 106, which he provides for the number of essays in *Master Long’s Elegant Qin Music*. Liu Xiang and Liu Xin’s commentary to this selection and categorization, which is reproduced intact by Ban Gu, reads:

The Book of Changes states: “The ancestral ruler created music in honor of virtuous morality; ardently, he presented it to the Supreme Emperor and to his ancestors.” Therefore, from the Yellow Emperor through to the three dynasties of Xia, Shang [c. 1600–1046 BCE], and Zhou [1046–256 BCE], in each, music was called by specific names. Confucius writes: “For keeping the emperor at peace and governing the common people, nothing is more efficacious than the rites; for adjusting social mores and transforming customs, nothing is more efficacious than music;” the two are mutually compatible and march in step. When the Zhou dynasty declined, both the rites and music degenerated, and of these, music dwindled most palpably, almost to a state of non-existence; such discipline as had been required by the system of modes and melody was also disordered by the styles of the states of Zheng and Wei, and thus nothing now survives of its practice.

《易》曰：「先王作樂崇德，殷薦之上帝，以享祖考。」故自黃帝下至三代，樂各有名。孔子曰：「安上治民，莫善於禮；移風易俗，莫善於樂。」二者相與並行。周衰俱壞，樂尤微眇；以音律為節，又為鄭、衛所亂，故無遺法。⁷

Liu Xiang offers an account as to why nothing had survived of ancient ritual music. In the following section, he outlines two attempts to reconstruct the canon:

With the establishment of the Han dynasty [206 BCE–220 CE], the Zhi clan, because they were musicians and proficient in the elegant music of Confucian ritual and its mode and melody, as had been transmitted through generations of professional court musicians, and though they could recall and reproduce the percussive sounds of drums and dances, they could not recount their inner meaning. Of the rulers of the Six States, Marquis Wen of Wei [472–396 BCE, r. 446–396 BCE] was fondest of ancient practices. At the time of the Han dynasty, Emperor Xiaowendi [Liu Heng 劉恆, 203–157 BCE, r. 180–157 BCE], the musician Dou Gong came into his service and offered him a book, namely a tract entitled “The Director of Music” from the chapter “The Supreme Minister” of *Zhou guan* [Zhou Officers, i.e., Zhou li 周禮, *The Zhou Rites*].

漢興，制氏以雅樂聲律，世在樂官，頗能紀其鏗鏘鼓舞，而不能言其義。六國之君，魏文侯最為好古，孝文時得其樂人竇公，獻其書，乃《周官·大宗伯》之《大司樂》章也。⁸

In the time of Han dynasty Emperor Wudi [Liu Che 劉徹, 156–87 BCE, r. 141–87 BCE], the Prince of Hejian, Liu De 劉德 [160–129 BCE], had a deep admiration for Confucianism, and together with a scholar named Mao they extracted all of the passages from *The Zhou Rites* and the writings of various philosophers that discussed music, and used them to compose *The Records of Music*. They presented [to Emperor Wudi] the results of their research, including the performance of an eight-row-by-eight-column, sixty-four-person dance, which was nearly identical to the same dance as transmitted by the Zhi clan. Liu De’s chamberlain Wang Ding was then charged with disseminating their findings and presented them to Wang Yu of Changshan. In the time of the Han dynasty Emperor Chengdi [Liu Ao 劉驁, 51–7 BCE, r. 33–7 BCE], Wang Yu was an official envoy and spoke loquaciously on their significance, presenting the Emperor with these *Records* organized into twenty-four *juan*.

武帝時，河間獻王好儒，與毛生等共采《周官》及諸子言樂事者，以作《樂記》，獻八佾之舞，與制氏不相遠。其內史丞王定傳之，以授常山王禹。禹，成帝時為謁者，數言其義，獻二十四卷《記》。⁹

Finally, Liu Xiang explains why the urtext of the *Records of Music* that he has provided (item 1) is different from the version transmitted by Wang Yu (item 2):

I, your humble servant, Liu Xiang, have collated and edited the text of this book, and upon obtaining *Records of Music* in twenty-three *juan*, found that it differs from Wang Yu’s version; scholarship in this field is gradually becoming scarcer.

臣向校書，得《樂記》二十三篇，與禹不同，其道寢以益微。¹⁰

Liu Xiang’s text focuses entirely on justifying the presence and provenance of only the first two of the six items on music—the two *Records of Music* that outline its role in Confucian ritual—presumably to accentuate his catalog’s compliance with official ideology, but the six items themselves fall naturally into three subdivisions, though this is not made explicit: (1) *Records of Music* (nos. 1–2); (2) songs and poems (no. 3); and (3) *qin* 琴 zither music (nos. 4–6). Of these, only (1) is dependent on pre-Qin dynasty textual sources, (2) stems principally from the early Han dynasty poet-musician Yu Gong 虞公 and his lyrical oeuvre,¹¹ while Zhao Ding 趙定, Shi Zhong 師中, and Long De 龍德 whose repertoires comprise (3) all lived at the time of the Emperor Xuandi (Liu Xun 劉詢, 91–48 BCE, r. 74–48 BCE) and were contemporary musicians playing the *qin* music of their own times.¹² In order to legitimize situating nos. 3–6 alongside the first two and their weightier Confucian affiliations, Liu Xiang conceived the ploy of prefixing them with “*ya*” 雅 or “elegant” so as to imply their higher status and proximity to the

4. Liu Xiang 劉向 and Liu Xin 劉歆, *Qilüe yiwen* 七略佚文 (Aomen: Aomen daxue, 2007).

5. Ban Gu 班固, *Han shu* 漢書 (Beijing: Zhonghua shuju, 1962), vol. 6, 1701–1784.

6. Liu Xiang and Liu Xin, *Qilüe yiwen*, 99–100.

7. Ibid., 80; and Ban Gu, *Han shu*, vol. 6, 1711–1712.

8. Liu Xiang and Liu Xin, *Qilüe yiwen*, 80; and Ban Gu, *Han shu*, vol. 6, 1712.

9. Ibid.

10. Ibid.

11. Ibid., 99. Liu Xiang 劉向 and Liu Xin 劉歆, *Qilüe bielu yiwen* 七略別錄佚文 (Aomen: Aomen daxue, 2007), 26.

12. Liu Xiang and Liu Xin, *Qilüe yiwen*, 99–100. Liu Xiang and Liu Xin, *Qilüe bielu yiwen*, 26–27; and Yang Yuanzheng 楊元錚 and Yang Jun 楊軍, “Haishun hou Liu He mu chutu de qixian qin yu Xihan qinzhi 海昏侯劉賀墓出土的七弦琴與西漢琴制,” *Wenwu* 文物 (2022): forthcoming.

Table I.1: The Book Classification Scheme in *The Seven Summaries*



Table I.2: The Book Classification Scheme in “Monograph on Books,” *The Official History of the Sui Dynasty*

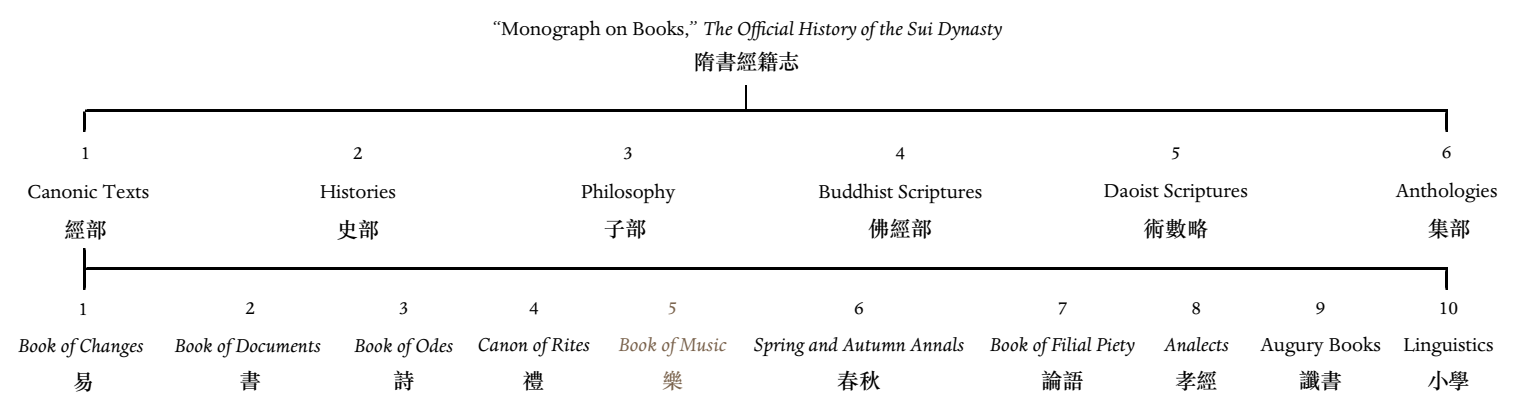


Table I.3: The Book Classification Scheme in “Monograph on Books,” *The Old Official History of the Tang Dynasty*

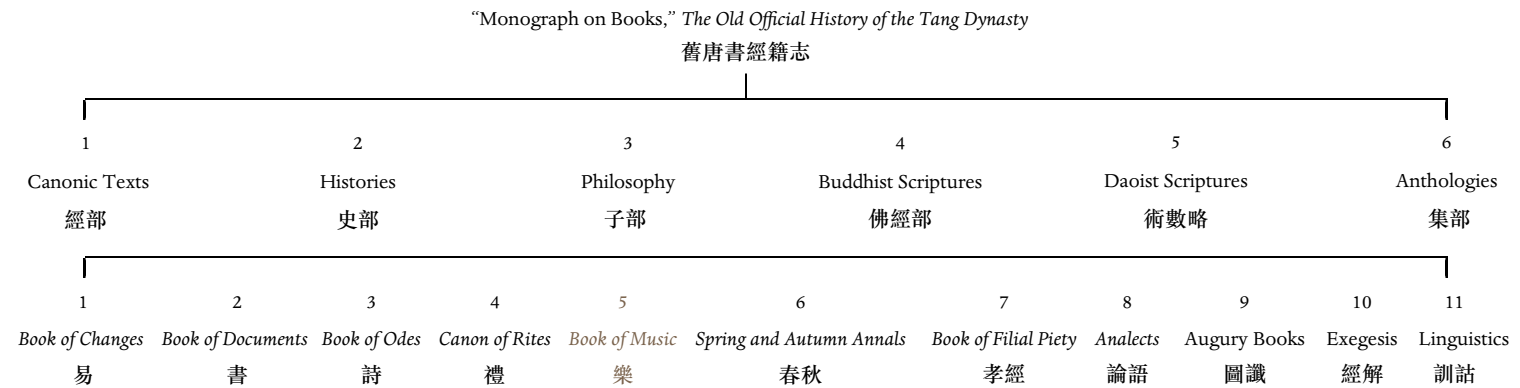


Table I.4: The Book Classification Scheme in *General Catalog of the Academy for the Veneration of Literature*

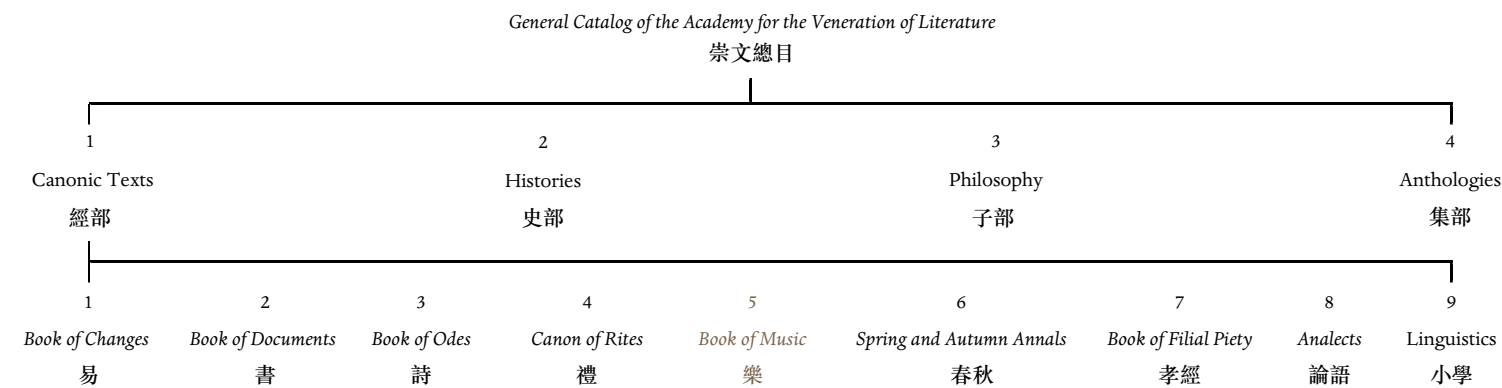


Table I.5: The Book Classification Scheme in *Descriptive Catalog of the Zhizhai Studio*

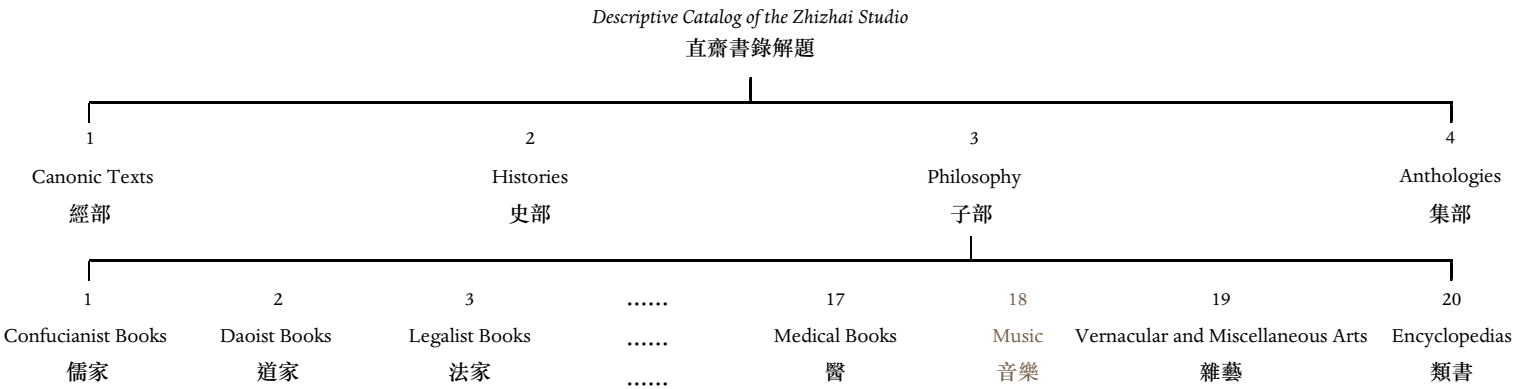
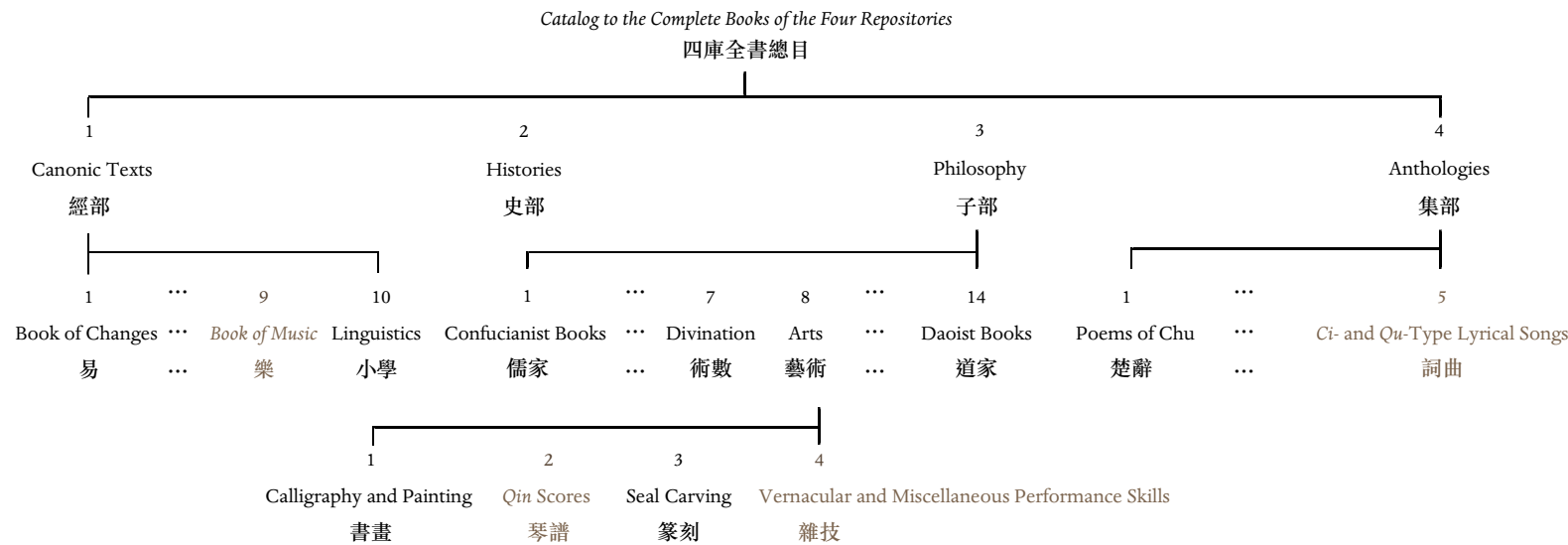


Table I.6: The Book Classification Scheme in *Catalog to the Complete Books of the Four Repositories*



official ideology of Confucianism. The promotion of this school of thought as the orthodoxy of the Chinese imperial state is a feature of the Western Han dynasty and has traditionally been associated with the philosopher-politician Dong Zhongshu 董仲舒 (c. 198–c. 107 BCE).¹³

In a later generation of classification, that of *Sui shu* 隋書 (*The Official History of the Sui Dynasty*, dated 629–636), the equivalent bibliographic section comprises *juan* 32–35 and is called “Jingji zhi” 經籍志 (“Monograph on Books,” see Table I.2).¹⁴ More extensive than its Western Han dynasty predecessor, it lists a total of 3,212 books comprising 36,708 *juan*; the total increases to 4,757 with the inclusion of titles of lost items listed and the *juan* count to 49,467. Of these, the section on music consists of 44 surviving books in 142 *juan*, 47 if lost books are included, for a total of 263 *juan*.

Like Liu Xiang and Liu Xin’s *Seven Summaries*, the Sui dynasty (581–618) “Monograph on Books” is also divided into six sections (as given in the first line of Table I.2), but the configuration is now radically different. “The Six Arts” of *The Seven Summaries* has been renamed “Canonic Texts,” though the overall second-level categorization inside the Sui dynasty equivalent, as given in the second line of Table I.2, is broadly similar. “Poetry” of *The Seven Summaries* has been renamed “Anthologies.” “Philosophy” remains a discrete section, though books on military sciences, divination, and medical techniques have been scattered into it because separate sections on these have disappeared. New arrivals are “Histories” and sections on Buddhist and Daoist works, the latter two reflecting traditions that flourished at the time. In fact, “Daoist Works” was formerly a subcategory of the section “Philosophy” in *The Seven Summaries* that was upgraded.

Each of the six sections is further subdivided at a second level and music again finds its place within the first section as the fifth of ten subcategories. Of these, only the ninth, “Augury Texts,” is without precedent.

A further hypothetical third layer of subdivision is available to the music section with items therein falling into three categories: (1) the theory of elegant music (nos. 1–16); (2) *qin* music (nos. 17–23); and (3) practical treatises on elegant music and banquet music (nos. 24–47).¹⁵ Of these, (3) was further divided by the late Qing dynasty

(1644–1911) bibliographer Yao Zhenzong 姚振宗 (1842–1906) into historical records (nos. 24–35), repertoire lists (nos. 36–40), music of suspended instruments (nos. 41–43), and pitch standards (nos. 44–47).¹⁶ Apart from the spurious *Yue jing* 樂經 (*The Book of Music*) in four *juan* (no. 16), which was afforded the status of a Confucian canonic text in 4 CE by the notorious usurper Wang Mang 王莽 (45 BCE–23 CE), all other books are either contemporary (i.e., Sui dynasty) or from the relatively recent Jin dynasty (265–420) or Northern and Southern dynasties (420–589). Their presence continues the precedent set by Liu Xiang of including texts on music of much less ancient provenance and parallels the Sui dynasty addition to the first level of organization of the third to sixth categories that are more strongly grounded in recent writing.

Jiu Tang shu 舊唐書 (*The Old Official History of the Tang Dynasty*, dated 941–945) records the total number of items in the “Monograph on Books” 經籍志 (*juan* 46–47) as 3,060, comprising 51,852 *juan*, of which music contributes 29 items of 195 *juan*. Table I.3 sets out the overall classification; its four-part division at the first level—Canonic Texts 經部, Histories 史部, Philosophy 子部, and Anthologies 集部—is the familiar categorization of more recent times.

The Buddhist section present in the Sui dynasty equivalent has been removed entirely. During the interim, ever-more-numerous Buddhist tomes had, by necessity, acquired their own independent three-layer system, and driven by concerns that its resultant complexity would overburden an already congested classification, it was simply excised.¹⁷ The section on Daoist works has been downgraded and once again becomes a subcategory of “Philosophy.” Reorganization at the second level of “Canonic Texts” is less radical: the first nine sections are identical and the tenth is simply divided into “Canonical Exegesis” and “Etymological Origins,” both exemplars of a rise in exegetical scholarship; *The Book of Music* remains fifth on the list.

The music subsection can again be subjectively divided into three further subdivisions, though no such categorization is explicitly indicated: the first two (1) the theory of elegant music (nos. 1–15) and (2) *qin* music (nos. 16–21) are identical to those of *The Official History of the Sui Dynasty*, but (3) vernacular and Central Asian music (nos. 22–29) is a new departure and an indication of a rise

in textual records of vernacular sources, as well as a byproduct of growing cultural interaction between China and Central Asian neighbors.¹⁸

Chongwen zongmu 崇文總目 (*General Catalog of the Academy for the Veneration of Literature*, dated 1034–1041) is the principal contribution of the Northern Song dynasty (960–1127) to book classification.¹⁹ Produced on imperial command by scholars of the Hanlin 翰林 Academy spearheaded by Wang Yaochen 王堯臣 (1003–1058), the book total is now 3,445, comprising 30,669 *juan*, of which music contributes 49 books in 302 *juan*. As given in Table I.4, the overall structure of the index has changed little from its Tang dynasty predecessor and employs the same four-part division at the first classification level. *The Book of Music* remains the fifth of nine subdivisions of the “Canonic Texts,” and other than the omission of “Augury Books” these nine are an identical series to that found in the Sui dynasty classification. Again, the music subsection can be divided into three hypothetical categories, with the familiar elegant/banquet music (nos. 1–13) and *qin* music (nos. 14–44) comprising the first two, while the third is another new arrival, music for the *ruan* 阮 lute (nos. 45–49).²⁰

The introductory preamble to the music section is written by no less of a luminary than the celebrated Northern Song scholar-official Ouyang Xiu 歐陽修 (1007–1072). In a similar fashion to Liu Xiang, he first outlines a rationale for the paucity of surviving pre-Qin dynasty writings on music:

The rites and music of the three ancient dynasties [Xia, Shang, and Zhou] have, since the latter years of the Zhou dynasty, for the most part been lost, and likewise suffered the Qin dynasty’s [221–206 BCE] violent extirpation of scholarship; however, *The Book of Documents*, *The Analects*, and *The Book of Filial Piety* were preserved in the ancestral dwellings of Confucius’ family, and *The Book of Changes* as a divination text was not burnt along with the others, while *The Book of Odes* was grounded in recitation and not just written on bamboo slips and silk sheets, but instead transmitted by oral tradition; thus, of the Six Classics, *The Canon of Rites* was the one whose degradation was the most serious, and *The Book of Music*, as it was passed on by singing and the playing of instruments, was naturally the easiest to suffer loss. On the establishment of the Han dynasty when research into classical texts was

instigated, *The Book of Music* was found to be the most glaring lacuna. Scholars realized that it could no longer stand on its own, and it was thereupon combined with *The Canon of Rites*. Thus, the texts of only Five Classics survived and their scholarship remained classified in the Six Arts.

三代禮樂，自周之末，其失已多，又經秦世滅學之暴，然《書》及《論語》、《孝經》得藏孔氏之家，《易》以卜筮不焚，而《詩》本諷誦，不專在于竹帛，人得口以傳之，故獨《禮》之于六經，其亡最甚，而《樂》又有聲器，尤易為壞失。及漢興，考求典籍，而《樂》最缺絕。學者不能自立，遂並其說于禮家。書為五經，流別為六藝。²¹

The Sui and Tang (618–906) dynasties follow Liu Xiang’s lead regarding tacit inclusion of more items of contemporary music, but make no attempt to justify their choice. It fell to Ouyang Xiu to attempt to address this issue, one that Liu Xiang had managed to avoid, and as a historian and musician to offer for the first time a convincing rationale for the inclusion of contemporary musical items:

The reason that music can connect to the harmoniousness of heaven and earth, and effect governance on the myriad things, lies principally in its ability to transform mankind

13. According to *Han shu*, Liu Xiang was an important figure who excessively admired Dong Zhongshu’s views. See Michael Loewe, *Dong Zhongshu, a “Confucian” Heritage and the Chunqiu Fanlu* (Leiden: Brill, 2011), 337.

14. Piet van der Loon, *Taoist Books in the Libraries of the Sung Period: A Critical Study and Index* (London: Ithaca, 1984), 1–2.

15. Yao Zhenzong 姚振宗, *Sui shu jingji zhi kaozheng* 隋書經籍志考證, in *Xuxiu siku quanshu* 續修四庫全書, ed. Xuxiu siku quanshu bianzuan weiyuanhui 續修四庫全書編纂委員會, vol. 915 (Shanghai: Shanghai guji chubanshe, 1995), 83–90.

16. *Ibid.*, 86–90.

17. Wang Zhongmin 王重民, *Zhongguo muluxue shi luncong* 中國目錄學史論叢 (Beijing: Zhonghua shuju, 1984), 71–74. Su Bai 宿白, *Hanwen foji mulu* 漢文佛籍目錄 (Beijing: Wenwu chubanshe, 2009), 42–78.

18. Liu Xu 劉昫, *Jiu Tang shu* 舊唐書 (Beijing: Zhonghua shuju, 1975), vol. 6, 1975–1976.

19. Piet van der Loon, *Taoist Books in the Libraries of the Sung Period: A Critical Study and Index*, 6–8; and Yves Hervouet, ed., *A Sung Bibliography* (Hong Kong: Chinese University Press, 1978), 195.

20. Qian Tong 錢侗, *Chongwen zongmu jishi* 崇文總目輯釋, in *Xuxiu siku quanshu* 續修四庫全書, ed. Xuxiu siku quanshu bianzuan weiyuanhui 續修四庫全書編纂委員會, vol. 916 (Shanghai: Shanghai guji chubanshe, 1995), 619–624.

21. Qian Tong, *Chongwen zongmu jishi*, 624; and Ouyang Xiu 歐陽修, *Ouyang Xiu ji biannian jianzhu* 歐陽修集編年箋注 (Chengdu: Bashu shushe, 2007), vol. 7, 77.

and the spirits and to manifest itself in worthy deeds and virtuous morality. *The Records of Music* gives: “After each of the Five Emperors had abdicated, because they lived in different periods, their music faded with them, and subsequent styles were fashioned afresh by new regimes;” later sage kings have therefore sanctioned a wealth of musical creation in response to the times they lived in; what need is there to painstakingly seek out the remnants of the ancients? As for modes and melodies once performed and the construction of musical instruments that played them, the practice of the sages, though having undergone changes through the generations, can still be investigated. From the Han dynasty [until the Wei and Jin dynasties, 220–420], explanation of the evolution of music can only be found in the musical monographs of official historiographers because no relevant book of this period has survived. The remaining books on the music of the Sui and Tang dynasties are thus recorded here.

夫樂所以達天地之和而飭化萬物，要之感格人神，象見功德，《記》曰：「五帝殊時，不相沿樂」，所以王者有因時製作之盛，何必區區求古遺缺？至于律呂鐘石，聖人之法，雖更萬世，可以考也。自漢以來，樂之沿革，惟見史官之志，其書不備。隋唐所錄，今著其存者云。²²

For Ouyang Xiu, because sage kings had achieved sagehood, they could create anew the music of their own time according to the principles of their innate virtuous morality. The purpose of music was to “transform mankind and the spirits” and not to “seek out the remnant deficiencies of the ancients.” This innovative philosophy rendered legitimate the inclusion of new materials.

After an interim of nearly a century, the next important catalog to appear was Chao Gongwu’s 晁公武 (c. 1105–1180) *Junzhai dushu zhi* 郡齋讀書志 (*Records of Reading at the Prefectural Studio*; preface written in 1151).²³ During the Southern Song dynasty (1127–1279), the advent of printing stimulated a revolution in the dissemination of texts, and private library catalogs assumed a new importance. The oldest surviving of these, it lists 1,461 books comprising 24,500 *juan*, of which only 6 were books on music that contained 17 *juan*. The Chao family was originally from northern China, but owing to the invasion of the Jurchen Jin dynasty (1115–1234), Chao Gongwu’s father, Chao

Yuezhi 晁說之 (1059–1129), had led the family to settle in Sichuan.²⁴ After obtaining the *jinshi* degree in the 1130s, Chao Gongwu acted as an official for many years in the province and it was at this time that he acquired the complete private library of Jing Du 井度 (act. 1141) as the basis for his own collection. The comment of these *Records* on the value of books on music is far from appreciative:

From the Han dynasty onwards, a point is often made that music is in fact no more than an empty vessel owing to a polluting admixture of sounds from the states of Zheng and Wei and barbarians from beyond the frontiers, and even if fashionable for a while, it is swiftly abandoned, lost, and can never be recovered, to say nothing of any relevant books. Here, a few paltry tomes are assembled simply to make up numbers in the index.

自漢以來，指樂為虛器，雜以鄭、衛、夷狄之音，雖或用於一時，旋即放失，無復存者，況其書哉！今哀集數種，姑以補書目之闕爾。²⁵

Chao Gongwu’s rasping tone expresses something deeper than mere disparagement, as at its core is dissatisfaction with the location of music within the “Canonic Texts” section of the traditional cataloging system, a status that nonetheless he retained. If music is not of sufficient Confucian gravity to be placed there, then where? Once more, after nearly a century had passed, the next book classification milestone emerged that did offer a solution. It was the *Zhizhai shulu jieti* 直齋書錄解題 (*Descriptive Catalog of the Zhizhai Studio*) of the private collection of Chen Zhensun 陳振孫 (1179–1262).²⁶ By this time, neo-Confucianism was becoming increasingly influential, as epitomized by Zhu Xi 朱熹 (1130–1200), and to some extent the new classification scheme reflects its ethos. When compared with Ouyang Xiu and earlier Confucian bibliographers’ more humanistic view on the location of literature on music within the classification system, Zhu Xi’s attitude is much more rigid. Whereas they had regarded the Five Classics (*The Book of Odes*, *The Book of Documents*, *The Book of Changes*, *The Book of Rites*, and *The Spring and Autumn Annals*) as canonic texts, Zhu Xi made it his life’s work to replace them with the Four Books (*The Great Learning*, *The Doctrine of the Mean* from *The Book of Rites*, *The Confucian Analects*, and *The Mencius*). His chief toolkit in this process of formulating his own systematic philosophical framework was his *Sishu zhangju jizhu* 四書章句集注 (*Interlinear Analysis of and Collected Commentaries*

on the Four Books). The central pillar of its essential rationalism was to regard the Confucian–Mencian lineage as the repository which “upheld heavenly principles and eliminated human desires.” In his own words:

Confucius talks of “curbing one’s self and returning to propriety,” *The Doctrine of the Mean* speaks of “achieving the state of Mean and Harmony,” “respecting the nature of virtuous morality,” and “using the Way to enquire into scholarship;” *The Great Learning* talks of the “manifesting of one’s bright virtue;” *The Book of Documents* gives: “The mind of man is restless—prone to err; its affinity to what is right is small. Be discriminating, be uniform [in the pursuit of what is right], that you may sincerely hold fast the Mean.” The sages’ multiplicity of admonition simply teaches humankind to “uphold heavenly principles and eliminate human desires.”

孔子所謂「克己復禮」，《中庸》所謂「致中和」、「尊德性」、「道問學」，《大學》所謂「明明德」，《書》曰「人心惟危，道心惟微，惟精惟一，允執厥中」，聖人千言萬言，只是教人「存天理、滅人欲」。²⁷

In the field of music, Zhu Xi advocated an admiration of “elegance” and the elimination of “crudity,” and that this was a fundamental prerequisite for the establishment of order in society. Under the guidance of this train of thought, Zhu Xi and his disciples took vernacular opera performances and other appreciative musical activities and classified them as “vagrant desires,” frequently seeking to “prohibit opera” as public policy. Zhu Xi himself penned *Qin shuo* 琴說 (*On the Qin*), a text on music theory, and furnished his disciple Cai Yuanding’s 蔡元定 (1135–1198) *Lülü xinshu* 律呂新書 (*New Book on Pitch-Pipes*) with an introduction.

Curiously, the next important book collector, new-Confucianist Chen Zhensun, was born into and raised by a family of Confucians in Yongjia (now Wenzhou) opposed to the Zhu Xi School and was himself a grandson of Zhou Xingji 周行己 (*jinshi* degree 1091),²⁸ the main propagator of the Yongjia School of Thought.²⁹ The latter emerged in response to social and political crises in the Southern Song dynasty, more specifically the attempt on the part of Zhu Xi and Lu Jiuyuan 陸九淵 (1139–1192) to establish authority over the Confucian Classics, while at the same time

the overall political situation was aggravated by military threats from the north and corruption in the government. Its wellspring was a need to contend with the changing intellectual climate’s lurch towards neo-Confucianism, and in addition to Zhou Xingji, it included the materialist thinkers Ye Shi 葉適 (1150–1223) and Chen Fuliang 陳傅良 (1137–1203), who advocated elevating the social status of those engaged in commercial and mercantile activities. Ye Shi is noted for amending mainstream Confucian ideology by focusing more on the pursuit of profit, and he rejected ideas such as giving a high priority to justice and a low priority to the accumulation of wealth, such as had been suggested by the neo-Confucianists. Regarding music, Ye Shi, in his *Xixue jiyán* 習學記言 (*Learning Notes*), written in the twilight of his career, cunningly expresses his suspicion of Zhu Xi’s narrow-minded value judgements by criticizing Dong Zhongshu, who had lived fourteen centuries earlier:

To evaluate the level of governing of a state by means of listening to and observing its music is entirely possible. In seeking to govern, however, [one should not only] rely on the primacy of music. How can the mere performance of bells, drums, pipes, and stringed instruments rescue the degeneration of virtuous morality? [Dong] Zhongshu also [seeks to govern] by advocating the primacy of music, [but he is confined to this superficial level] and disregards the practice of good governance. In addition, [Dong’s superficial enterprise] concludes in interpreting

22. Qian Tong, *Chongwen zongmu jishi*, 624; and Ouyang Xiu, *Ouyang Xiu ji biannian jianzhu*, vol. 7, 77.

23. Piet van der Loon, *Taoist Books in the Libraries of the Sung Period: A Critical Study and Index*, 25–27; and Yves Hervouet, ed., *A Sung Bibliography*, 196–197.

24. Peter K. Bol, “This Culture of Ours”: *Intellectual Transitions in T’ang and Sung China* (Stanford: Stanford University Press, 1992), 60–75 and 345–352, especially 67 and 74–75; and Thomas H. C. Lee, *Government Education and Examinations in Sung China* (Hong Kong: Chinese University Press, 1985), 293–299.

25. Chao Gongwu 晁公武, *Junzhai dushu zhi jiaozheng* 郡齋讀書志校證 (Shanghai: Shanghai guji chubanshe, 1990), vol. 1, 91–92.

26. Piet van der Loon, *Taoist Books in the Libraries of the Sung Period: A Critical Study and Index*, 27–28; and Yves Hervouet, ed., *A Sung Bibliography*, 198.

27. Zhu Xi 朱熹, *Zhuzi yulei* 朱子語類 (Beijing: Zhonghua shuju, 1986), vol. 1, 365.

28. Chen Zhensun’s grandmother was Zhou Xingji’s third daughter. See Hou Wailu 侯外廬, *Zhongguo sixiang tongshi* 中國思想通史, vol. 4, pt. 2 (Beijing: Renmin chubanshe, 1960), 741.

29. Huang Zongxi 黃宗羲 et al., *Song Yuan xue’an* 宋元學案 (Beijing: Zhonghua shuju, 1986), 1127–1133.

omens of auspiciousness. This is particularly eschewed by those who truly wish to promote good governance through personal practice.

以樂論治可也，求治而以樂為先，鐘鼓管弦之存，何救于德之敗乎？而仲舒亦以樂為先，躬行之實廢矣。又終于祥瑞，尤躬行者之諱也。³⁰

Chen Zhensun, however, regarded the Yongjia School of Thought as “insufficiently commensurate with anything that is pure and noble” 未得為純明正大 and admired Zhu Xi most.³¹ Even larger than Chao Gongwu’s collection, Chen Zhensun’s contained 3,096 books in 51,180 *juan*, of which music comprised 26 books in 289 *juan*. As shown in Table I.5, the same first level division into four categories has been retained, but music is now shunted into the third of these (“Philosophy”) as the eighteenth of twenty subcategories and no longer occupies a prime spot in the first category “Canonic Texts.” The titles to these subcategories have themselves lost direct reference to the titles of the classic texts that form their basis and are now more generic in flavor. Daoist and Legalist works constitute the second and third subsections of “Philosophy,” and encyclopedias are now so numerous and extensive as to make up a subcategory in their own right (the twentieth).

As before, texts on music readily lend themselves to subjective subdivision, here into *qin* music (nos. 1–15), vernacular and Central Asian music (nos. 16–17), and elegant music (nos. 18–26). The introduction to the music section in *juan* 14 justifies the overall re-positioning, first by criticizing the unsustainable position of retaining a subcategory in the “Canonic Texts” when no single appropriate text remained to fill it:

Although Liu Xin and Ban Gu took *The Canon of Rites* and *The Book of Music* and categorized them as belonging to the “Summary of the Six Arts,” neither of these texts is as ancient as Master Confucius [551–479 BCE] himself; however, the *Three Rites* [*Li ji* 禮記 (*The Book of Rites*), *Zhou li* 周禮 (*The Zhou Rites*), and *Yi li* 儀禮 (*The Book of Etiquette and Ceremonial*)] remain in circulation entirely as if they were still in their older pre-Qin dynasty’s format, whereas influence of the six texts on music [as listed by Liu Xin in *The Seven Summaries* and Ban Gu in *The Official History of the Former Han Dynasty*] is no longer apparent. Dou Gong’s tract “The Director of Music” can already be

found in *The Zhou Rites*; the Prince of Hejian’s *Records of Music* is already reproduced in Dai Sheng’s 戴聖 [fl. first century] redaction of *The Book of Rites*; thus, ancient music is already bereft of the possibility of presenting itself as a complete book. Bibliographical monographs in the various official histories, as have existed hitherto, take from each other as their sources, however, the two institutions that provide music for entertainment, the Bureau of Music and the Imperial Music Academy, and barbarian music played on the *pipa* lute and Central Asian drum, are also tapped to supplement the genres of music available; placing these alongside the Canonical Texts of the sages—is this not an affront to reason!

劉歆、班固雖以《禮》、《樂》著之六藝略，要皆非孔氏之舊也，然《三禮》至今行於世，猶是先秦舊傳。而所謂《樂》六家者，影響不復存矣。竇公之《大司樂章》既已見於《周禮》，河間獻王之《樂記》亦已錄於《小戴》，則古樂已不復有書。而前志相承，乃取樂府、教坊、琵琶、羯鼓之類，以充樂類，與聖經並列，不亦悖乎！³²

Texts culled from other sources are then vilified as entirely inappropriate companions to Confucian canonic volumes. This view is diametrically opposed to that of Ouyang Xiu, who saw books on music as evolving according to the sagehood of successive rulers. Perhaps that is why he was only admired by the neo-Confucianists for his literary skills and not as a Confucianist. Furthermore, Chen Zhensun suggested following the book classification system of a Fujianese scholar-official Zheng Yin 鄭寅 (d. 1237), who adamantly insisted on the exclusion of books on music from the category of the Confucian canons:

Later, I obtained Zheng Zijing’s [i.e., Zheng Yin] *Book Catalog*; it alone is not like this, and its argument in this respect runs: “‘State rituals’ and ‘Chronologies’ are categories in their own right and should not be attached to *The Canon of Rites* or *The Spring and Autumn Annals*; similarly, later books on music should also not be packaged among the Six Arts.” Here, this dictum is followed, and books on music are placed in the “Philosophy” section, immediately before “Vernacular and Miscellaneous Arts.”

晚得鄭子敬氏《書目》獨不然，其為說曰：「儀注、編年各自為類，不得附於《禮》、《春秋》，則後之樂書固不得列於六藝。」今從之，而著於子錄雜藝之前。³³

and its detailed description of ceremonies. This is followed by various interpretations of these texts, especially Zhu Zaiyu's 朱載堉 (1536–1611) Ming dynasty series *Yuelü quanshu* 樂律全書 (*Collected Works on Music and Pitch-Pipes*, 1595–1607) along with his detailed choreographic diagrams. Set against his earnest scholarship is Shen Cai's 沈彩 (c. 1748–?) exquisite calligraphy of her husband Lu Xuan's 陸煊 (1737–1799) treatise *Shang shu yi* 尚書義 (*Meanings in the Book of Documents*) and the heartfelt poems she included in the margins of the manuscript after copying out each section. Although the carping preaching of neo-Confucianism can become irksome, a humble spirit of scientific discovery and quest for truth is sometimes also self-evident, for example, in Zhu Zaiyu's experiments in equal temperament and Shen Cai and Lu Xuan's joint construction of their *jian* 簡 pentachord device.

The second section of Qianlong's book classification scheme comprises "Histories," and Chapter 2 thus deals with historical records of court music. As is stated by Ouyang Xiu: "From the Han dynasty [until the Wei and Jin dynasties], explanation of the evolution of music can only be found in the bibliographical monographs of official historiographers."⁵² With the advent of historiography in the Spring and Autumn period (770–476 BCE), and its espousal by the Confucian orthodoxy, new resources emerged for the study of musical practice at court, in particular, *Chunqiu* 春秋 (*The Annals of the State of Lu*). As is recorded in this text, on a diplomatic mission to the state of Lu 魯, the son of the ruler of Wu 吳, Ji Zha 季札 (576–484 BCE), was privileged to witness a complete performance of the entire 305 poems in *The Book of Odes*. He left an account of the experience that explicitly connected their aesthetic effect with aspects of statecraft.⁵³ After the establishment of the Han dynasty and Confucianism as its official ideology, music came to occupy a vital role in the official histories of successive dynasties. Included in the oldest of these—Sima Qian's 司馬遷 (c. 145–c. 86 BCE) *Shi ji* 史記 (*Records of the Grand Historian*, completed in 91 BCE)—are two related works: "Yue shu" 樂書 ("Monograph on Music") and "Lü shu" 律書 ("Monograph on Pitch Standards"). Monographs on pitch standards remain common items in successive official histories, consistently proving to be an arena where the great minds of the day chose to flex their intellectual muscles. In the Song dynasty, imperial antiquarian interest in artifacts had become a driving force,

as is illustrated in *Xuanhe bogu tulu* 宣和博古圖錄 (*The Xuanhe Era Illustrated Catalog of Ancient Bronzes*). Later in the Qing dynasty, the forces of antiquarianism, and a desire to clarify pitch relationships, combined forces to produce a series of works that sought to assert consistency in these areas. The first of these was Emperor Kangxi's *Orthodox Meaning of Pitch Standards*, which itself also absorbed music from an entirely new non-Han source, that of Jesuits active in China, principally the work of Thomas Pereira (1645–1708) and Theodorico Pedrini (1671–1746).

Chapter 3 deals with vocal music, that is, opera and song. *Catalog to the Complete Books of the Four Repositories* gives: "Song genres and the performance skills of theatrical entertainers are all relegated to the subcategory 'Ci- and Qu-Type Lyrical Songs.'"⁵⁴ The advent of printing in the Song dynasty meant that lyric song began to achieve a much broader circulation. At the heart of this enterprise were poets and musicians such as Jiang Kui, whose *Songs of the Whitestone Daoist* (1202) retains the only surviving samples of musical notation of that era. This text was later reissued by eighteenth-century enthusiasts. In contrast to this genre's refinement, the *Yue'ou* 粵謳 (*Yue Ballads*) of the Qing dynasty was a narrative song form of the Pearl River Delta whose text was both classical and vernacular. An anthology of these compiled by Zhao Ziyong 招子庸 (1786–1847) and published in Guangzhou in 1828 includes pedagogic diagrams of a *pipa* 琵琶 together with the finger positions used for *gongche* 工尺 notation indicated on the frets.

The dynamic between Confucianism and naturalism is the focus of Chapter 4, exploring *qin* music played by the literati. Confucius and the Confucians who followed claimed the *qin* as their cultural preserve. After the end of the Han dynasty, the scholar-official Ji Kang in his "Qin fu" 琴賦 ("Rhapsody on the *Qin*"), which is included in *Liujia Wenxuan* 六家文選 (*Six Commentaries on Selections of Refined Literature*), attempted to redefine *qin* music more as an aspect of personal expression, and as a result, the *qin* evolved into a literati instrument. Conversely, in the Song dynasty, Fan Zhongyan sought to reverse this process and to return the *qin* to its ancient roots as an aspect of statecraft, as is discussed in his essays preserved in *Fan Wenzheng gong ji* 范文正公集 (*The Literary Collection of Duke Fan Wenzheng*). The dynamic between these two opposing schools

of thought became a hallmark of subsequent discourse, for example, Zhu Changwen famously sided with Fan, while Yuan Jue was more practical and appreciative of the *qin*.

Taking an entirely different view of Chinese music in print, Chapter 5 considers the subject through European eyes. Given that the writer is an *erhu* 二胡 performer, he employs depictions in the visual arts found in printed books as a rich source for investigating historical performance practice. Initially considered an instrument of the rural poor, theatrical entertainers, prostitutes, or beggars, the *erhu* is rarely depicted in indigenous sources, especially not in texts with Confucian connections. It does routinely appear, however, in illustrations produced by European visitors to China who were unrestricted by Chinese conventions. Two eighteenth-century books are selected for their particular interest in this regard: Isadore Stanislas Helman's *Conquêtes des Chinois* and George Staunton's *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*. This chapter assesses the extent to which, as cultural outsiders, these interlopers were in fact faithful observers, and discusses the value of their depictions as documentary evidence.

China's relationship with the outside world has at times been delicate and problematic, and at others engaged and accepting. So too, how music from outside China has been viewed. In the Middle Ages, the indigenous and foreign sat comfortably side by side, and both were performed and appreciated, while in the early modern period, a tendency grew to place anything distant from the Confucian psychological heartlands in positions of ever greater obscurity, at least in official records. Chapter 5 is grounded in a desire to express a reverse process by which those very outsiders sought to increase their engagement with the musical riches of the Middle Kingdom. The journey starts, however, with the Great Sage himself and the music that evolved around his lineage.

52. See above.

53. *The Annals of the State of Lu* was regarded as having been edited by Confucius himself and so was placed in the "Canonic Texts" section of the catalogs of imperial times. In our volume, based on content rather than editorial process, it is discussed in Chapter 2.

54. See above.

Chapter 3

Vocal Music: Opera and Song

Fong Sing Ha

On the relationship between Confucian music and its vernacular counterparts, seventeenth-century polymath Liu Xianting 劉獻廷 (1648–1695) in his *Guangyang zaji* 廣陽雜記 (*Miscellaneous Jottings of Guangyang*) remarks:

Of the common people that I have viewed, never have I observed any that did not like singing songs or watching dramas, and these are the ordinary world's *The Book of Odes* and *The Book of Music*, and there has not yet been any that did not read novels or listen to storytelling, and these are the ordinary world's *The Book of Documents* and *The Spring and Autumn Annals*. And there has not yet been any that did not trust divining or making sacrifices to ghosts and spirits, and these are the ordinary world's *The Book of Changes* and *The Canon of Rites*. The teachings of the Six Canons have their origins in human emotions.

余觀世之小人未有不好唱歌看戲者，此性天中之《詩》與《樂》也，未有不看小說聽說書者，此性天中之《書》與《春秋》也，未有不信占卜祀鬼神者，此性天中之《易》與《禮》也。聖人六經之教原本人情。

The second part of this book focuses on two themes: vernacular song and opera (Chapter 3) and literati music (Chapter 4). The audience for opera crossed numerous social boundaries, but the principal motivation of audience members was entertainment (Fig. 3.1). This resembled *qin* music of the literati, though enjoyment of the *qin* focused more on practicing the craft rather than viewing someone else's performance. Alongside these two themes, discussion will linger on the evolution of printing technology as it developed to satisfy the demands of consumers.

The earliest extant manuscripts of Chinese secular music genres were found in the Dunhuang 敦煌 caves and are now in the collections of the Bibliothèque Nationale de France, the British Library, and elsewhere.¹ Most are tablature for

pipa; they are generally accompaniments to songs, written on the reverse sides of fragments of discarded Buddhist sutras and local government documents.² With the advent of printing in the Song dynasty, the music of these genres began to achieve the wider circulation allowed by this new technology. The first organization to embark on this journey was the Xiuneisi 脩內司 (Department of Palace Supply), which assembled available material and issued it as *Yuefu huncheng ji* 樂府混成集 (*The Music Bureau Multi-Genre Compendium*).³ Now sadly lost, according to the literatus Zhou Mi 周密 (1232–1298) of the late Southern Song and early Yuan dynasties, it extended to more than one hundred volumes.⁴ Scholar-official Wang Jide 王

1. Among these Dunhuang sources are *pipa* notation: manuscripts Paris, Bibliothèque Nationale, Pelliot chinois 3808, 3719, and 3539; dance notation: manuscript Paris, Bibliothèque Nationale, Pelliot chinois 3501; manuscripts London, the British Library, S.5643, 5613, and 785; manuscript Beijing, the National Library of China BD.10691; manuscript St. Petersburg, the Institute for Oriental Manuscripts Dx.10264; and the most recently published is manuscript Ōsaka, Kyōu Shooku 羽49; See Takeda Kagaku Shinkō Zaidan Kyōu Shooku 武田科学振興財団杏雨書屋, *Tonkō hikyū: Kyōu Shooku zō* 敦煌秘笈: 杏雨書屋藏 (Osaka: Takeda Kagaku Shinkō Zaidan, 2009), vol. 1, 337–339.

2. Hayashi Kenzō 林謙三, *Gagaku: kogakufu no kaidoku* 雅樂: 古樂譜の解説 (Tokyo: Ongaku no tomosha, 1969), 202–234; Jao Tsong-yi and Paul Demiéville, *Airs de Touen-houang (Touen-houang k'iu): Textes à chanter des VIIIe-Xe siècles* (Paris: Éditions du Centre National de la Recherche Scientifique, 1971), 31–34, 215–219, and plates LI–LVIII; Jao Tsung-i 饒宗頤, *Dunhuang pipa pu* 敦煌琵琶譜 (Taipei: Xinwenfeng chuban gongsi, 1990); Jao Tsung-i 饒宗頤, *Dunhuang pipa pu lunwen ji* 敦煌琵琶譜論文集 (Taipei: Xinwenfeng chuban gongsi, 1991); Chen Yingshi, “A Report on Chinese Research into the Dunhuang Music Manuscripts,” *Musica Asiatica* 6 (1991): 61–72; Marnix Wells, “West River Moon: Great Music of Few Notes,” *CHIME: Journal of the European Foundation for Chinese Music Research* 7 (1993): 58–89; Laurence Picken, Noël Nickson, and Marnix Wells, “‘West River Moon’: A Song-Melody predicted by a Lute-Piece in *Pipa* Tablature,” *CHIME: Journal of the European Foundation for Chinese Music Research* 10/11 (1997): 172–185; and Chen Yingshi 陳應時, *Dunhuang yuepu jieyi bianzheng* 敦煌樂譜解譯辨證 (Shanghai: Shanghai yinyue xueyuan chubanshe, 2005).

3. Wang Guowei 王國維, *Liangzhe gu kanben kao* 兩浙古刊本考, in *Wang Guowei quanji* 王國維全集, ed. Xie Weiyang 謝維揚 and Fang Xinliang 房鑫亮 (Hangzhou: Zhejiang jiaoyu chubanshe, 2009), vol. 7, 18.

4. Zhou Mi 周密, *Qidong yeyu jiaozhu* 齊東野語校注 (Shanghai: Huadong shifan daxue chubanshe, 1987), 200.

Fig. 3.1: Zhang Shenzhi xiansheng zheng bei Xixiang ji (*The Northern Version of Romance of the Western Wing* annotated by Mr. Zhang Shenzhi), illustrations, fol. 4r, *Kui jian* (*Reading a Letter*). Author: Wang Shifu (c. 1260–c. 1337). Artist: Chen Hongshou (1598–1652). Engraver: Xiang Nanzhou (c. 1615–1670). Date: 1639. Woodblock: 20.4 × 16.5 cm. Peking Library (15086).

此曲為石鼎自製聲律
至細開慶四明續志吳
毅夫和此詞於過片霞國
字不次均非是玉田改此
名為紅情綠意以之賦
荷花亦多疎于律本如
姜詞中玉字雪字註以
入佳平用暗香疎景二
曲或有謂押韻密全以
入佳去聲用者余案曲中
凡三字連皆用入聲字且
審之皆叶如却得聲次
首之憶字註是至却又怨
句絕妙好詞選本佳又怨入
字亦叶此微妙處知之者蓋
鮮已

暗香疎影

久り久ム一々つ久りつりあム一ム人々つ
舊時月色真幾番照我梅邊吹笛喚起玉人不管
マ々々ああム一あ久り々つム人々々マあム
清寒與攀摘何遜而今漸老都忘却春風詞筆但
一々つ々々り久一りりりり々々つ久つり
怪得竹外疎花香冷入瑤席 江國正寂寂歎寄
久り久一つりあム一ム人々々マ々久ああム
與路遙夜雪初積翠樽易泣紅萼無言耿相憶長
一少久以々つレ人々々マあム一ムつ々々り
記曾攜手處千樹壓西湖寒碧又片片吹盡也幾

此用郭林宗折巾簪而故事
羽士而宮法可證
白在詩在詞詩有詞
留中筆南州唐有
知者之句正與此詞
聲與用長相同
政石州詩集有
盧詳黃定實館三
詩又有陽明中一
肯讀之便知台在
詞義能從石明諸
中從化而出乃其
氏腹而不知歸審
要政明全為吳克
可正疎于故在已

鴟夷翩然引去浮雲安在我自愛綠香紅舞容與
一人フ以多あ多 一マ多一以人一フ人一マ
看世間幾度今古 盧溝舊曾駐馬為黃花閑吟
ムあり久の今ムマ一マ多一人フ少久あ久少
秀句見說胡兒也學綸巾歌羽玉友金蕉玉人金
人一以フ少丁以少久フ以多あ多
縷緩移筆柱聞好語明年定在槐府

暗香 仙呂宮

辛亥之冬予載雪詣石湖止既月授簡
索句且徵新聲作此兩曲石湖把玩不
已使工妓隸習之音節諧婉乃名之曰

工妓一本在二妓蓋即工之端缺也

Fig. 3.2: Baishi daoren gequ (Songs of the Whitestone Daoist), juan 4, fols. 3v-4r, Anxian (Secret Fragrance). Author: Jiang Kui (1155-1221). Editor: Lu Zhonghui (?-1761). Date: 1743. Woodblock: 18.5 × 11.8 cm. Jiaxing City Library (812.4/5).

驥德 (c. 1540–1623) of the Ming dynasty had also caught sight of it, but the copies he viewed were already fragmentary and incomplete.⁵ Given the paucity of surviving sources of musical scores, all that is left to the modern scholar from the early centuries of printing are the seventeen *ci* 詞 lyric songs for which Jiang Kui 姜夔 (1155–1221) provided notation in his *Baishi daoren gequ* 白石道人歌曲 (*Songs of the Whitestone Daoist*), first published in Shanghai in 1202. This edition also does not survive, but a copy of it made by the Yuan dynasty hermit-scholar Tao Zongyi 陶宗儀 (1316–1403) was fortuitously discovered during Qianlong's reign in the mid-Qing dynasty. The published result of editorial work on this discovery, which was issued in 1743 (Figs. 3.2 and 3.3), and the working manuscript used for this publication are discussed here.⁶

A thorough comparison between this working manuscript (Fig. 3.4) and the early modern editions published since 1743 reveals examples of textual and musical editing by the early modern collators.⁷ Among these discrepancies, one that is of particular interest to Chinese music historians concerns manipulation of the stanzaic divisions of four of Jiang's seventeen songs that he furnished with musical notation, namely *Danhuangliu* 淡黃柳 (*Pale Yellow Willows*), *Changtingyuan* 長亭怨 (*Discontentment at the Long Pavilion*), *Jueshao* 角招 (*A Shao in the Jue Mode*), and *Nishang zhongxu diyi* 霓裳中序第一 (*Rainbow-Skirt: Middle Prelude, First Section*). Our discussion dwells first on *Pale Yellow Willows* and is then followed by an examination of metrical and tonal pattern:⁸

- § 1. In the desolate city, the daybreak horn
blows over the street of hanging willows
§ 2. On horseback in thin clothes
sorrowfully cold
§ 3. Having looked around, the goose yellow
and tender green
are my old acquaintances from South of
the River
§ 4. I am lonely and
tomorrow is again the Cold Eating Festival
§ 5. With great effort I carry wine
to younger Qiao's house
§ 6. I fear, the pear blossom
having fallen completely, all will become
autumn in color

- § 7. The swallows fly back
asking where is spring?
but there is only the pool's green

- § 1. 空城曉角，吹入垂楊陌。
§ 2. 馬上單衣，寒惻惻。
§ 3. 看盡鵝黃嫩綠，都是江南舊相識。

- § 4. 正岑寂，明朝又寒食。
§ 5. 強攜酒，小橋宅。
§ 6. 怕梨花，落盡成秋色。
§ 7. 燕燕飛來，問春何在？唯有池塘自碧。

- § 1. *Kou cheng xiao jiao, chui ru chui yang mo.*
○ ○ ● ● ○ ● ○ ○ ● ▲
△

- § 2. *Ma shang dan yi, han ce ce.*
● ● ○ ○ ○ ● ●
△ ▲

- § 3. *Kan jin e huang nen lü, dou shi jiang nan jiu xiang shi.*
● ● ○ ○ ● ● ○ ● ○ ○ ● ○ ●
△ ▲

- § 4. *Zheng cen ji, min zhou you han shi.*
● ○ ● ○ ○ ● ○ ●
▲ ▲

- § 5. *Qiang xie jiu, xiao qiao zhai.*
● ○ ● ● ○ ●
△ ▲

- § 6. *Pa li hua, luo jin cheng qiu se.*
● ○ ○ ● ● ○ ○ ●
△ ▲

- § 7. *Yan yan fei lai, wen chun he zai? wei you chi tang zi bi.*
● ● ○ ○ ● ○ ○ ● ○ ● ○ ○ ● ●
△ ▲

5. Wang Jide 王驥德, *Wang Jide Qu li* 王驥德曲律 (Changsha: Hunan renmin chubanshe, 1983), 206–208.

6. A complete facsimile of the working manuscript of the 1743 edition can be found in Yang Yuanzheng, *Plum Blossom on the Far Side of the Stream: The Renaissance of Jiang Kui's Lyric Oeuvre with Facsimiles and a New Critical Edition of the Songs of the Whitestone Daoist* (Hong Kong: Hong Kong University Press, 2019), 191–254.

7. Yang Yuanzheng, *Plum Blossom on the Far Side of the Stream*, 42–58 and 89–187.

8. With slight modifications, the English translation of the *Pale Yellow Willows* is from Yang Yuanzheng, *Plum Blossom on the Far Side of the Stream*, 43. Following conventional Chinese practice since the early modern period, tones are indicated by a system of circles: ○ for a level tone, ● for a deflected tone, and line division by an underdot ▲ for the end-rhyme. Clause division within a line is shown by △, which denotes a pause within a line. For further information on the metrical pattern of *ci*, see Glen William Baxter, "Metrical Origins of the Tz'u," *Harvard Journal of Asiatic Studies* 16.1/2 (1953): 108–145; and Shih-chuan Chen, "The Rise of the Tz'u, Reconsidered," *Journal of the American Oriental Society* 90.2 (1970): 232–242.

樊榭主人當作在

橋宅怕梨花落盡成秋色
燕燕飛來問春何在唯有池
水自碧

塘自碧

石湖仙

越調壽石湖居士

久別了今人一人一馬一
松江煙浦是千古三高遊
行佳處須信石湖仙似鷗
夷一馬一一人一馬一
翩然引去浮雲安在我自
愛綠香紅舞容與看世間
幾多一馬一一人一馬一
度今古
盧溝舊曾駐馬為黃花開
吟秀句見說胡兒

Fig. 3.4: Baishi daoren gequ (Songs of the Whitestone Daoist), juan 5, fols. 2v-3r, Danhuangliu (Pale Yellow Willows).

Author: Jiang Kui (1155-1221).
Editors: Li E (1692-1752), Min Hua (1697-after 1773), and Wang Zao.
Date: c. 1736.
Border: 18.2 × 12.8 cm.
Private collection.

comprising eight volumes. On examining the Fung Ping Shan Library copy, the print quality strongly indicates that the two portions belong to impressions made at different times. In this respect, the Fung Ping Shan Library rare book catalog entry (enlarged version) is flawed, as it regards the first set of the eight volumes as containing both the northern and southern portions, and the second set of eight volumes as a duplicate,¹⁵ whereas this is not in fact the case.

In the *Southern Ci Lyrics* section, the seal of an early nineteenth-century bibliophile Ma Guohan 馬國翰 (1794–1857) can be found, and on a page preceding the first printed folio is an anonymous handwritten collector's note that tells the story of how the book was bought and how precious it has proved to be, followed by a stamp showing it as an item in the collection of the Nanhai dujing tang 南海讀經堂 (The Hall of Reading Canonic Texts of the Southern Sea). Influenced perhaps by the collector's note, Jao Tsung-i recorded that the book is not furnished with any illustrations,¹⁶ but in fact, in the sixth *juan* of the *Northern Ci Lyrics* portion is a woodcut spanning a double page (Fig. 3.9). The subject of this picture appears to be an aria from the celebrated *zaju* 雜劇 opera *Xixiang ji* 西廂記 (*Romance of the Western Wing*) by Yuan dynasty playwright Wang Shifu 王實甫 (c. 1260–c. 1337) called “Fenxiang baiyue” 焚香拜月 (“Burning Incense and Praying to the Moon”) sung by the principal female protagonist Cui Yingying 崔鶯鶯.¹⁷ Leaning on a stone, she and her servant Hongniang 紅娘 are situated beneath a *wutong* 梧桐 tree. Appearing distracted, she gazes out over the water, perhaps thinking of what to write with the brush and inkstone placed on the rock beside her. On her other side is an incense burner resting on a long-legged stand that is tended by her maid. Zigzagging railings divide the bank from the gently rippling waters and the cloudscape above them, in which a full moon shines resplendently; the constellation of the Big Dipper is visible immediately to its left. Carefully graded thicknesses of intricate lines and swirling patterns of water, rock, leaf, and cloud make this a fine example of the Nanjing style of woodcut illustration.

The popularity of this most celebrated of dramas, as art historian Wang Fangyu has aptly remarked, “stretched the imagination of the illustrator.”¹⁸ Its narration of the romance between the young girl Cui Yingying and the young scholar Zhang Gong

張珙 is portrayed in more than twenty different illustrated editions of the Ming and early Qing, including a beautifully designed and executed specimen in color containing twenty-one prints issued in 1640 by Min Qiji 閔齊伋 (1580–after 1661), a highly respected publishing lineage of Wuxing in Zhejiang.¹⁹

As an important example of early multiple-block coloring, the only surviving copy of this edition is in the collection of Cologne's Museum für Ostasiatische Kunst.²⁰ At the end of the sixteenth and the beginning of the seventeenth centuries, woodblock color printing technology developed to its apotheosis. The Min family and other private publishing houses in Zhejiang printed several hundred classics, illustrated novels, dramas, and medical books in two to five colors. Among members of the clan, the most celebrated was Min Qiji, who at that time, together with others, published no fewer than one hundred books. In 1581, Ling Mengchu 凌濛初 (1580–1684) printed

15. Jao Tsung-i, Li Zhifang, and Zhang Lijuan, *Xianggang daxue Feng Pingshan tushuguan cang shanben shulu*, enlarged ed., 335–336. The original bibliographical record is correct; see Jao Tsung-i, *Xianggang daxue Feng Pingshan tushuguan cang shanben shulu*, 109–110.

16. Ibid.

17. For an English translation of Wang's opera, see Stephen H. West and Wilt L. Idema, trans., *The Story of the Western Wing* (Berkeley: University of California Press, 1995). For further information about *zaju*, see Wilt L. Idema, “Why you have never read a Yuan Drama: The Transformation of *Zaju* at the Ming Court,” in *Studi in onore di Lionelle Lanciotti*, ed. S. M. Carletti et al. (Naples: Dipartimento di Studi Asiatici, Istituto Universitario Orientale, 1996), 765–791.

18. Wang Fang-yu, “Book Illustration in Late Ming and Early Qing China,” in *Chinese Rare Books in American Collections*, ed. Sören Edgren (New York: China Institute in America, 1984), 33.

19. Tao Xiang 陶湘, *Mingdai Wuxing Minban shumu* 明吳興閔板書目, in Tao Xiang 陶湘, *Taoshi shumu congkan* 陶氏書目叢刊 (Wujin: Taoshi, 1933), vol. 1; and Wang Rongguo 王榮國, Wang Xiaowen 王筱雯, and Wang Qingyuan 王清原, *Mingdai Min Ling ke taoyinben tulu* 明代閔凌刻套印本圖錄 (Yangzhou: Guangling shushe, 2006).

20. For a beautiful colored facsimile of the twenty-one illustrations in this album, see Edith Dittrich, ed., *Hsi-hsiang chi, Chinesische Farbholzschnitte von Min Ch'i-chi* (Köln: Museum für Ostasiatische der Stadt Köln, 1977). Fan Jingzhong suggests the album might have been published in Nanjing and not Wuxing. See Fan Jingzhong 范景中, “Taoyin ben he Min keben jiqi Huizhen tu 套印本和閔刻本及其《會真圖》,” *Xin meishu* 新美術 (2005) 4: 77–82. For more information on multi-colored woodblock printing, see, for example, James Cahill, “The Shibui Printed Books in Chinese and Japanese Erotic Pictorial Art,” *Orientalism* 40.3 (2009): 43–48; and Sören Edgren, “The Bibliographic Significance of Colour-Printed Books from the Shibui Collection,” *Orientalism* 40.3 (2009): 30–37.

Shishuo xinyu 世說新語 (A New Account of the Tales of the World), a collection of fifth-century short stories in blue, red, yellow, and black. At the beginning of the seventeenth century, well-known Huizhou ink maker Cheng Dayue 程大約 (1541–1616) issued *Chengshi moyuan* 程氏墨苑 (The Ink Garden of the Cheng Family) in five colors in 1606. In these publications, however, solid colors in the illustrations are applied evenly, with no gradations or shadings.²¹

The coloring of the twenty-one prints of *Romance of the Western Wing* differs from these specimens. Its new technique is characterized by painting colors of varying gradations directly onto the wooden plates, so that the prints exhibit diverse shades. The most intricate composition of these coloring techniques is a scene depicting Zhang Gong climbing over a garden wall beneath a full moon to meet Yingying (Fig. 3.10). Zhang's image is reflected in the pool and his shadow is projected behind him. The depth of the courtyard is layered in winding paths, a small bridge and flowing water, a lotus pond reflecting the moon, ancient willows, strange rocks, and clusters of flowers. The scene is complex but not cluttered; it focuses on Zhang's shadow and his reflection in the water. Another fine specimen is a scene of Yingying listening to Zhang Gong's *qin* playing (Fig. 3.11).

Not only are the carving and coloring superbly executed, but so too the compositions of the pictures. Nearly half of the play's twenty scenes are illustrated in arrangements that focus on a particular *objet d'art*, with the relevant scenes painted directly onto the objects in question.²² The initial flowering of the romance between Cui Yingying and Zhang Gong is portrayed on an opened handscroll. Another scene involving the evocation of spirits (in this case, Yingying's deceased father) is depicted around a compass (Fig. 3.12). In one scene, the two main protagonists stand on an actual stage; in another, the characters are impersonated by a group of six puppets handled by two puppeteers whose heads are poking out of a curtain (Fig. 3.13). These illustrations exemplify the finest aspects of late Ming woodblock printing, as well as the inspirational power the literature it portrayed had on the artists.

In the Ming dynasty, emanating from two places in Jiangsu—Kunshan and Suzhou—*sanqu* and related opera forms achieved a particular generic

definition that has come to be known as *kunqu* 崑曲, which spread out across a wide swath of southern China. Examples of this style of opera as performed in the Qing dynasty can be found in *Shenyin jianglu* 審音鑒古錄 (A Record of Examining Music and Assessing Antiquity), of which the Fung Ping Shan Library also has a copy.

This book contains a selection of some of the most popular arias of the genre, with a total of sixty-five scenes to be found from nine operas. No precise information is given regarding the editor who made the selection, but from a preface written by Qinyin weng 琴隱翁 (“The *Qin*-Playing Old Hermit”), the intention behind assembling the anthology can be understood:

Wanhua [zhuren] recorded the operas but did not provide musical notation; Huaiting [jushi] furnished musical notation but eliminated the dialogue in recitative; and Liweng gave a rich theoretical account but did not include the actual scenes themselves.

玩花錄劇而遺譜，懷庭譜曲而廢白，笠翁又泛論而無詞萃。²³

Wanhua zhuren 玩花主人 was the compiler of an opera anthology *Zhui baiqiu* 綴白裘 (Sewing together the White Fur Coat), and although he presents many operas in his book, none is furnished with musical notation and only the lyrics are provided, so their format is similar to the librettos or synopses of later generations. Huaiting jushi's 懷庭居士 (i.e., Ye Tang 葉堂, 1724–1795) opus, *Nashu ying qupu* 納書楹曲譜 (Musical Scores of Shelving Books), simply includes the notation of some two hundred or more arias as instructions on how the music should be performed, but none carries stage directions or an intervening recitative. [Li] Liweng's 李笠翁 (Li Yu 李漁, 1611–1680) text

21. Tsien Tsuen-Hsuei, *Chemistry and Chemical Technology: Paper and Printing*, in Joseph Needham, ed., *Science and Civilisation in China*, vol. 5, pt. 1 (Cambridge: Cambridge University Press, 1985), 283.

22. Wang Fang-yu suggests this technique of portraying events and characters on *objets d'art* is distantly related to the fashion of painting a screen within a screen, that is, the tenth-century painter Zhou Wenju's 周文矩 (fl. 940–975) *Chongping huiqi tu* 重屏會棋圖 (Playing Chess in front of Double Screens). See Wang Fang-yu, “Book Illustration in Late Ming and Early Qing China,” 33.

23. Wang Jishan 王繼善, ed., *Shenyin jianglu* 審音鑒古錄 (Beijing: Xueyuan chubanshe, 2003), vol. 1, preface, fol. 2r.

Chapter 5

Chinese Music through Western Eyes

Colin Huehns

Bowed instruments of the *erhu* 二胡 family, now known collectively as *huqin* 胡琴 (Fig. 5.1) and distinguished by placement of the bow-hair between the strings, first appeared in Chinese documents and iconography during the Song dynasty.¹ Up until the nineteenth century, information concerning their construction, playing technique, and role in instrumental formations and societal activities was comparatively scarce in indigenous sources. This could simply be because they were rare. Even so, such material as is available indicates they were associated with the rural poor, theatrical entertainers, “ladies of the entertainment industry,” and beggars, and thus may have been deemed unsuitable for depictions commissioned by the ruling class or texts composed for their edification. Books in Western languages compiled and written by visitors to China, whose eyes were unsullied by such prejudices, are therefore an extremely useful supplement. This chapter concentrates on two late eighteenth-century texts in the Hong Kong University Libraries (HKUL) collection—one in French and the other English—that depict bowed Chinese instruments. Discussion will include the information that the texts provide, an assessment of their significance, and codicological details accounting for their presence in the collection:

Isadore Stanislas Helman, *Suite des Seize Estampes représentant les Conquêtes de l'Empereur de la Chine avec leur Explication*; Paris: chez Helman and chez Ponce, 1788 (ULB 769 944 H4).

George Staunton, *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*; four copies are under the same classmark, as discussed further (U[LB] 951.074 S79 a [1797/1798]).

To give a context to this pair, four other texts in the HKUL collection are also touched on:

Giovanni Gonzalez di Mendoza, *Dell'Historia Della China*; Venice: Appresso Andrea Muschio, 1588 (U 915.1 G643a).

Jean-Baptiste Du Halde, *A Description of the Empire of China*; as will be discussed, three copies (ULB 951.3 D86 [1738/1741], and called *The General History of China* U 951 D86g [1739] and U 951 D86 [1741]).

John Barrow, *Travels in China*; London: for Cadell and W. Davies, 1806 (U 915.1075 B2).

G. T. Lay, “Musical Instruments of the Chinese,” *The Chinese Repository*, vol. VIII (1839): 38–54 (US 951 C54 R4).

The modern *erhu*, the quintessential Chinese bowed instrument, is shown in Fig. 5.2. Formed of a cylindrical soundbox, often octagonal or hexagonal, it is wedged on the player's left upper thigh. Through the soundbox a spike passes that extends upwards. Two strings run from pegs at its far end that are gathered along the spike by a string loop or *qianjin* 千斤. The strings then pass over a bridge situated in the center of a python skin membrane on the front of the soundbox and a felt pad so as to absorb impurities in the tone; they are finally attached to the bottom face of a supporting wedge on which the soundbox rests. The bamboo bow is normally a straight stick slightly curved at either end and equipped with horsehair that is inserted between the two strings. It is drawn horizontally by the player's right hand with the stick resting on the soundbox. Left-hand fingertips press the strings, though there is no fingerboard. The wooden wedge on which the soundbox is mounted is a modern innovation

Fig. 5.1: Beautiful ladies playing the two-string fiddle *erhu*, the vertical end-blown flute *xiao*, the three-string lute *sanxian*, the transverse flute *dizi*, and the mouth organ *sheng* (detail).

Date: early eighteenth century.

Artist: unknown.

Dimensions: 220 × 268 cm.

After Christopher Bruckner, *Chinese Imperial Patronage: Treasures from Temples and Palaces*, vol. 2 (London: Asian Art Gallery, 2005), 62–63.

1. The Northern Song dynasty: 960–1127; the Southern Song dynasty: 1127–1279. *Yue shu* 樂書 (*The Book of Music*) by Chen Yang 陳陽 (1064–1128), *juan* 128 (folio numbers are not indicated), of which an edition published in 1347 (and perhaps an earlier one) survives, contains a picture of a *xiqin* 奚琴 that resembles a *huqin*, though no bow is depicted. The accompanying description mentions bamboo slips inserted between the strings as the means for causing them to vibrate and emit sound. This illustration is widely regarded by modern scholars as the earliest indication of *huqin* in China and its caption notes that the *xiqin* had come with the Xi 奚 people from Central Asia.



Fig. 5.2 (left): The modern *erhu*, a fine model of black rosewood from the workshop of Lü Jianhua in Beijing.

Fig. 5.3 (right): The rebec, a modern reconstructed model.

designed to weight the instrument down so that it sits more securely, and is absent on all historic specimens.

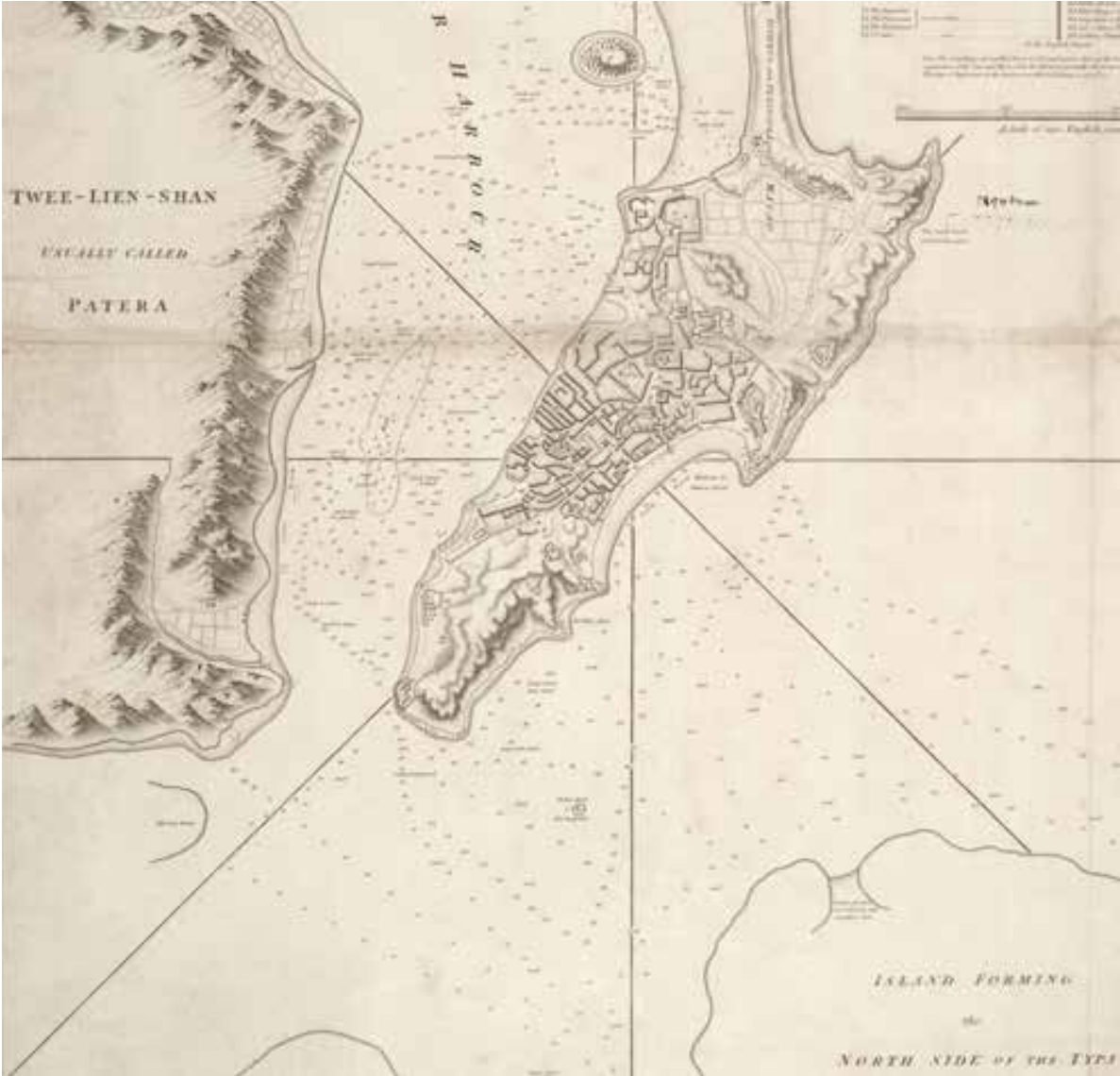
Dell'Historia Della China by Giovanni Gonzalez di Mendoza (1545–1618) is the oldest book in a Western language in the HKUL collection, and an Italian translation published in 1588 in Venice of the Spanish original of 1585. Juan González de Mendoza, his Spanish name, was an important ecclesiastical figure in the early period of Spanish rule of Latin America. He served as a bishop of several of the newly created dioceses of the region, yet apparently never set foot in China, so the sources for his information are all second-hand. Although unillustrated, his narrative reads with the freshness and vivacity of someone who has had a close experience with his subject matter, and with its Italian translation comprising 462 pages, it is a substantial text. A popular book and now commonly found in repository libraries of Europe and North America, an English translation by Robert Parke appeared soon afterwards in 1588, titled *The Historie of the great and mightie kingdome of China, and the situation thereof: Together with the great riches, huge citties, politike gouvernement, and rare inventions in the same.*²



Fig. 5.4: Street name sign from the island of Taipa, Macau: Travessa da Rebeca (“Huqin xiang” or “Huqin Lane”).

Three passages can be identified as possibly referring to bowed instruments that are found in the HKUL edition on pages 132–133 (Parke: 107–108), 250–251 (Parke: 207–208), and 266–267 (Parke: 221). Likely contenders for renderings of “huqin” among lists of instruments seen in Chinese ensembles described in the first two of these passages are given below for the Italian, English, and Spanish editions respectively. Particularly eye-catching is the recurrence of a term now normally rendered as “rebec.”

Fig. 5.5: "A Plan of the City and Harbour of Macao" (detail). From *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, folio volume, plate 11. Date: 1797. Author: George Staunton (1737–1801). Dimensions: 57 × 43 cm. Hong Kong University Libraries (ULB 951.074 S79 a).



Italian	English	Spanish
first passage: violini lironi	vyalles rebukes	duzaynas raueles
second passage: rebeche	rebuckes	rabeles

Academy of Music, Hong Kong-born Jacqueline Leung, sent a photograph of the street name sign on the island of Taipa, Macau, that is reproduced as Fig. 5.4. It gives three Chinese characters 胡琴巷, which are translated into Portuguese (as is customary on such signs) as “Travessa da Rebeca” and could be rendered into English as “Huqin Lane.”

“Erhu” as the name for the instrument in fact only attained currency in the last century, and before that the more generic “huqin” is commonly found

Fig. 5.6 (next spread): “The Procession of a Chinese Wedding when a Bride is brought home to her Husband.” From *A Description of the Empire of China*, vol. 1, unnumbered plate opp. p. 303 (although the plate itself is labeled as opposite “p. 304,” it is in fact opposite page 303). Dates: 1738/1741. Author: Jean-Baptiste Du Halde (1674–1743). Artists: drawn by Antoine Humblot (?–1758), engraved by Charles Mosley (c. 1720–1756). Dimensions: 40 × 25.5 cm. Hong Kong University Libraries (ULB 951.3 D86).

A plausible modern reconstruction of a Medieval or Renaissance European rebec is shown in Fig. 5.3. Especially noticeable are its three strings, pear-shaped resonating chamber, and a bow that is not inserted between the strings.

Surprising evidence supporting the hypothesis that the term “rebec” was used for “huqin” has unexpectedly come from an entirely different source. Several years ago, my first serious *erhu* student taking elective classes at the Royal

2. The frontispiece states that it was “Translated out of Spanish by R. Parke” and published in London “Printed by I. Wolfe for Edward White, and [copies of which] are to be sold at the little North doore of Paules, at the signe of the Gun. 1588.” A facsimile of a Cambridge University Library copy with an accession stamp of “2 Jul 1973” has been reproduced as: *The English Experience: Its Record in Early Printed Books Published in Facsimile*, no. 522 (Amsterdam and New York: Theatrum Orbis Terrarum and Da Capo Press, 1973).

Fig. 5.10: The *erhu* bow-hold. The index finger curls around the stick, the second and third fingers press the hair to regulate its tension during performance, and the little finger hangs loose and has no function.



Whether this illustration actually represents a *huqin* is a moot point. The French original is a truly magnificent engraving that fills an entire double-page spread with a myriad of detailed and subtle shadings in a rollercoaster mix of Chinese custom and flagrantly European styles. Taking inspiration from generic eighteenth-century European landscape paintings, in authentic rococo fashion, the composition comprises a lengthy procession snaking like an inverted letter S from the background to foreground. Romantic foliage frames the entire image, while the horses depicted, one even leaping, are all the heavy steeds of European knights and not Mongolian ponies. Yet Chinese aspects are still present, for example, pagoda-like structures in the background, a circular arched bridge, the costumes worn by the gentlemen, and parasols. In the background, a lady mounted on a horse is plucking a stringed instrument, but the principal musical ensemble is in the foreground towards the front of the procession on the left of the picture. From left to right, the instruments are: *huqin*, *suona* 唢呐, cymbals, side-blown flute, gong, *sheng* 笙, *yunluo* 雲鑼 bell-tree, plucked instrument, trumpet, and *suona*.

Is the bowed instrument a *huqin*? My contention is that in the context of the overall impact of

the illustration, after peeling away the layers of prejudice implanted by among others “A. Humblot”³ who drew the plate and “J. Haussard”⁴ who engraved it, a *huqin* is intended, and a critical mass of the instrument’s essential elements is indeed present to permit a case for this to be made. Referring to the photograph of an *erhu* in Fig. 5.2, Du Halde’s specimen has the required characteristically round (or octagonal or hexagonal) soundbox and spike pointing upwards from it, albeit with the soundbox appearing disproportionately large. Crucially, there are two pegs, indicating two strings, and both pegs are on one side of the instrument rather than placed one on either side. The soundbox is correctly positioned next to the left hip, the spike held near-vertically with the left-hand fingers pressing the strings; no fingerboard, with or without frets, is suggested. Although played standing, such practice is common in historical depictions and photographs, and sometimes still found on the

3. “A. Humblot” is given as the drawer on the bottom left of the plate, that is, Antoine Humblot (?–1758). No evidence suggests he ever went to China, though it is possible; the original artist was probably a French Jesuit stationed in China at the time, of which there were many.

4. “J. Haussard” is given as the engraver on the bottom right of the plate, that is, Jean-Baptiste Haussard (1679 or 1680–1749).

CHINESE AIRS



This Plate is inscrib'd to Edmund Browne of the City of Bristol Esq.

Fig. 5.11: "Chinese Airs." From *A Description of the Empire of China*, vol. 2, unnumbered plate opp. p. 125.

Dates: 1738/1741.

Author: Jean-Baptiste Du Halde (1674–1743).

Artist: "This Plate is inscrib'd to Edmund Browne of the City of Bristol Esq." Edmund Browne cannot be traced.

Dimensions: 39.8 × 25.5 cm.

Hong Kong University Libraries (ULB 951.3 D86).

concert platform. Most importantly, the right elbow is held low and the forearm horizontal, as is customary with modern technique and the only possible way to play without producing a scratchy tone; by contrast, violin and cello bow-arms are now held much higher, though this is not the case when playing the viol. Notably, the bow evinces the strongly arched convex curve of surviving late eighteenth-century *huqin*.⁵

Arguing against this likelihood, the following can be cited: The two pegs are inserted into a scroll, in shape much like that of the violin, not a spike that tapers elegantly back as is normal on the *erhu*. At the other end and over the soundbox, the strings are wound onto a tailpiece, a component entirely absent on *huqin*, where traditionally they were bound to the spike as it emerged from the bottom of the instrument or on modern versions to the wedge positioned there. Largely because the soundbox is too big in Du Halde's illustration, the bow cuts the strings across it, whereas a crucial feature of *huqin* is that the bow rests on the soundbox so that it can stroke the strings at an angle such that they vibrate directly into the front plate, as this produces the most pleasing sound. Simply put: if the bow is not positioned above the soundbox, the hair cannot be between the strings and will stroke them so that they vibrate parallel to the front plate, as is the case on the violin or Mongolian fiddle (see Fig. 5.18). On *huqin*, whether the front face is python skin or a wooden plate, there are never any sound holes. The sound always emerges from the empty or latticed hole at the reverse of the instrument, yet on Fig. 5.9, there are two f-holes in the front plate, which also means it must have been made of wood. The left hand looks more like one used to play a guitar as it curls around the neck to play chords, whereas *huqin* technique requires it to be situated further forward so that the fingers can all point along the string. The right-hand bow-grip has all of the fingers over the stick, as is customary for the modern cello, whereas with *huqin*, one or more fingers (usually the second and third) pass under the stick so as to apply pressure directly to the hair and to regulate its tension in performance (see Fig. 5.10), a technique impossible with the fingers and thumb gripping the stick as is shown by Du Halde.

Sadly, the original drawings to all of those in Du Halde's book seem not to have survived.

Charles Mosley's engraved version in the 1738/1741 English translation (Figs. 5.6 and 5.8)

is a reasonably faithful rendition of the French original, albeit occupying only one face of the large volume, whereas the magnificent French prototype spans the whole of two pages. Although somewhat cruder in execution, it is still finely carved, but crucially, all the players of bowed or plucked stringed instruments (including the *huqin* player) have had their bodies inverted and now bow or pluck their instruments with their left hands and finger it with their right. The round shape of the *huqin* has not been lost, however, and the bow still cuts the string perpendicularly as it should, though now right over the center of the soundbox. Some details have been omitted completely, such as the f-shaped sound-holes and scroll, though both, as has been discussed, are inauthentic to *huqin*; also, the two pegs cannot be discerned, so this defining characteristic has also been lost. In fact, the player's arms seem generically positioned in a flowing manner of playing, rather than the more cramped and convincing posture of the French original. All the other instrumentalists are present, and no other inversions have taken place.

Moving on to volume 2, in the section "Of the Skill of the *CHINESE* in the other Sciences" (pages 124–139) is an important subsection on music (pages 124–125), after those on logic and rhetoric, and before those on arithmetic, geometry, mathematics, and astronomy. It details Chinese musical instruments and practice more carefully than hitherto in non-Chinese sources, and also unprecedentedly quotes five Chinese melodies in Western staff notation that, in their pentatonicism, fluid melodic lines, and soft, graceful cadences, are recognizably Chinese (see Fig. 5.11).

Importantly in Fig. 5.11, the treble or G-clef is placed on the bottom line of the stave, making notes on this line G, a feature preserved from the French original. Unlike Chinese notation systems that often list a series of pitches, normally with no rhythmic arrangement explicit in the system, and

5. For example, *huqin* in the Edinburgh University Collection of Historic Musical Instruments nos. 435, 438, and 441. There is evidence that these instruments and others in the EUCHMI collection were themselves brought back by the British Embassy to China of 1792–1794 that is described by Staunton and Barrow in their books discussed here. Depictions of them may also be pictures 9 and 14 of Chinese album 27 in the John Rylands Library of the University of Manchester. See Colin Huehns, "Dating Old *Huqin*: New Research on Examples of pre-1949 Instruments in Three Major British Collections," *Journal of the American Musical Instrument Society* 28 (2002): 118–173.

List of Tables and Figures

Tables

Table I.1: The Book Classification Scheme in *The Seven Summaries*

Table I.2: The Book Classification Scheme in “Monograph on Books,” *The Official History of the Sui Dynasty*

Table I.3: The Book Classification Scheme in “Monograph on Books,” *The Old Official History of the Tang Dynasty*

Table I.4: The Book Classification Scheme in *General Catalog of the Academy for the Veneration of Literature*

Table I.5: The Book Classification Scheme in *Descriptive Catalog of the Zhizhai Studio*

Table I.6: The Book Classification Scheme in *Catalog to the Complete Books of the Four Repositories*

Table 2.1: Monographs on Music and Pitch-Pipes in the Official Histories

Figures

Fig. I.1: *Renjing yangqiu* (*Mirror of Morality*), juan 12, fol. 48r, woodblock engraving of Ma Shu (522–581) with his books (detail); author: Wang Tingne (1573–1619); date: 1600; woodblock: 24.4 × 16.5 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.1: *Li ji* (*The Book of Rites*), “Yue ji” (“Records of Music”), rubbing of *The Stone Classics of the Kaicheng Era of the Tang Dynasty* (detail); date: 834–837; dimensions: c. 180 × c. 80 cm; private collection.

Fig. 1.2: *Yi li zhu shu* (*Notes to the Commentary on the Book of Etiquette and Ceremonial*), juan 1, fol. 1r; editor: Chen Fengwu (1475–1541); date: 1526; woodblock: 21.2 × 13.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.3: *Yi li zhu shu* (*Notes to the Commentary on the Book of Etiquette and Ceremonial*), juan 1, fol. 1r; editor: Chen Fengwu (1475–1541); date: 1526; woodblock: 21.2 × 13.7 cm; Harvard-Yenching Library (T 554 1880c).

Fig. 1.4: *Yi li zhu shu* (*Notes to the Commentary on the Book of Etiquette and Ceremonial*), preface, fol. 1r, and Shao Enduo’s handwritten colophon; editor: Chen Fengwu (1475–1541); date: 1526; woodblock: 21.2 × 13.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.5: *Yi li zhu shu* (*Notes to the Commentary on the Book of Etiquette and Ceremonial*), juan 4, fol. 18v; editor: Chen Fengwu (1475–1541); date: 1526; woodblock: 21.2 × 13.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.6: *Yuelü quanshu* (*Collected Works on Music and Pitch-Pipes*), *Xiangyin shiyue pu* (*District Rites for Drinking Wine: Poetical and Musical Scores*), juan 1, fols. 2v–3r; author: Zhu Zaiyu (1536–1611); date: 1595–1606; woodblock: 25.0 × 16.6 cm; Harvard-Yenching Library (T 6730 2944).

Fig. 1.7: *Yuelü quanshu* (*Collected Works on Music and Pitch-Pipes*), *Xiangyin shiyue pu* (*District Rites for Drinking Wine: Poetical and Musical Scores*), juan 1, fols. 4v–5r; author: Zhu Zaiyu (1536–1611); date: 1595–1606; woodblock: 25.0 × 16.6 cm; Harvard-Yenching Library (T 6730 2944).

Fig. 1.8: *Yuelü quanshu* (*Collected Works on Music and Pitch-Pipes*), *Xiangyin shiyue pu* (*District Rites for Drinking Wine: Poetical and Musical Scores*), juan 1, fol. 13r; author: Zhu Zaiyu (1536–1611); date: 1595–1606; woodblock: 25.0 × 16.6 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.9: *Mémoire sur la Musique des Chinois, tant anciens que modernes* (*Dissertation on Chinese Music, both ancient and modern*), Figs. 36 (top) and 38 (bottom); author: Joseph-Marie Amiot (1718–1793); date: 1780; dimensions: 26.0 × 20.3 cm; Hong Kong University Libraries. Photograph by William Furniss.

Fig. 1.10: *Yuelü quanshu* (*Collected Works on Music and Pitch-Pipes*), *Lingxing xiaowu pu* (*Sacrifice to Agricultural Deities: Notation of Dance of the Adolescents*), juan 1, fols. 157v–158r (detail); author: Zhu Zaiyu (1536–1611); date: 1595–1606; woodblock: 25.0 × 16.6 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.11: *Mémoire sur la Musique des Chinois, tant anciens que modernes* (*Dissertation on Chinese Music, both ancient and modern*), Fig. 40 (detail); author: Joseph-Marie Amiot (1718–1793); date: 1780; dimensions: 26.0 × 20.3 cm; Hong Kong University Libraries. Photograph by William Furniss.

Fig. 1.12: *Yi li tu* (*Diagrams for the Book of Etiquette and Ceremonial*), juan 4, fols. 22v–23r; author: Yang Fu (act. 1228); date: 1281–1380; woodblock: 18.4 × 12.4 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.13: *Yi li tu* (*Diagrams for the Book of Etiquette and Ceremonial*), “Memorial Pleading for Rationalization and Editing of the Commentaries on ‘The Three Rites,’” by Zhu Xi, fol. 1r;

author: Yang Fu (act. 1228); date: 1281–1380; woodblock: 18.4 × 12.4 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.14: *Yi li tu* (*Diagrams for the Book of Etiquette and Ceremonial*), Preface by Yang Fu, fol. 4r; author: Yang Fu (act. 1228); date: 1281–1380; woodblock: 18.4 × 12.4 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.15: *Yi li jishuo* (*Collected Opinions on the Book of Etiquette and Ceremonial*), *juan* 1, fol. 1r; author: Ao Jigong (act. 1301); date: 1297–1307; woodblock: 22.7 × 17.6 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.16: *Yi li jishuo* (*Collected Opinions on the Book of Etiquette and Ceremonial*), *juan* 4, fols. 17v–18r; author: Ao Jigong (act. 1301); date: 1297–1307; woodblock: 22.7 × 17.6 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.17: *Fu shiyin Shang shu zhushu* (*Supplementary Explanation and Pronunciation of the Book of Documents including Commentary and Additional Notes*), *juan* 3, fol. 26r; annotator: Kong Yingda (574–648); date: c. 1323–1328; woodblock: 19.4 × 13.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.18: *Fu shiyin Shang shu zhushu* (*Supplementary Explanation and Pronunciation of the Book of Documents including Commentary and Additional Notes*), *juan* 3, fol. 1r; annotator: Kong Yingda (574–648); date: c. 1323–1328; woodblock: 19.4 × 13.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.19: *Fu shiyin Shang shu zhushu* (*Supplementary Explanation and Pronunciation of the Book of Documents including Commentary and Additional Notes*), *juan* 20, fol. 14v; annotator: Kong Yingda (574–648); date: c. 1323–1328; woodblock: 19.4 × 13.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.20: *Fu shiyin Mao shi zhushu* (*Supplementary Explanation and Pronunciation of the Book of Odes including Commentary and Additional Notes*), *juan* 1, fol. 1r; annotator: Kong Yingda (574–648); date: c. 1127–1279; woodblock: 6.3 × 4.1 inches; Ashikaga Gakkō. After Nagasawa Kikuya, ed., *Ashikaga Gakkō zenpon zuroku* (Ashikaga: Ashika Gagakkō Iseki Toshokan Kōenkai, 1973), pl. 20.

Fig. 1.21: *Shang shu yi* (*Meanings in the Book of Documents*), preface, fol. 2v (right), and *juan* 1, fol. 1r (left); author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.22: *Meigu shizhong shu* (*The Plum Valley: Ten Books*), title page and table of contents, fol. 1r; author: Lu Xuan (1737–1799); date: 1766–1768; woodblock: 16.8 × 11.7 cm; Harvard-Yenching Library (T 9118 7191).

Fig. 1.23: *Meigu shizhong shu* (*The Plum Valley: Ten Books*), *Mengying ci* (*Dreamed Reflections: A Song Lyric Anthology*), the scribe Shen Cai's note on *juan* 3, fol. 12v (right), and postscript, fol. 1r (left); author: Lu Xuan (1737–1799); date: 1766–1768;

woodblock: 16.8 × 11.7 cm; Harvard-Yenching Library (T 9118 7191).

Fig. 1.24: *Shang shu yi* (*Meanings in the Book of Documents*), the original blue silk cover of fascicle 10; author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; dimensions: 27.2 × 15.4 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.25: *Shang shu yi* (*Meanings in the Book of Documents*), *juan* 58, fol. 4v (right), and postscript by Shen Cai, fol. 1r (left); author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.26: *Shang shu yi* (*Meanings in the Book of Documents*), postscript by Shen Cai, fol. 1v; author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.27: *Shang shu yi* (*Meanings in the Book of Documents*), *juan* 1, fol. 14v; author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.28: *Shang shu yi* (*Meanings in the Book of Documents*), *juan* 23, fol. 8v; author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.29: *Shang shu yi* (*Meanings in the Book of Documents*), *juan* 33, fol. 9v; author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.30: *Shang shu yi* (*Meanings in the Book of Documents*), *juan* 6, fol. 1r; author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 1.31: *Shang shu yi* (*Meanings in the Book of Documents*), a list of errata compiled by Lu Xuan's two sons, Lu Tan and Lu Fang, bound into the back of volume 12 (right), and modern collector Zhu Hongyi's handwritten colophon (left); author: Lu Xuan (1737–1799); scribe: Shen Cai (c. 1748–?); date: 1787; border: 17.1 × 12.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.1: *Shi ji* (*Records of the Grand Historian*), *juan* 24, fol. 1r (detail); author: Sima Qian (c. 145–c. 86 BCE); date: 1194–1196; woodblock: 19.9 × 12.6 cm; Kokuritsu Rekishi Minzoku Hakubutsukan (H-172).

Fig. 2.2: *Fu shiyin Chunqiu Zuo zhuan zhushu* (*Supplementary Explanation and Pronunciation of Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals*), preface, fol. 1r; annotator: Kong Yingda (574–648); date: c. 1323–1328; woodblock: 19.0 × 13.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.3: *Fu shiyin Chunqiu Zuo zhuan zhushu* (Supplementary Explanation and Pronunciation of Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals), *juan* 26, fol. 29v; annotator: Kong Yingda (574–648); date: c. 1323–1328; woodblock: 19.0 × 13.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.4: *Fu shiyin Chunqiu Zuo zhuan zhushu* (Supplementary Explanation and Pronunciation of Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals), *juan* 1, fol. 1r (detail); annotator: Kong Yingda (574–648); date: c. 1323–1328; woodblock: 19.0 × 13.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.5: *Fu shiyin Chunqiu Zuo zhuan zhushu* (Supplementary Explanation and Pronunciation of Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals), *juan* 1, fol. 1r; annotator: Kong Yingda (574–648); date: c. 1127–1279; woodblock: 6.3 × 4.05 inches; Ashikaga Gakkō. After Nagasawa Kikuya, ed., *Ashikaga Gakkō zenpon zuroku* (Ashikaga: Ashika Gagakkō Iseki Toshokan Kōenkai, 1973), pl. 39.

Fig. 2.6: *Fu shiyin Chunqiu Zuo zhuan zhushu* (Supplementary Explanation and Pronunciation of Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals), preface, fol. 5v, publisher's note; annotator: Kong Yingda (574–648); date: c. 1127–1279; woodblock: 6.3 × 4.05 inches; Ashikaga Gakkō. After Nagasawa Kikuya, ed., *Ashikaga Gakkō zenpon zuroku* (Ashikaga: Ashika Gagakkō Iseki Toshokan Kōenkai, 1973), pl. 40.

Fig. 2.7: *Fu shiyin Chunqiu Zuo zhuan zhushu* (Supplementary Explanation and Pronunciation of Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals), *juan* 39, fols. 8v–9r; annotator: Kong Yingda (574–648); date: c. 1323–1328; woodblock: 19.0 × 13.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.8: *Shi ji* (Records of the Grand Historian), *juan* 24, fol. 1r; author: Sima Qian (c. 145–c. 86 BCE); date: 1525; woodblock: 20.1 × 12.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.9: *Wenxuan zhu* (Commentary on the Selections of Refined Literature), table of contents, fol. 34v, publisher's advertisement (right), and *juan* 1, fol. 1r (left); author: Xiao Tong (501–531); date: 1523; woodblock: 20.4 × 13.6 cm; The Chinese University of Hong Kong Library (PL2450.H7 1522).

Fig. 2.10: *Shi ji* (Records of the Grand Historian), preface, fol. 1r; author: Sima Qian (c. 145–c. 86 BCE); date: 1525; woodblock: 20.1 × 12.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.11: *Hou Han shu buzhi* (The Official History of the Later Han Dynasty: Supplementary Monographs), book cover; author: Sima Biao (240–306); date: 1131–1163; woodblock: 21.4 × 17.3 cm;

Library of Congress, Asian Division, Chinese Rare Books (B275.5.L75 China LM547).

Fig. 2.12: *Hou Han shu buzhi* (The Official History of the Later Han Dynasty: Supplementary Monographs), “Lüli zhi” (“Monograph on Pitch-Pipes and the Calendar”), *juan* 1, fols. 6r–v; author: Sima Biao (240–306); date: 1131–1163; woodblock: 21.4 × 17.3 cm; Library of Congress, Asian Division, Chinese Rare Books (B275.5.L75 China LM547).

Fig. 2.13: *Jin shu* (The Official History of the Jin Dynasty), “Yue zhi” (“Monograph on Music”), *juan* 23, fols. 22v–23r; author: Fang Xuanling (579–648); date: 1271–1368; woodblock: 22.4 × 17.4 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.14: *Tang shu* (The Official History of the Tang Dynasty), “Yinyue zhi” (“Monograph on Music”), *juan* 10, fol. 1r; author: Liu Xu (887–946); date: 1538; woodblock: 21.5 × 14.8 cm; private collection. Photograph by Yang Yuanzheng.

Fig. 2.15: *Tang shu* (The Official History of the Tang Dynasty), “Yinyue zhi” (“Monograph on Music”), *juan* 11, fol. 1r; author: Liu Xu (887–946); date: 1131–1162; woodblock: 21.7 × 15.0 cm; Peking Library. After Zhongguo guojia tushuguan and Zhongguo guojia guji baohu zhongxin, ed., *Di yi pi guojia zhengui guji minglu tulu* (Beijing: Guojia tushuguan chubanshe, 2008), vol. 2, 161.

Fig. 2.16: *Sui shu xiangjie* (An Abridgement of the Official History of the Sui Dynasty), “Yinyue zhi” (“Monograph on Music”), *juan* 4, fols. 1r–v; editor: Lü Zuqian (1137–1181); date: 1521–1566; woodblock: 19.1 × 13.7 cm; private collection. Photograph by Yang Yuanzheng.

Fig. 2.17: *Sui shu xiangjie* (An Abridgement of the Official History of the Sui Dynasty), “Lüli zhi” (“Monograph on Pitch-Pipes and the Calendar”), *juan* 5, fols. 4r–v; editor: Lü Zuqian (1137–1181); date: 1521–1566; woodblock: 19.6 × 13.8 cm; private collection. Photograph by Yang Yuanzheng.

Fig. 2.18: *Xuanhe bogu tulu* (The Xuanhe Era Illustrated Catalog of Ancient Bronzes), *juan* 22, fols. 28v–29r, illustration of the third of a set of six chime-bells cast by Duke Cheng of Song, Zhou dynasty; author: Wang Fu (1079–1126); date: 1528; woodblock: 28.6 × 23.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.19: *Zhong ding kuanzhi* (Zhong Bells and Ding Tripod Inscriptions), fol. 28v; author: Wang Houzhi (1131–1204); date: 1848; woodblock: 32.7 × 22.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.20: *Lülü zhengyi* (The Orthodox Meaning of Pitch Standards), *juan* 1, fascicle 1, fol. 3r; authors: Yunlu (1695–1767) et al.; date: 1713; border: 21.4 × 14.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.21: *Lülü zhengyi* (The Orthodox Meaning of Pitch Standards), *juan* 1, fascicle 2, fol. 37v (detail); authors: Yunlu (1695–1767) et

al.; date: 1713; border: 21.4 × 14.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.22: *Lülü zhengyi* (*The Orthodox Meaning of Pitch Standards*), juan 5, fascicle 5, fols. 12v–13r, examples of European staff notation; authors: Yunlu (1695–1767) et al.; date: 1713; border: 21.4 × 14.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.23: *Yuzhi wen chuji* (*The Emperor's Collected Works: The First Installment*), juan 3, fol. 1r; author: Qianlong (r. 1735–1796); date: 1764; woodblock: 20.2 × 13.9 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 2.24: *Huangchao liqi tushi* (*Illustrated Regulations for Ceremonial Paraphernalia of the Imperial Qing Dynasty*), juan 9, fol. 26r, illustration of the drum used for the music to accompany the Plowing of the First Furrow; authors: Yunlu (1695–1767) et al.; date: 1766; woodblock: 20.5 × 16.3 cm; Harvard-Yenching Library (T 4679 2133).

Fig. 2.25: *Huangchao liqi tushi* (*Illustrated Regulations for Ceremonial Paraphernalia of the Imperial Qing Dynasty*), illustration of the drum used for the music to accompany the Plowing of the First Furrow; authors: Yunlu (1695–1767) et al.; date: c. 1760–1766; dimensions: 40.0 × 42.0 cm; image © National Museum of Scotland (A.1968.432 W).

Fig. 3.1: *Zhang Shenzhi xiansheng zheng bei Xixiang ji* (*The Northern Version of Romance of the Western Wing annotated by Mr. Zhang Shenzhi*), illustrations, fol. 4r, *Kui jian* (*Reading a Letter*); author: Wang Shifu (c. 1260–c. 1337); artist: Chen Hongshou (1598–1652); engraver: Xiang Nanzhou (c. 1615–1670); date: 1639; woodblock: 20.4 × 16.5 cm; Peking Library (15086).

Fig. 3.2: *Baishi daoren gequ* (*Songs of the Whitestone Daoist*), juan 4, fols. 3v–4r, *Anxian* (*Secret Fragrance*); author: Jiang Kui (1155–1221); editor: Lu Zhonghui (?–1761); date: 1743; woodblock: 18.5 × 11.8 cm; Jiaying City Library (812.4/5).

Fig. 3.3: *Baishi daoren gequ* (*Songs of the Whitestone Daoist*), table of contents, fol. 1r; author: Jiang Kui (1155–1221); editor: Lu Zhonghui (?–1761); date: 1743; woodblock: 18.5 × 11.8 cm; Jiaying City Library (812.4/5).

Fig. 3.4: *Baishi daoren gequ* (*Songs of the Whitestone Daoist*), juan 5, fols. 2v–3r, *Danhuangliu* (*Pale Yellow Willows*); author: Jiang Kui (1155–1221); editors: Li E (1692–1752), Min Hua (1697–after 1773), and Wang Zao; date: c. 1736; border: 18.2 × 12.8 cm; private collection.

Fig. 3.5: *Qinding Cipu* (*The Imperial Register of Lyric Song*), juan 14, fols. 20v–21r, metrical pattern and rhyme scheme of the tune *Pale Yellow Willows* by Jiang Kui; compilers: Wang Yiqing (1664–1737) et al.; date: 1715; woodblock: 19.4 × 12.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.6: *Dongjing menghua lu* (*Reminiscences of the Eastern Capital*), book cover; author: Meng Yuanlao (fl. 1103–1147); date: 1328; woodblock: 22.1 × 16.3 cm; Peking Library (08676).

Fig. 3.7: *Dongjing menghua lu* (*Reminiscences of the Eastern Capital*), preface, fols. 1r–v; author: Meng Yuanlao (fl. 1103–1147); date: 1328; woodblock: 22.1 × 16.3 cm; Peking Library (08676).

Fig. 3.8: *Xinjuan gujin daya nanbei gong ciji* (*Newly-Cut, Ancient and Modern, of Extreme Elegance, Northern Lyrics in the Musical Modes*), table of contents, fol. 1r; editor: Chen Suowen (1587–1626); date: 1604; woodblock: 21.5 × 14.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.9: *Xinjuan gujin daya nanbei gong ciji* (*Newly-Cut, Ancient and Modern, of Extreme Elegance, Northern Lyrics in the Musical Modes*), juan 6, fascicle 7, fols. 1v–2r, woodblock engraving of an opera aria; editor: Chen Suowen (1587–1626); date: 1604; woodblock: 21.5 × 14.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.10: *Xixiang ji* (*Romance of the Western Wing*), album leaf 11; author: Wang Shifu (c. 1260–c. 1337); date: 1640; dimensions: 25.5 × 32.2 cm; Museum für Ostasiatische Kunst der Stadt Köln (R 62.1).

Fig. 3.11: *Xixiang ji* (*Romance of the Western Wing*), album leaf 8; author: Wang Shifu (c. 1260–c. 1337); date: 1640; dimensions: 25.5 × 32.2 cm; Museum für Ostasiatische Kunst der Stadt Köln (R 62.1).

Fig. 3.12: *Xixiang ji* (*Romance of the Western Wing*), album leaf 4; author: Wang Shifu (c. 1260–c. 1337); date: 1640; dimensions: 25.5 × 32.2 cm; Museum für Ostasiatische Kunst der Stadt Köln (R 62.1).

Fig. 3.13: *Xixiang ji* (*Romance of the Western Wing*), album leaf 19; author: Wang Shifu (c. 1260–c. 1337); date: 1640; dimensions: 25.5 × 32.2 cm; Museum für Ostasiatische Kunst der Stadt Köln (R 62.1).

Fig. 3.14: *Shenyin jianglu lu* (*A Record of Examining Music and Assessing Antiquity*), *The Tale of the Pipa Lute*, fascicle 2, woodblock engraving of the scene “Eating Chaff;” editor: Wang Jishan (act. 1834); date: before 1834; woodblock: 24.2 × 15.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.15: *Shenyin jianglu lu* (*A Record of Examining Music and Assessing Antiquity*), *The Tale of the Pipa Lute*, fascicle 3, woodblock engraving of the scene “Sweeping under the Pine;” editor: Wang Jishan (act. 1834); date: before 1834; woodblock: 24.2 × 15.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.16: *Shenyin jianglu lu* (*A Record of Examining Music and Assessing Antiquity*), *A Tale of the Thorn Hairpin*, fascicle 5, woodblock engraving of the scene “On the Road;” editor: Wang Jishan (act. 1834); date: before 1834; woodblock: 24.2 × 15.1 cm. Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.17: *Shenyin jianglu* (*A Record of Examining Music and Assessing Antiquity*), *The Peony Pavilion*, fascicle 8, woodblock engraving of the scene “Seeking a Dream;” editor: Wang Jishan (act. 1834); date: before 1834; woodblock: 24.2 × 15.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.18: *Suijin cipu* (*Scattered Gold: Scores of Lyric Songs*), *juan* 1, fols. 27v–28r, the reinvented *gongche* notation, metrical pattern, and rhyme scheme of the tune *Secret Fragrance* originally composed by Jiang Kui; author: Xie Yuanhuai (1784–1867); date: 1848; woodblock: 19.4 × 14.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.19: *Yue’ou* (*Cantonese Love Songs*), fol. 17r, a diagram explaining how to use *gongche* notation on the *pipa*; author: Zhao Ziyong (*juren* degree 1816); date: 1828; woodblock: 18.4 × 13.9 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 3.20: *Yue’ou* (*Cantonese Love Songs*), fol. 17v, music notation of the two introductory excerpts (right), and *juan* 1, fol. 1r, *Quit ye the Soul’s Sorrow*, first of the two parts (left); author: Zhao Ziyong (*juren* degree 1816); date: 1828; woodblock: 18.4 × 13.9 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.1: *Renjing yangqiu* (*Mirror of Morality*), *juan* 12, fols. 28v–29r, woodblock engraving of Sun Deng playing the *qin*; author: Wang Tingne (1573–1619); date: 1600; woodblock: 24.4 × 16.5 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.2: *Liujia Wenxuan* (*Six Commentaries on Selections of Refined Literature*), *juan* 19, fols. 13v–14r, “Rhapsody on the *Qin*,” editor: Xiao Tong (501–531); date: 1549; woodblock: 24.1 × 18.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.3: *Liujia Wenxuan* (*Six Commentaries on Selections of Refined Literature*), four additional colophons by Yuan Qiong at (a) *juan* 30, fol. 40v, (b) *juan* 32, fol. 28v, (c) *juan* 40, fol. 35v, and (d) *juan* 52, fol. 22v; editor: Xiao Tong (501–531); date: 1549; woodblock: 24.1 × 18.8 cm; Harvard-Yenching Library (T 5236.03 4).

Fig. 4.4: *Liujia Wenxuan* (*Six Commentaries on Selections of Refined Literature*), *juan* 40, fol. 35v, the additional colophon by Yuan Qiong; editor: Xiao Tong (501–531); date: 1549; woodblock: 24.1 × 18.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.5: *Liujia Wenxuan* (*Six Commentaries on Selections of Refined Literature*), *juan* 18, fol. 1r, “Rhapsodies on Music;” editor: Xiao Tong (501–531); date: 1549; woodblock: 24.1 × 18.8 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.6: The Tōkyō manuscript, cols. 1–12, preface and the beginning of section one; author: Qiu Ming (493–590); date: early seventh century; dimensions: 27.4 × 423.1 cm; Tōkyō Kokuritsu Hakubutsukan (TB1393).

Fig. 4.7: Woodcut facsimile of Kojima Hōso’s tracing copy of the Tōkyō manuscript, cols. 1–10; editor: Li Shuchang (1837–1897); date: 1884; woodblock: 23.3 × 16.6 cm; private collection. Photograph by Yang Yuanzheng.

Fig. 4.8: The Tōkyō manuscript, cols. 200–212, the end of section three and the beginning of section four, characters scraped off and replaced by a scribe in cols. 204 and 205, and continuing into the bottom margin; author: Qiu Ming (493–590); date: early seventh century; dimensions: 27.4 × 423.1 cm; Tōkyō Kokuritsu Hakubutsukan (TB1393).

Fig. 4.9: Woodcut facsimile of Kojima Hōso’s tracing copy of the Tōkyō manuscript, cols. 201–210; editor: Li Shuchang (1837–1897); date: 1884; woodblock: 23.3 × 16.6 cm; private collection. Photograph by Yang Yuanzheng.

Fig. 4.10: The Hikone manuscript, recto, cols. 7–16, Chen Zhongru’s treatise entitled [*Qin*] *zhifa*; authors: Chen Zhongru (act. 519), Feng Zhibian (fl. 581–618), and Zhao Yeli (564–639); date: Nara or Heian periods; dimensions: 30.0 × 408.0 cm; Hikone-jō Hakubutsukan (V633). Photograph by Julia Craig-McFeely.

Fig. 4.11: The Hikone manuscript, verso, the *saibara* sketch and casual drawing; date: Heian or Kamakura periods; dimensions: 30.0 × 408.0 cm; Hikone-jō Hakubutsukan (V633). Photograph by Julia Craig-McFeely.

Fig. 4.12: The first draft of *Wusilan zhifa shi* (*A Study on the Black-Ruled Manual*), fol. 1r; author: Wang Mengshu (1887–1969); date: 1954; dimensions: 26.0 × 22.0 cm; private collection. Photograph by Yang Yuanzheng.

Fig. 4.13: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 1; author: Fan Zhongyan (989–1052); date: 1275–1276; woodblock: 22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.14: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 2; author: Fan Zhongyan (989–1052); date: 1275–1276; woodblock: 22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.15: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 1, sequel *juan* 4, fols. 12v–13r, the first postscript by Yu Yu dated 1167 and the second postscript by Qi Huan dated 1186; author: Fan Zhongyan (989–1052); date: 1275–1276; woodblock: 22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.16: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 1, sequel *juan* 4, fol. 13v, the third postscript dated 1212; author: Fan Zhongyan (989–1052); date: 1275–1276; woodblock: 22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.17: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 1, Shu Shi’s preface dated 1089, fol. 1r; author: Fan Zhongyan (989–1052); date: 1275–1276; border:

22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.18: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 2, Shu Shi's preface dated 1089, fol. 1r; author: Fan Zhongyan (989–1052); date: 1275–1276; woodblock: 22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.19: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 1, Shu Shi's preface dated 1089, fol. 2v, and *juan* 1, fol. 1r; author: Fan Zhongyan (989–1052); date: 1275–1276; border: 22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.20: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), copy 2, Shu Shi's preface dated 1089, fol. 2v, and *juan* 1, fol. 1r; author: Fan Zhongyan (989–1052); date: 1275–1276; woodblock: 22.3 × 19.7 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.21: *Fan Wenzheng gong ji* (*The Literary Collection of Duke Fan Wenzheng*), Shu Shi's preface dated 1089, fol. 2v, printer's colophon, and *juan* 1, fol. 1r; author: Fan Zhongyan (989–1052); date: 1275–1276; woodblock: 22.3 × 19.7 cm; National Palace Museum, Taipei (平圖 003264-003267).

Fig. 4.22: *Ouyang Wenzhong gong wenji* (*The Literary Collection of Duke Ouyang Wenzhong*), *juan* 35, fol. 10v; author: Ouyang Xiu (1007–1072); date: 1386; woodblock: 20.3 × 13.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.23: *Ouyang Wenzhong gong wenji* (*The Literary Collection of Duke Ouyang Wenzhong*), *juan* 42, fols. 2r–v; author: Ouyang Xiu (1007–1072); date: 1386; woodblock: 20.3 × 13.2 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.24: *Shilin guangji* (*Extensive Records of Various Things*), supplementary *juan* 4, fol. 2v, woodcut illustration entitled “Confucius playing the *qin* at his private academy;” compiler: Chen Yuanliang; date: 1330–1333; woodblock: 17.0 × 11.0 cm; Naikaku Bunko, Kokuritsu Kōbunshokan (毛別 60-01).

Fig. 4.25: *Donglai xiansheng fenmen shilü wuku* (*Encyclopedia for Poetry Writing compiled by the Master of Donglai*); author: Lü Zuqian (1137–1181); date: 1250–1300; woodblock: 18.8 × 12.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.26: *Donglai xiansheng fenmen shilü wuku* (*Encyclopedia for Poetry Writing compiled by the Master of Donglai*), *juan* 7, fol. 1r; author: Lü Zuqian (1137–1181); date: 1250–1300; woodblock: 18.8 × 12.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.27: *Qin shi* (*Qin History*), *juan* 6, fols. 11v–12r; author: Zhu Changwen (1038–1098); date: 1706; woodblock: 16.1 × 11.6 cm; Peking Library (00139).

Fig. 4.28: *Qin shi* (*Qin History*), Zhu Zhengda's postscript dated 1233, fol. 2v (right), and Zhu Changwen's preface dated 1084,

fol. 1r (left); author: Zhu Changwen (1038–1098); date: c. 1518; dimensions: c. 33 × c. 15 cm; Peking Library (06870).

Fig. 4.29: *Lepu yugao* (*Surplus Manuscripts of the Happiness Garden*), Ye Changchi's handwritten colophon dated 1882 (right) and Zhu Si's preface dated 1134, fol. 1r (left); author: Zhu Changwen (1038–1098); date: before 1850; dimensions: 23.3 × 15.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.30: *Lepu yugao* (*Surplus Manuscripts of the Happiness Garden*), Weng Shouqi's handwritten colophon dated 1900; author: Zhu Changwen (1038–1098); date: before 1850; dimensions: 23.3 × 15.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.31: *Lepu yugao* (*Surplus Manuscripts of the Happiness Garden*), *juan* 8, fols. 4r–5v, “The essential feature of music lies in the harmony it engenders in people and not in the sound itself;” author: Zhu Changwen (1038–1098); date: before 1850; border: 14.4 × 11.3 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.32: *Qingrong jushi ji* (*The Literary Collection of the Hermit of Qingrong*), table of contents, fol. 1r; author: Yuan Jue (1266–1327); date: before 1803; dimensions: 26.1 × 18.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.33: *Qingrong jushi ji* (*The Literary Collection of the Hermit of Qingrong*), *juan* 44, “Exposition on the *Qin* Presented to Huang Yiran,” fols. 1v–2r; author: Yuan Jue (1266–1327); date: before 1803; dimensions: 26.1 × 18.1 cm; Fung Ping Shan Library. Photograph by William Furniss.

Fig. 4.34: *Quxian Shenqi mipu* (*The Emaciated Immortal's Mysterious and Secret Scores*), preface, fol. 1r; editor: Zhu Quan (1378–1448); date: Ming dynasty; woodblock: 22.9 × 15.8 cm; Naikaku Bunko, Kokuritsu Kōbunshokan (予 65-4).

Fig. 4.35: *Quxian Shenqi mipu* (*The Emaciated Immortal's Mysterious and Secret Scores*), *juan* 3, fols. 20r–20v; editor: Zhu Quan (1378–1448); date: Ming dynasty; woodblock: 22.9 × 15.8 cm; private collection. Photograph by Yang Yuanzheng.

Fig. 5.1: Beautiful ladies playing the two-string fiddle *erhu*, the vertical end-blown flute *xiao*, the three-string lute *sanxian*, the transverse flute *dizi*, and the mouth organ *sheng* (detail); date: early eighteenth century; artist: unknown; dimensions: 220 × 268 cm; Christopher Bruckner, private collection. After Christopher Bruckner, *Chinese Imperial Patronage: Treasures from Temples and Palaces*, vol. 2 (London: Asian Art Gallery, 2005), 62–63.

Fig. 5.2: The modern *erhu*, a fine model of black rosewood from the workshop of Lü Jianhua in Beijing.

Figs. 5.3: The rebec, a modern reconstructed model.

Fig. 5.4: Street name sign from the island of Taipa, Macau: Travessa da Rebeca (“Huqin xiang” or “Huqin Lane”).

Fig. 5.5: “A Plan of the City and Harbour of Macao” (detail). From *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, folio volume, plate 11; date: 1797; author: George Staunton (1737–1801); dimensions: 57 × 43 cm; Hong Kong University Libraries (ULB 951.074 S79 a). Photograph by William Furniss.

Fig. 5.6: “The Procession of a Chinese Wedding when a Bride is brought home to her Husband.” From *A Description of the Empire of China*, vol. 1, unnumbered plate opp. p. 303 (although the plate itself is labeled as opposite “p. 304,” it is in fact opposite page 303); dates: 1738/1741; author: Jean-Baptiste Du Halde (1674–1743); artists: drawn by Antoine Humblot (?–1758), engraved by Charles Mosley (c. 1720–1756); dimensions: 40 × 25.5 cm; Hong Kong University Libraries (ULB 951.3 D86). Photograph by William Furniss.

Fig. 5.7: “Nôce Chinoise.” From *Description de l’Empire de la Chine et de la Tartarie Chinoise* (the original French edition), vol. 2, unnumbered plate between pages 120 and 121; date: 1735; author: Jean-Baptiste Du Halde (1674–1743); artists: drawn by Antoine Humblot (?–1758), engraved by Jean-Baptiste Haussard (1679 or 1680–1749); dimensions: 50.7 × 41 cm; private collection.

Fig. 5.8: Close-up of the *huqin* player in Fig. 5.6.

Fig. 5.9: Close-up of the *huqin* player in Fig. 5.7.

Fig. 5.10: The *erhu* bow-hold. The index finger curls around the stick, the second and third fingers press the hair to regulate its tension during performance, and the little finger hangs loose and has no function.

Fig. 5.11: “Chinese Airs.” From *A Description of the Empire of China*, vol. 2, unnumbered plate opp. p. 125; dates: 1738/1741; author: Jean-Baptiste Du Halde (1674–1743); artist: “This Plate is inscrib’d to Edmund Browne of the City of Bristol Esq.” Edmund Browne cannot be traced; dimensions: 39.8 × 25.5 cm; Hong Kong University Libraries (ULB 951.3 D86). Photograph by William Furniss.

Fig. 5.12: “The Procession of a Chinese Wedding when a Bride is brought home to her Husband.” From *The General History of China*, vol. II, pl. 8 opp. p. 202; date: 1739; author: Jean-Baptiste Du Halde (1674–1743); no artists given; dimensions: 12.5 × 20.0 cm; Hong Kong University Libraries (U 951 D86g). Photograph by William Furniss.

Fig. 5.13: “Chinese Airs.” From *The General History of China*, vol. III, pp. 66–67; date: 1739; author: Jean-Baptiste Du Halde (1674–1743); no artists given; dimensions: 12.5 × 20.0 cm; Hong Kong University Libraries (U 951 D86g). Photograph by William Furniss.

Fig. 5.14: *Suite des Seize Estampes représentant les Conquêtes de l’Empereur de la Chine avec leur Explication*, presentation label to the Hong Kong University Libraries at the opening of the book; date: 1784 (the book was issued in 1788); publisher: Isadore

Stanislav Helman (1743–1806 or 1809); dimensions: 42 × 55 cm; Hong Kong University Libraries (ULB 769.944 H4).

Fig. 5.15: *Suite des Seize Estampes représentant les Conquêtes de l’Empereur de la Chine avec leur Explication*, engraving VIII; date: 1784 (the book was issued in 1788); publisher: Isadore Stanislav Helman (1743–1806 or 1809); artists: drawn by Ignatius Sichelbarth (1708–1780), engraved by Benoît-Louis Prévost (1735 or 1747–1804) and Isadore Stanislav Helman; dimensions: 42 × 55 cm; Hong Kong University Libraries (ULB 769.944 H4). Photograph by William Furniss.

Fig. 5.16: Detail of musicians in Fig. 5.15.

Fig. 5.17: *Jinchuan*; date: 1800–1831; artist: unknown; export watercolor album leaf: 48 × 36 cm; © The Trustees of the British Museum (1877.0714.1312).

Fig. 5.18: A replica primitive horsehead fiddle from the workshop of Duan Tingjun in Hohhot.

Fig. 5.19: The bow-hold used for the primitive horsehead fiddle.

Fig. 5.20: “L’Empereur Recitant des Poèmes en l’Honneur de ses Ancêtres.” *Suite des Seize Estampes représentant les Conquêtes de l’Empereur de la Chine avec leur Explication*, engraving XXIV; date: 1784 (the book was issued in 1788); publisher and engraver: Isadore Stanislav Helman (1743–1806 or 1809); dimensions: 42 × 55 cm; Hong Kong University Libraries (ULB 769.944 H4). Photograph by William Furniss.

Fig. 5.21: Detail of the left group of musicians in Figure 5.20.

Fig. 5.22: Detail of the right group of musicians in Figure 5.20.

Fig. 5.23: “A Scene of an Historical Play Exhibited on the Chinese Stage.” From *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, folio volume, plate 30; date: 1797; author: George Staunton (1737–1801); artists: drawn by William Alexander (1767–1816), engraved by James Heath (1757–1834); dimensions: 57 × 43 cm; Hong Kong University Libraries (ULB 951.074 S79 a). Photograph by William Furniss.

Fig. 5.24: “A Chinese Theatre—Canton,” date: “21 December; 1793,” artist: William Alexander (1767–1816); watercolor: 35.5 × 23.3 cm; © The British Library Board (Macartney Albums, WD961, picture 168).

Fig. 5.25: *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, vol. 2, Hankow Club Library accession sticker found at the front of the volume; date: 1797; author: George Staunton (1737–1801); Hong Kong University Libraries (ULB 951.074 S79 a).

Fig. 5.26: *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, vol. 1, bookplate of R. H. Alexander Bennet (1743–1814 or ?1771–1818) on the second page opening; date: 1798; author: George Staunton (1737–1801); bookplate size: 9.5 × 6.4 cm; Fung Ping Shan Library (ULB 951.074 S79 a).

Fig. 5.27: *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, vol. 1, binder's label on the first page opening; date: 1798; author: George Staunton (1737–1801); label size: 1.4 × 3.1 cm; Fung Ping Shan Library (ULB 951.074 S79 a).

Fig. 5.28: *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, vol. 1, Frost and Reed label and imprinted stamp of A. W. Bahr on the first page opening; date: 1798; author: George Staunton (1737–1801); Fung Ping Shan Library (ULB 951.074 S79 a).

Fig. 5.29: *Travels in China*, unnumbered plate between pages 314 and 315; date: 1806; author: John Barrow (1764–1848); dimensions: 27.8 × 22.8 cm; Hong Kong University Libraries (U 915.1075 B2). Photograph by William Furniss.

Fig. 5.30: British Library, Add. Ms. 33931, fols. 12v–13r; date: 1792–1794; artist: William Alexander (1767–1816); © The British Library Board (Add. Ms. 33931).

Fig. 5.31: A fine modern mid-voiced *banhu* from the workshop of Lü Jianhua in Beijing.

Fig. 5.32: A fine example of a *jinghu*.

Fig. 5.33: “Moo-Lee-Wha” (“Molihua” or “Jasmine Flowers”). From *Travels in China*, pp. 316–317; date: 1806; author: John Barrow (1764–1848); dimensions: 26.5 × 22.7 cm; Hong Kong University Libraries (U 915.1075 B2). Photograph by William Furniss.

Index

- Abe Ryūichi 阿部隆一 (1917–1983), 174
- Alexander, William (1767–1816), 238–239 fig. 5.23, 240–242 fig. 5.24, 244, 252–253 fig. 5.30
- Aliamet, Jacques (1726–1788), 229n8
- Amiot, Joseph-Marie 錢德明 (1718–1793), 33 fig. 1.9, 35 fig. 1.11, 38, 39, 68, 105, 109
- Amour-Sana*, 228, 229
- The Annals of the State of Lu*. See *Chunqiu* 春秋
- Anthologies 集部, 6–7, 8, 13, 15
- Ao Jigong 敖繼公 (act. 1301), 40 fig. 1.15, 41, 42–43 fig. 1.16
- Ashikaga Gakkō 足立學校, 48 fig. 1.20, 49, 75 fig. 2.5, 76 fig. 2.6, 77
- Attiret, Jean Dionysius 王致誠 (1702–1768), 228, 229n7
- “Augury Texts,” 6, 8
- An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, 19, 209, 211 fig. 5.5, 216, 237, 238–239 fig. 5.23, 242–249, 254
- ba* 跋 (colophon), 24, 26–27 fig. 1.4, 66–67 fig. 1.31, 89, 124n9, 153, 156–157 figs. 4.3–4.4, 159, 179–180, 189, 192–193 fig. 4.29, 194 fig. 4.30
- Baishi daoren gequ* 白石道人歌曲 (*Songs of the Whitestone Daoist*), 116–117 fig. 3.2, 118 fig. 3.3, 119, 120–121 fig. 3.4, 124, 129
- Baker, Benjamin (1776–1824), 245n12
- Ban Gu 班固 (32–92), 4–5, 12, 92
- Banquet Rites 燕禮, 25
- Barrow, John (1764–1848), 209, 219n5, 243, 245, 250–251 fig. 5.29, 254–255
- Bas, Jacques-Philippe Le (1707–1783), 229n8
- Bei 邶, 80
- Bennet, Richard Henry Alexander (1743–1814), 248 fig. 5.26, 249
- Bennet, Richard Henry Alexander (?1771–1818), 248 fig. 5.26, 249
- Bieji* 別集, 168
- Bin 邠, 80–81
- The Book of Changes*. See *Yi jing* 易經
- The Book of Documents*. See *Shang shu* 尚書
- The Book of Music*. See *Yue jing* 樂經
- The Book of Odes*. See *Shi jing* 詩經
- The Book of Rites*. See *Li ji* 禮記
- Bo Qi 伯奇, 184
- Boya 伯牙, 189
- Byrne, William (1743–1805), 243, 245
- Cai Bojie 蔡伯喈, 138
- Cai Qi 蔡圻, 180
- Cai Shen 蔡沈 (1167–1230), 52
- Cai Yuanding 蔡元定 (1135–1198), 11
- Caldwell, James (1739–1822), 245n12
- “Canonic Texts” 經部, 6–10, 12–16, 19n53, 132
- Canon of Rites*. See *Li jing* 禮經
- Cao 曹, 81, 153
- Castiglione, Guiseppe 郎世寧 (1688–1766), 228
- Chaisang 柴桑, 49
- Changgan she 長干社, 129
- Changtingyuan* 長亭怨 (*Discontentment at the Long Pavilion*), 119–124
- Chao Gongwu 晁公武 (c. 1105–1180), 10–11
- Chao Yuezhi 晁說之 (1059–1129), 10
- Chapman, John (fl. 1792–1823), 243, 245n12
- Chater, Paul (1846–1926), 224, 242
- Chen 陳, 80, 81
- Chen Dalai 陳大來, 129
- Chen Duo 陳鐸 (c. 1436–1507), 129
- Chen Fei 陳斐, 180, 181 fig. 4.23
- Chen Fengwu 陳鳳梧 (1475–1541), 21, 22–23 figs. 1.2–1.3, 24–25, 26–27 fig. 1.4, 29 fig. 1.5
- Chen Fuliang 陳傅良 (1137–1203), 11
- Chen Junbao 陳君葆 (1898–1982), 109
- Chen Suowen 陳所聞 (c. 1553–?), 128 fig. 3.8, 129, 130–131 fig. 3.9
- Chen Yang 陳暘 (1064–1128), 209n1
- Chen Yingxiang 陳應祥, 147
- Chen Yuanliang 陳元靚, 184, 185 fig. 4.24
- Chen Yunjiu 陳雲九, 143
- Chen Zhensun 陳振孫 (1179–1262), 7, 10–14
- Cheng Dayue 程大約 (1541–1616), 135
- Cheng of Song, Duke 宋公成, 100–101 fig. 2.18, 102 fig. 2.19, 103
- Cheng Tang 成湯 (c. 1675–1646 BCE), 83
- Cheng Wang 成王, King (Zhou, r. 1042–1021 BCE), 247
- Chengdi 成帝, Emperor. See Liu Ao 劉鰲
- Chenglian 成連, 189
- Chengshi moyuan* 程氏墨苑 (*The Ink Garden of the Cheng Family*), 135
- “Chicha” 喫茶 (“Drinking Tea”), 143
- Chinese Music* (1884), 105
- The Chinese Repository*, 209, 255
- Choffard, Pierre-Philippe (1731–1809), 228, 229n8

Chongning 崇寧, Era (Song, 1102–1106), 103
 Chongwen zongmu 崇文總目 (*General Catalog of the Academy for the Veneration of Literature*, 1034–1041), 7, 9–10
 Chuandai tigang 穿戴提綱 (*A Summary of Costumes and Props*), 138
 chuiwan 捶丸 (“ball-hitting”), 16
 Chunqiu 春秋 (*The Annals of the State of Lu, or The Spring and Autumn Annals*), 10, 12–14, 18, 19n53, 21, 71, 72–76 figs. 2.2–2.6, 78–79 fig. 2.7, 115
 Chunqiu Zuoshi zhuan zhushu 春秋左氏傳注疏 (*Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals*), 71, 72–76 figs. 2.2–2.6, 78–79 fig. 2.7, 115
 Chunxi 淳熙, Era (Song, 1174–1189), 174
 chunyu 鎔于, 103
 Chunyu lou 春雨樓. *See* Shen Cai 沈彩
 Chunyu lou ji 春雨樓集 (*The Spring Rain Cottage Collection*), 55, 58n36, 65
 Chuwang 楚望. *See* Guo Mian 郭沔
 ci 詞, 115–129
 cipai 詞牌, 124, 147
 “Ci- and Qu-Type Lyrical Songs,” 7, 13, 15, 18
 Clementi, Cecil 金文泰 (1875–1947), 147, 150–151, 224 fig. 5.14
 Clementi, Muzio (1752–1832), 224
 Cochin, Charles-Nicolas (1715–1790), 225, 228, 229
 Collyer, Joseph (1748–1827), 244, 245n13, 248
 colophon. *See* ba 跋
 Confucius (551–479 BCE), 4, 9, 11, 12, 18, 19n53, 21, 71, 109, 153, 184, 185 fig. 4.24, 247
 Cong Wenwei 叢文蔚 (*jinshi* degree 1568), 129
 Conquêtes des Chinois. *See* Suite des Seize Estampes représentant les Conquêtes de l'Empereur de la Chine avec leur Explication
 Cui Yingying 崔鶯鶯, 132, 135
 Cui Zundu 崔遵度 (954–1020), 168
 cun 寸, 62

Da Wu 大武, 81, 83
 Da Xia 大夏, 81, 83
 “Da Ya” 大雅 (“Greater Songs of the Court”), 77, 81
 Dade 大德, Era (Yuan, 1297–1307), 41
 Dadley, John (1767–1807), 243, 245n12
 Dai Sheng 戴聖 (fl. first century), 12
 daimyō 大名, 71
 Damascenus, Joannes 安德義 (?–1781), 228, 229n7
 Danhuangliu 淡黃柳 (*Pale Yellow Willows*), 119–124, 150
 De Launay, Nicolas (1739–1792), 228, 229n8
 De Saint-Aubin, Augustin (1736–1807), 229n8
 A Description of the Empire of China, 209, 211 fig. 5.6, 216–219, 224
 Deyou 德祐, Era (Song, 1274–1276), 180
 ding 鼎, 103
 “The Director of Music” 大司樂, 5, 12
 District Rites for Archery Contests 鄉射禮, 25
 District Rites for Drinking Wine 鄉飲酒禮, 25, 28–39
 The Doctrine of the Mean 中庸, 10, 11

Dong Kang 董康 (1867–1947), 77
 Dong Zhongshu 董仲舒 (c. 198–c. 107 BCE), 8, 11
 Dongjing menghua lu 東京夢華錄 (*Reminiscences of the Eastern Capital*), 125 fig. 3.6, 126–127 fig. 3.7, 129
 Donglai xiansheng fenmen shilü wuku 東萊先生分門詩律武庫 (*Encyclopedia for Poetry Writing compiled by the Master of Donglai*), 186–189
 “Double Osmanthus Studio” 雙桂樓. *See* Shimada Shigenori 島田重禮
 Du Halde, Jean-Baptiste (1674–1743), 209, 212–216 figs. 5.6–5.8, 218 fig. 5.11, 219, 220–223 figs. 5.12–5.13, 224, 236, 246
 Du You 杜佑 (735–812), 201
 Du Yu 杜預 (222–285), 71
 Dui chuiyang 對垂楊 (*Facing the Weeping Willow*), 150
 Dun Fu Book Chamber 敦復書室, 93
 Dunhuang 敦煌, 115
 duo 鐸, 103

Elegant Songs and Poems 雅歌詩, 4
 Ellis, William (1747–1810), 243–244, 245n12
 The Emaciated Immortal's Mysterious and Secret Scores. *See* Quxian Shenqi mipu 驪仙神奇秘譜
 erhu 二胡, 19, 207, 208–255
 “Ex Libris the Studio of Knowing the Way of Wisdom and Sagehood” 知聖道齋藏書, 197

Fan Lüshuang 范履霜. *See* Fan Zhongyan 范仲淹
 Fan Wenzheng gongji 范文正公集 (*The Literary Collection of Duke Fan Wenzheng*), 18, 168–180
 Fan Yunkui 范雲達, 147
 Fan Zhongyan 范仲淹 (989–1052), 16, 18, 168–179
 Fang Ruiyi 方濬益 (?–1899), 89
 Fang Xuanling 房玄齡, Chancellor (Tang, 579–648), 89, 92, 94–95 fig. 2.13
 “Fenxiang baiyue” 焚香拜月 (“Burning Incense and Praying to the Moon”), 132
 Fittler, James (1758–1835), 243, 245n12
 Four Books (*The Great Learning, The Doctrine of the Mean from The Book of Rites, The Confucian Analects, and The Mencius*), 10
 Four Melodies in the Chu Mode 楚調四弄, 202
 Fou-Té, 228, 229
 fu 副, 139
 fu 賦, 18, 153, 154–155 fig. 4.2, 195 fig. 4.31, 197
 Fu shiying Chunqiu Zuo zhuan zhushu 附釋音春秋左傳注疏 (*Supplementary Explanation and Pronunciation of Explanatory Material on Exegetical Notes to the Zuo Commentary on the Spring and Autumn Annals*), 71–83
 Fu shiying Mao shi zhushu 附釋音毛詩注疏 (*Supplementary Explanation and Pronunciation of the Book of Odes including Commentary and Additional Notes*), 48 fig. 1.20, 49
 Fu shiying Shang shu zhushu 附釋音尚書疏 (*Supplementary Explanation and Pronunciation of the Book of Documents including Commentary and Additional Notes*), 44–49
 Fu Zengxiang 傅增湘 (1872–1949), 200

Fung Ping Shan Library 馮平山圖書館, 2, 3, 22, 24–26, 28, 29, 32, 34, 36, 38–42, 44–47, 49, 51, 52, 56, 57, 59, 61, 63, 64, 67, 68, 71–74, 79, 82, 83, 87, 89, 93, 95, 101–109, 122, 124, 128–132, 135, 137, 139, 141–149, 152–155, 157–159, 168–173, 175–183, 186–189, 192–199, 242, 248, 249

Gayū manroku 雅遊漫錄, 184

Ge pu 閣譜 (*Imperial Library Anthology*), 200–202

General Catalog of the Academy for the Veneration of Literature. See Chongwen zongmu 崇文總目

Genroku 元祿, Era (Tokugawa, 1688–1704), 184

Golden Terrace Bookshop 金臺書鋪, 83, 84–85 fig. 2.9, 89

gong mode 宮調, 180

gongche pu 工尺譜, 15, 18, 116–117 fig. 3.2, 120–121 fig. 3.4, 124, 144–145 fig. 3.18, 146 fig. 3.19, 147, 148–149 fig. 3.20

Gongyang Gao 公羊高 (act. Warring States Period), 71

Goshima Kuniharu 五島邦治, 167

The Great Learning 大學, 10, 11

“Greater Songs of the Court.” See “Da Ya” 大雅

Gu Tinglong 顧廷龍 (1904–1998), 159

Guan Hanqing 關漢卿 (c. 1225–c. 1302), 129

Guangling san 廣陵散, 153

Guangyang zaji 廣陽雜記, 115

Guliang Chi 穀梁赤 (act. Warring States Period), 71

“Guo Feng” 國風, 77–81

Guo Lixuan 郭立暄 (b. 1971), 207

Guo Maoqian 郭茂倩 (1041–1099), 201

Guo Mian 郭沔 (c. 1190–1260), 202, 203

guzheng 古箏. See zheng 箏

Hall, John (1739–1797), 243, 245n12

Han shu 漢書 (*The Official History of the Former Han Dynasty*), 4–5, 89, 92

Han Tuozhou 韓侂胄 (1152–1207), 202

hanlin 翰林, 9

Hanslick, Eduard (1825–1906), 153

Hanyi 翰怡. See Liu Chenggan 劉承幹

hao 號 (soubriquet), 49, 129, 195, 203

Harvard-Yenching Library 哈佛燕京圖書館, 23, 24, 30, 31, 52, 53, 110, 156, 159

Heath, James (1757–1834), 238–239 fig. 5.23, 243, 245n12

Helman, Isadore Stanislas (1743–1806 or 1809), 19, 209, 224, 225, 226–227 fig. 5.15, 224–225 fig. 5.20

Hikone-jō Hakubutsukan, 164–167

Hikone-jō Hakubutsukan V633 (Hikone manuscript), 164–167

Histories 史部, 6–8, 18, 79–113

Hong Kong University Libraries 香港大學圖書館, 33, 35, 209, 211–213, 216, 218, 220–224, 226–227, 234–239, 247, 250–251, 256–257

Hongniang 紅娘, 132

Hongping 虹屏. See Shen Cai 沈彩

Hongwu 洪武, Era (Ming, 1368–1399), 180

Hou Han shu 後漢書 (*The Official History of the Later Han Dynasty*), 88–91

Hu Gongxuan 胡公玄, 203

Huaiting jushi 懷庭居士. See Ye Tang 葉堂

Huancui tang yuefu 環翠堂樂府 (*The Hall of the Jadeite Circlet Yuefu Repertory*), 129

Huang Pilie 黃丕烈 (1763–1825), 24

Huang Qing 黃慶, 24, 25

Huang Shanfu 黃善夫, 70 fig. 2.1, 83

Huang Tingjian 黃庭堅 (1045–1105), 202, 203

Huang Yiran 黃依然, 197–200, 202–203

Huangchao liqi tushi 皇朝禮器圖式 (*Illustrated Regulations for Ceremonial Paraphernalia of the Imperial Qing Dynasty*), 109–111

Huangyou 皇祐, Era (Song, 1049–1054), 200

Huizong 徽宗, Emperor (Song, r. 1100–1126), 103

Humblot, Antoine (?–1758), 212–217

huqin 胡琴, 209–211, 216, 217, 219, 224, 229, 236, 237, 242–245, 255

Huqin xiang 胡琴巷, 210 fig. 5.4, 211

Jao Tsung-i 饒宗頤 (1917–2018), 49, 132, 159, 174, 180, 200

Ji Kang 嵇康 (223–262), 16, 18, 153–155

Ji Zha 季札 (576–484 BCE), 18, 77–81, 83

Jia Gongyan 賈公彥 (fl. 651–655), 21, 24–27

Jiabin 嘉賓. See Zhu Hongyi 朱鴻儀

“Jiabin cang shu” 嘉賓藏書 (“Jiabin Ex Libris”), 50–51 fig. 1.21, 64 fig. 1.30, 68

Jiading 嘉定, Era (Song, 1208–1224), 174

Jiajing 嘉靖, Era (Ming, 1522–1566), 24, 89, 103, 159, 207

jian 簡, 18, 62, 65

“Jian shuo” 簡說, 62, 65

Jiang Biao 江標 (1860–1899), 197

Jiang Fengzao 蔣鳳藻 (c. 1838–1908), 195, 197

Jiang Kui 姜夔 (1155–1221), 13, 18, 116–127, 129, 144–145, 147, 150, 151

Jiang Yang 蔣暘 (jinshi degree 1521), 103

Jiangxi pu 江西譜 (*Jiangxi Anthology*), 200–202

Jianxia 建霞. See Jiang Biao 江標

jianzipu 減字譜, 203, 204–205 fig. 4.34

Jiao Hong 焦竑 (1540–1620), 15

Jiatai 嘉泰, Era (Song, 1201–1204), 202

Jiaye tang 嘉業堂 (*The Hall of Magnificent Achievement*), 25, 41

Jie xinshi 解心事 (*Quit ye the Soul's Sorrow*), 148–149 fig. 3.20, 150

Jiegu lu 羯鼓錄 (*Records of the Jie Barbarian's Drum*), 15, 16

Jieyi lu 結一廬 (*Building a Single Cottage*), 197

Jin Luan 金鑾 (1494–1587), 129

Jin shu 晉書 (*The Official History of the Jin Dynasty*), 89, 92, 94–95 fig. 2.13

Jinchuan 金川, 230, 231 fig. 5.17

jindou 巾斗, 120–121 fig. 3.4, 124, 129

jing 經 (canonic texts), 6–10, 12–16, 21, 132

Jing Du 井度 (act. 1141), 10

Jingchai ji 荊釵記 (*A Tale of the Thorn Hairpin*), 138

Jingde 景德, Era (Song, 1004–1007), 24, 25

Jingdian shiwen 經典釋文 (*Textual Explanation of Classics and Canons*, c. 582–589), 71
jinghu 京胡, 254 fig. 5.32, 255
 “Jingji zhi” 經籍志 (“Monograph on Books”), 6, 8, 15
Jinqing 薑卿. *See* Chen Suowen 陳所聞
jinshi 進士, 10, 11, 89, 103, 129, 184, 195
Jiu Tang shu 舊唐書 (*The Old Official History of the Tang Dynasty*), 8, 9n18, 92, 93, 96 fig. 2.14, 97 fig. 2.15
Jiugong dacheng nan bei ci gongpu 九宮大成南北詞宮譜 (*In All the Musical Modes, Northern and Southern Ci Scores*), 147
Jizhi zhai 繼志齋. *See* Chen Dalai 陳大來
jue 角, 62, 119, 124
Jueshao 角招 (*A Shao in the Jue Mode*), 119
Junzhai dushu zhi 郡齋讀書志 (*Records of Reading at the Prefectural Studio*), 10, 24
juren 舉人, 49, 197, 230

kai 楷, 53, 62
Kaiyuan 開元, Era (Tang, 713–741), 93
Kang Wang 康王, King (Zhou, r. 1020–996 BCE), 247
Kangjie 康節. *See* Shao Yong 邵雍
Kangxi 康熙, Emperor (Qing, r. 1661–1722), 14, 17, 18, 49, 103, 105, 109, 124
Ke Weixiong 柯維熊 (*jinshi* degree 1517), 89
Kojima Hōso 小島寶素 (1797–1847), 161 fig. 4.7, 163 fig. 4.9, 164
Kong Yingda 孔穎達 (574–648), 44 fig. 1.17, 45, 46–48 figs. 1.18–1.20, 71, 72–76 figs. 2.2–2.6, 78–79 fig. 2.7
Kosaccia-Horda, 228, 229
Kōson 篁村. *See* Shimada Shigenori 島田重禮
Kuai 鄒, 80, 81
Kuaixue zhai 快雪齋 (“The Studio of Swiftly-Melting Snows”), 64 fig. 1.30, 65
Kui 夔, 44 fig. 1.7, 45
kunqu 崑曲, 135, 138, 147, 151

Landseer, John (1769–1852), 243, 245n12
Lantian 藍田, 49
Lay, G. T., 209, 255
Lepu 樂圃. *See* Zhu Changwen 朱長文
Lepu yugao 樂圃餘稿 (*Surplus Manuscripts of the Happiness Garden*), 192–195 figs. 4.29–4.31, 197
 “Lesser Songs of the Court.” *See* “Xiao Ya” 小雅
Li ji 禮記 (*The Book of Rites*), 10, 12, 20 fig. 1.1, 21, 83
Li jing 禮經 (*Canon of Rites*), 6, 7, 9, 12, 14, 21, 115
Li Jundu 李均度, 180
Li Mengzhe 李孟愬, 24
Li Wang 李旺, 138
Li Yangong 李言恭 (1541–1599), 89
Li Yu 李漁 (1611–1680), 135
Li Yuanyang 李元陽 (1497–1580), 24
Li Yuanzhi 李元植, 24
Li Zhifang 李直方, 164
Lianghuai Jiangdong zhuanyun si 兩淮江東轉運司, 89

Liangzhe donglu cha yan si 兩浙東路茶鹽司 (Tea and Salt Monopoly Office of eastern Liangzhe province), 93
Ling Mengchu 凌濛初 (1580–1684), 132
Ling'an (Hangzhou), 180
Lingxing xiaowu pu 靈星小舞譜 (*Sacrifice to Agricultural Deities: Notation of Dance of the Adolescents*), 34 fig. 1.10, 38
Liu Ao 劉鰲, Emperor (Han, r. 33–7 BCE), 5
Liu Che 劉徹, Emperor (Han, r. 141–87 BCE), 5
Liu Chenggan 劉承幹 (1881–1963), 25, 41, 45, 53, 55, 65, 68, 77, 174, 179, 180, 189, 197, 200
Liu De 劉德 (160–129 BCE), 5, 12
Liu Heng 劉恆, Emperor (Han, r. 180–157 BCE), 5
Liu Jin 劉瑾 (c. 1245–c. 1315), 16
Liu Kuang 劉貺 (act. 726), 93
Liu Xiang 劉向 (77–6 BCE), 4, 5, 8, 9, 68
Liu Xianting 劉獻廷 (1648–1695), 115, 151
Liu Xin 劉歆 (46 BCE–23 CE), 4, 8, 12
Liu Xu 劉煦 (887–946), 92, 96–97 figs. 2.14–2.15
Liu Xun 劉詢, Emperor (Han, r. 74–48 BCE), 5
Liu Zhifang 劉志芳, 202
Liujia Wenxuan 六家文選 (*Six Commentaries on Selections of Refined Literature*), 18, 153, 154–158 figs. 4.2–4.5, 159, 164
 “Liuyi lue” 六藝略 (“Summary of the Six Arts”), 4, 6
Liweng 笠翁. *See* Li Yu 李漁
 “Liyue zhi” 禮樂志 (“Monograph on Music and the Rites”), 89, 92
Lize shuyuan 麗澤書院, 186–187 fig. 4.25, 189
Long De 龍德, 4, 5
Longle 龍勒, 151n46
Lowry, Wilson (1762–1824), 243, 245n12
Lu 魯, 18, 77, 81
Lu Bing 陸炳 (1510–1560), 49
Lu Deming 陸德明 (556–627), 71
Lu Hang 陸沆, 41
Lu Jiuyuan 陸九淵 (1139–1192), 11
Lu Qitang 陸啓鏜, 147
Lu Xianggong 魯襄公 (575–542 BCE, r. 572–542 BCE), 77
Lu Xinyuan 陸心源 (1838–1894), 77
Lu Xuan 陸烜 (1737–1799), 18, 49–68
Lu Zhuan 陸僕, 41
lü 律, 45
Lü Baozhong 呂葆中 (?–1707), 180
Lü Liuliang 呂留良 (1629–1683), 180
 “Lü shu” 律書 (“Monograph on Pitch Standards”), 18, 83
Lü Zuqian 呂祖謙 (1137–1181), 93, 98–99 figs. 2.16–2.17, 186–188 figs. 4.25–4.26, 189
 “Lülü zhi” 律曆志 (“Monograph on Pitch-Pipes and the Calendar”), 88 fig. 2.11, 89, 90–91 fig. 2.12, 92, 99 fig. 2.17
Lülü chengshu 律呂成書, 16
Lülü xinshu 律呂新書 (*New Book on Pitch-Pipes*), 11
Lülü zhengyi 律呂正義 (*The Orthodox Meaning of Pitch Standards*), 14, 17, 18, 103–107, 109
Lülü zhengyi houbian 律呂正義後編 (*Sequel to the Orthodox Meaning of Pitch Standards*), 15, 109

- Lüshuang cao* 履霜操, 168
luo 鑼, 246
 Luo Fubao 羅福葆 (1899–1967), 203
 Luo Yuanjue 羅原覺 (1891–1965), 93
 Luo Zhenchang 羅振常 (1875–1942), 65, 68, 174
 Luoyue daoren 蘿月道人. *See* Chen Suowen 陳所聞
- Ma Duanlin 馬端臨 (1254–1323), 25n11
 Ma Guohan 馬國翰 (1794–1857), 132
 Ma Tingluan 馬廷鸞 (1222–1289), 24
 Ma Zhiyuan 馬致遠 (c. 1270–1330), 129
 Mao Jin 毛晉 (1599–1659), 24, 25
 “Mao Jin siyin” 毛晉私印 (“Mao Jin’s Private Seal”), 24, 26–27
 fig. 1.4
 Mao Minzhong 毛敏仲, 200, 202
 Marquis Wen of the Wei (472–396 BCE, r. 446–396 BCE), 5
 Masquelier, Louis-Joseph (1741–1811), 228, 229n8
Master Cai’s Five Melodies 蔡氏五弄, 201, 202
Master Long’s Elegant Qin Music 雅琴龍氏, 4
Master Shi’s Elegant Qin Music 雅琴師氏, 4
Master Zhao’s Elegant Qin Music 雅琴趙氏, 4
 “Masterpieces from Ancient Antiquity” 太古神品, 203
 “Masterpieces from Outside the Cloud-Wisps” 霞外神品, 203
 Medland, Thomas (c. 1765–1833), 243, 245n12
 Meigu 梅谷. *See* Lu Xuan 陸桓
Meigu oubi 梅谷偶筆, 52 fig. 1.22, 55n32
Meigu shishi 梅谷侍史. *See* Shen Cai 沈彩
Meigu shizhong shu 梅谷十種書 (*The Plum Valley: Ten Books*),
 52–53 figs. 1.22–1.23, 55
Mémoire sur la Musique des Chinois, tant anciens que modernes
 (*Dissertation on Chinese Music, both ancient and modern*), 32 fig.
 1.9, 35 fig. 1.11, 38, 109
 Mendoza, Giovanni Gonzalez di, 209, 210
 Meng Yuanlao 孟元老 (fl. 1103–1147), 125–127 figs. 3.6–3.7, 129
Mengliang lu 夢梁錄, 129
Mengying ci 夢影詞 (*Dreamed Reflections: A Song Lyric Anthology*),
 53 fig. 1.23
 Miao Quansun 繆荃孫 (1844–1919), 55, 62, 174, 180, 189
 Min Qiji 閔齊伋 (1580–after 1661), 132
 “Ming Yue yao” 明月謠 (“A Bright Moon Verse”), 168
Mingfeng ji 鳴鳳記 (*The Tale of the Phoenix Calling*), 143
The Mirror of Temperament and Orthodox Qin Music Theory
 律鑒琴統, 202
mo 末, 139, 142
 Mochou hu 莫愁湖, 129
 “Moo-Lee-Wha” 茉莉花 (“Jasmine Flowers”), 255, 256–257
 fig. 5.33
 Mōri Takanaka 毛利高翰 (1795–1852), 71
 Mōri Takasue 毛利高標 (1755–1801), 71, 72 fig. 2.2, 77, 184, 206
 fig. 4.35
Mudan ting 牡丹亭 (*Peony Pavilion*), 142 fig. 3.17, 143
 “The Music of the State of Zhao’s Southern Region” 召南, 39,
 80
 “The Music of the State of Zhou’s Southern Region” 周南, 39,
 80
- “Musical Instruments of the Chinese,” 209, 255
Mysterious Music: A Jade Anthology 奧音玉譜, 202
- Nagasawa Kikuya 長澤規矩也 (1902–1980), 24, 49
Nan Yue 南籥, 81, 83
 Nanhai dujing tang 南海讀經堂 (Hall of Reading Canonic Texts
 of the Southern Sea), 128 fig. 3.8, 132
nanyong ben 南雍本 (“Southern Imperial College Edition”), 24
nao 鐃, 103
Nashu ying qupu 納書楹曲譜 (*Musical Scores of Shelving Books*),
 135
National History of the Ming Dynasty, 15
 Née, François Dionysius, 228, 229n8
The New Official History of the Tang Dynasty. *See* *Xin Tang shu*
 新唐書
Nianpu buyi 年譜補遺, 168
 Nicol, G., 237, 242
Nishang zhongxu diyi 霓裳中序第一 (*Rainbow-Skirt: Middle*
Prelude, First Section), 119, 124
- “Of the Skill of the CHINESE in the other Sciences,” 219
The Official History of the Former Han Dynasty. *See* *Han shu* 漢書
The Official History of the Jin Dynasty. *See* *Jin shu* 晉書
The Official History of the Later Han Dynasty. *See* *Hou Han shu*
 後漢書
The Official History of the Sui Dynasty. *See* *Sui shu* 隋書
The Official History of the Tang Dynasty. *See* *Jiu Tang shu* 舊唐書
 Ogyū Sorai 荻生徂徠 (1666–1728), 164, 168
 “On opening this book, read it well” 遇者善讀, 196 fig. 4.32,
 197
The Outside the Cloud-Wisps Qin Anthology 霞外琴譜, 203
Ouyang Wenzhong gong wenji 歐陽文忠公集 (*The Literary*
Collection of Duke Ouyang Wenzhong), 180–184
 Ouyang Xiu 歐陽修 (1007–1072), 9, 10, 12, 18, 93, 168, 180–184
- Pan Chang 潘鋹, 180
 Pan Chengbi 潘承弼 (1907–2004), 159
 “Pan Geng” 盤庚, 60, 62
 Pass, John (c. 1783–1832), 244, 245n12
 Pedrini, Theodorico 德理格 (1671–1746), 18, 109
 Peizhan 沛霑. *See* Shao Enduo 邵恩多
 “The Peng Family of Nanchang” 南昌彭氏, 196 fig. 4.32, 197
 Peng Sunyu 彭孫遹 (1631–1700), 55
 Peng Yuanrui 彭元瑞 (1731–1803), 197, 200
 Peng Zhenyin 彭貞隱, 55–58
 Pereira, Thomas 徐日昇 (1645–1708), 18, 109
 Philosophy 子部, 6, 7, 8
 Pinghong nüshi 虹屏女史 (“The Rainbow Screen Lady
 Literata”). *See* Shen Cai 沈彩
pipa 琵琶, 12–14, 18, 65, 115, 146 fig. 3.19, 147, 231
Pipa ji 琵琶記 (*The Tale of the Pipa Lute*), 136–139, 143
 “The Poetical Style of the State of Bei” 邶風, 80
 “The Poetical Style of the State of Bin” 邠風, 80
 “The Poetical Style of the State of Chen” 陳風, 80
 “The Poetical Style of the State of Kuai” 鄘風, 80

“The Poetical Style of the State of Qi” 齊風, 80
 “The Poetical Style of the State of Qin” 秦風, 80
 “The Poetical Style of the State of Tang” 唐風, 80
 “The Poetical Style of the State of Wei” 衛風, 80
 “The Poetical Style of the State of Yong” 鄘風, 80
 “The Poetical Style of the State of Zheng” 鄭風, 80
 Pouncy, Benjamin Thomas (?–1799), 243, 244, 245n12
 Pourouths, 228, 229
 Prévost, Benoît-Louis (1735 or 1747–1804), 226–227 fig. 5.15, 229
The Primal Ancestor of the Zhou Dynasty Royal Clan 生民, 16
 Prince of Hejian 河間獻王. *See* Liu De 劉德

 Qi 齊, 80, 81
 Qi Huan 綦煥, 172–173 fig. 4.15, 174
 Qi Jin zhai 奇晉齋 (“The Studio of Rare Jin Dynasty Calligraphy”), 65
 Qi Taigong 齊太公 (c. 1128–c. 1015 BCE), 80
 Qi Wudi 齊無棣, 147
 Qian Chengmei 錢長美, 189
 Qian Yulian 錢玉蓮, 138, 139
 qianjin 千斤, 209
 Qianlong 乾隆, Emperor (Qing, r. 1735–1796), 13, 14, 60, 109, 180, 225, 228, 248, 254
 Qilüe 七略 (*The Seven Summaries*, 5 BCE), 4–6, 8, 12, 16
 qin 琴, 4, 5, 8, 9, 11–19, 65, 83, 115, 133 fig. 3.11, 135, 152–207
 Qin 秦, 9, 12, 14, 80, 81, 168
 “Qin fu” 琴賦 (“Rhapsody on the Qin”), 18, 153, 154–155 fig. 4.2
 “Qin Scores,” 7, 13–16
Qin se pu 琴瑟譜 (*Qin and Se Scores*), 16
Qin shi 琴史 (*Qin History*), 189–191, 195
 “Qin shi” 秦誓 (“[Duke Mu of] Qin’s Vow”), 55
 “Qin shu zeng Huang Yiran” 琴述贈黃依然 (“Exposition on the Qin Presented to Huang Yiran”), 197–203
Qin shuo 琴說 (*On the Qin*), 11
Qin zhi 琴旨 (*The Gist of the Qin*), 16, 17
Qinding Cipu 欽定詞譜 (*The Imperial Register of Lyric Song*), 122–123 fig. 3.5, 124, 147
 Qingli 慶曆, Era (Song, 1041–1049), 168
 Qingli reforms 慶曆新政, 168
Qingrong jushi ji 清容居士集 (*The Literary Collection of the Hermit of Qingrong*), 196–203
 Qingyao shanren 青要山人. *See* Shen Cai 沈彩
 Qingyuan 慶元, Era (Song, 1195–1200), 83
 Qinyin weng 琴隱翁 (“The Qin-Playing Old Hermit”), 135, 143
 “Qixiu sanli zha” 乞修三禮筭 (“Memorial Pleading for Rationalization and Editing of the Commentaries on ‘The Three Rites’”), 38 fig. 1.13, 41
 qu 曲, 129
 Qu Yuan 屈原 (c. 343–c. 278), 184
Quxian Shenqi mipu 騷仙神奇秘譜 (*The Emaciated Immortal’s Mysterious and Secret Scores*, 1425), 83, 203–207

 Rameau, Jean-Philippe (1683–1764), 105
 Rebec, 210, 211, 216, 229, 255

Records of Music. *See* Yue ji 樂記
 Rites for Imperial Archery Contests 大射, 25
 “The Royal Demesne’s Poetical Style” 王風, 80
 ruan 阮, 9, 65
 Ruigua tang 瑞瓜堂. *See* Zhou Xingyi 周星詒

 Sadahiko 彦楨. *See* Shimada Kan 島田翰
 saibara 催馬樂, 164, 166 fig. 4.11
 Saiki Bunko 佐伯文庫, 71
 sanqu 散曲, 128–132, 135
 sanxian 三弦, 208 fig. 5.1, 231
 “Saosong” 掃松 (“Sweeping under the Pine”), 138, 139 fig. 3.15
 se 瑟, 16, 28–31, 33, 39, 65
Se pu hou lu 瑟譜後錄 (*Postscript to Se Zither Scores*), 16
 Seikadō Bunko 靜嘉堂文庫, 77, 159, 189
The Seven Summaries. *See* Qilüe 七略
 “seven tone equal temperament,” 105
 Shaanxi Provincial Administration Commission 陝西布政司, 103
 shang 商, 62
Shang shu 尚書 (*The Book of Documents*), 6, 7, 9–11, 13, 14, 21, 45, 49, 55, 56, 58, 62, 71, 115
Shang shu yi 尚書義 (*Meanings in the Book of Documents*), 18, 49–68
 “Shanglu” 上路 (“On the Road”), 138, 140–141 fig. 3.16
 Shao Enduo 邵恩多 (fl. late eighteenth and early nineteenth centuries), 24, 25, 26–27 fig. 1.4
 “Shao Enduo Yin” 邵恩多印 (“Shao Enduo, His Seal”), 22 fig. 1.2, 25
 Shao Huo 韶濩, 81, 83
 Shao Xiao 韶箛, 83
 Shao Yong 邵雍 (1011–1077), 25
 Shaowu jiucheng yuebu 韶舞九成樂補, 16
 Shaoxing 紹興, Era (Song, 1131–1162), 93, 200
 shejian 射箭 (archery), 16
 Shen Cai 沈彩 (c. 1748–?), 18, 49–68
 Shen Yue 沈約 (441–513), 14, 92
 sheng 笙, 30, 31, 34, 38, 39, 65, 208 fig. 5.1, 217
 “Sheng wu ai le lun” 聲無哀樂論 (“In Music, there is no Sorrow or Joy”), 153
 Sheng Xuanhuai 盛宣懷 (1844–1916), 89
Shenqi mipu 神奇秘譜 (*Mysterious and Secret Scores*). *See* Quxian Shenqi mipu 騷仙神奇秘譜
 Shenyin jiangu lu 審音鑒古錄 (*A Record of Examining Music and Assessing Antiquity*), 135–143, 147
 Shi ji 史記 (*Records of the Grand Historian*), 18, 70 fig. 2.1, 82 fig. 2.8, 83, 86–87 fig. 2.10, 89, 92, 93
Shi jing 詩經 (*The Book of Odes*), 6, 7, 9, 10, 14, 16, 18, 21, 39, 48 fig. 1.20, 77, 81, 115, 151, 184, 247
 Shi Zhong 師中, 5
 Shigu tang 式穀堂, 147
 Shilin guangji 事林廣記 (*Extensive Records of Various Things*), 184, 185 fig. 4.24
 Shimada Kan 島田翰 (1879–1915), 73 fig. 2.5, 77, 180

- Shimada Shigenori 島田重禮 (1838–1898), 72 fig. 2.2, 74 fig. 2.4, 77
- Shiqi shi xiangjie 十七史詳節 (*An Abridgement of the Seventeen Official Histories*), 93, 98–99 figs. 2.16–2.17, 103
- Shishuo xinyu 世說新語 (*A New Account of the Tales of the World*), 135
- shōgun 將軍, 71
- Shōhei-zaka Gakumonjo 昌平坂學問所, 71, 73 fig. 2.3, 77
- shuanglu 雙陸 (“double six” backgammon), 16
- Shun 舜, Emperor, 45, 83, 184,
- “Shun dian” 舜典 (“The Classic of the Emperor Shun”), 44 fig. 1.17, 45, 49
- Shun Yu 舜漁. *See* You Shipai 尤世培
- shupu 樗蒲 (chupar), 16
- Sichelbarth, Ignatius 艾啓蒙 (1708–1780), 226–227 fig. 5.15, 228, 229
- Siku quanshu zongmu 四庫全書總目 (*Catalog to the Complete Books of the Four Repositories*), 7, 13–18
- Sima 司馬, 153
- Sima Qian 司馬遷 (c. 145–c. 86 BCE), 70 fig. 2.1, 82 fig. 2.8, 83, 86–87 fig. 2.10, 92
- Sishu zhangju jizhu 四書章句集注 (*Interlinear Analysis of and Collected Commentaries on the Four Books*), 10
- Skelton, William (1763–1848), 243, 245n12
- Smith, John Thomas (1766–1833), 243, 245n12
- “Song” 頌 (“Praise-Songs”), 77, 81
- Song Qi 宋祁 (998–1061), 93
- “Song Yang Zhi xu” 送楊真序 (“Preface to ‘Presented to Yang Zhi’”), 180, 182–183 fig. 4.23
- Songgong Cheng 宋公成 (Duke Cheng of Song), 100–102 figs. 2.18–2.19, 103
- The Spring and Autumn Annals*. *See* Chunqiu 春秋
- Staggemeier, L., 248 fig. 5.27, 249
- Staunton, George (1737–1801), 19, 209, 211 fig. 5.5, 216, 237–254
- Studio of Knowing the Way of Wisdom and Sagehood. *See* Zhi shengdao zhai 知聖道齋
- Su Shi 蘇軾 (1037–1101), 179
- “Subduing Powerful Adversaries.” *See* “Zhijing” 執競
- Sui shu 隋書 (*The Official History of the Sui Dynasty*), 6, 8–9, 92
- Sui shu xiangjie 隋書詳節 (*An Abridgement of the Official History of the Sui Dynasty*), 93, 98–99 figs. 2.16–2.17, 103
- Suihan tang 歲寒堂 (*The Wintry Hall*), 174, 179, 180
- Suijin cipu 碎金詞譜 (*Scattered Gold: Scores of Lyric Songs*), 144–145, fig. 3.18, 147
- Suijin xupu 碎金續譜 (*A Sequel to Scattered Gold: Scores of Lyric Songs*), 147
- Suite des Seize Estampes représentant les Conquêtes de l'Empereur de la Chine avec leur Explication* (*An Album of Sixteen Engravings representing the Conquests of the Emperor of China with Explanation thereof*), 19, 209, 224–237
- summaries 略, 4
- “Summary of the Six Arts.” *See* “Liuyi lue” 六藝略
- Sun Daozi 孫道滋, 180, 182–183 fig. 4.23, 184
- Sun Jiugao 孫九皋, 143
- suona 嗩呐, 217, 229, 231, 245
- “The Supreme Minister” of Zhou guan 周官·大宗伯, 5
- Taigu yiyin 太古遺音 (*Resonating Fragments of the Music of Extreme Antiquity*), 83
- Taiyueling biji 太樂令壁記 (*The Wall Inscription for the Director of the Imperial Music Office*), 93
- Taizong 太宗, Emperor (Song, r. 967–997), 200
- Taizong 太宗, Emperor (Tang, r. 626–649), 89
- Takezoe Shinichiro 竹添進一郎 (1842–1917), 77
- Tang 唐, 80, 81
- Tang Shi 湯式, 129
- Tang shu 唐書 (*The Official History of the Tang Dynasty*). *See* Jiu Tang shu 舊唐書
- “Tang Yi shi xu” 唐異詩序 (“A Preface to Tang Yi’s Poetical Works”), 168
- Tao Tang 陶唐, 80
- Tao Yuanming 陶淵明 (365–427), 49
- Tao Zongyi 陶宗儀 (1316–1403), 119
- Ta-Ouan, 228, 229
- Tay-Ho-Tien (Tai he dian 太和殿 “The Hall of Supreme Harmony”), 233–237
- Tchao-Hoei, 226–229
- Tea and Salt Monopoly Office of eastern Liangzhe province. *See* Liangzhe donglu cha yan si 兩浙東路茶鹽司
- Three Rites (Li ji 禮記 [*The Book of Rites*], Zhou li 周禮 [*The Zhou Rites*], and Yi li 儀禮 [*The Book of Etiquette and Ceremonial*]), 12, 21, 38 fig. 1.13, 41
- Thurston, John (1774–1822), 244, 245n12
- Tianli 天曆, Era (Song, 1328–1330), 179
- “Tianzhu shan Ri Guan dashi taji” 天竺山日觀大師塔記 (“An Epitaph for Master Ri Guan, the Monk of the Tianzhu Mountain”), 168
- Tiebao 鐵保 (1752–1824), 41
- tiqin 提琴, 65
- Tokugawa Ienari 德川家齊 (1773–1841), 71
- Tōkyō Kokuritsu Hakubutsukan TB1393 (Tōkyō manuscript), 160 fig. 4.6, 162 fig. 4.8, 164
- touhu 投壺 (pitch-pot), 16
- Tourgouths, 228, 229
- Travels in China*, 209, 250–251 fig. 5.29, 254, 255, 256–257 fig. 5.33
- Travessa da Rebeca 胡琴巷 (Huqin Lane), 210 fig. 5.4, 211
- wai 外, 139, 142, 143
- Wang Ao 王鏊 (1450–1524), 93n20, 159n14
- Wang Danshan 王丹山, 143
- Wang Fu 王黼 (1079–1126), 100–101 fig. 2.18
- Wang Haoran 汪浩然 (fl. Ming dynasty), 16
- Wang Houzhi 王厚之 (1131–1204), 102 fig. 2.19
- Wang Jide 王驥德 (?–1623), 115
- Wang Jishan 王繼善 (act. 1834), 136–137 fig. 3.14, 139–142 figs. 3.15–3.17

- Wang Langyuan 汪閬源 (1786–?), 195
Wang Liang 汪諒, 83, 84–85 fig. 2.9, 89, 207
Wang Mang 王莽 (45 BCE–23 CE), 8
Wang Mengshu 汪孟舒 (1887–1969), 167 fig. 4.12
Wang Renquan 王仁權, 189
Wang Shifu 王實甫 (c. 1260–c. 1337), 114 fig. 3.1, 132, 133–134 figs. 3.10–3.13
Wang Tan 王坦 (fl. eighteenth century), 16, 17
Wang Tingne 汪廷訥 (1573–1619), 2 fig. I.1, 129, 152 fig. 4.1
Wang Wei 王維 (699–759), 49
Wang Wensheng 汪文盛 (?–1543), 24
Wang Wen Yao 王文耀, 129
Wang Xisheng 王錫生, 45
Wang Yangming 王陽明 (1472–1529), 93
Wang Yaochen 王堯臣 (1003–1058), 9
Wang Yongqing 王永慶, 147
Wang Yu 王禹, 4, 5
Wang Yu's Records [of Music] 王禹記, 4, 5
Wanhua zhuren 玩花主人, 135
Wanli 萬曆, Era (Ming, 1573–1620), 129, 207
Wei 衛, 4, 10, 80, 81
Wei 魏, 80, 81
Wei Kangshu 衛康叔 (act. 1042 BCE), 80
Wei Tao 韋縯, 93
Wei Ti 衛湜 (act. 1226), 24
Wei Wugong 衛武公 (852–758 BCE), 80
weiqi 圍棋 (board games), 16
Wen Renquan 聞人詮, 93, 96 fig. 2.14
Wen Wang 文王, King (Zhou, r. 1100–1050 BCE), 60, 81, 83, 184
Wen Zhengming 文徵明 (1470–1559), 180
Weng Shouqi 翁綬琪 (juren degree 1891), 194 fig. 4.30, 197
Wenxian tongkao 文獻通考 (*Comprehensive Examination of Literature*), 24
Wenxuan zhu 文選注 (*Commentary on the Selections of Refined Literature*), 83, 207
wenzipu 文字譜 (full ideogram notation), 160–163 figs. 4.6–4.9, 164, 165 fig. 4.10
Wilson, Richard (1713–1782), 243, 245n12
Wintry Hall Press. See Suihan tang 歲寒堂
Wu 吳, 18
Wu Baojie 吳保緒 (1886–?), 147
Wu Changshou 吳昌綬 (1867–1924), 77, 174, 179, 180
Wu Tang 吳棠 (1813–1876), 41
Wu Wang 武王, King (Zhou, r. 1046–1043 BCE), 83
Wu Zimu 吳自牧 (act. 1274), 129
Wudi 武帝, Emperor. See Liu Che 劉徹
Wusilan zhifa shi 烏絲欄指法釋 (*A Study on the Black-Ruled Manual*), 167 fig. 4.12, 168
wutong 梧桐, 132
Wuzhou 婺州 (Jinhua, Zhejiang), 189

Xi 奚, 209n1
Xia 夏, 4
Xia Chengtao 夏承燾 (1900–1986), 150
“Xian you yi de” 咸有一德 (“Common Possession of Pure Virtue”), 60
Xiang Shuo 象筭, 81, 83
Xiangyin shiyue pu 鄉飲詩樂譜 (*District for Drinking Wine: Poetical and Musical Scores*), 28, 30–32 figs. 1.6–1.8
Xianqing ouji 閒情偶寄 (*Emotions at Leisure, an Occasional Record*), 138
Xiao Tong 蕭統 (501–531), 84–85 fig. 2.9, 153, 154–158 figs. 4.2–4.5
“Xiao Ya” 小雅 (“Lesser Songs of the Court”), 77, 81, 247
Xiaoweng 肖翁. See Zhang Yan 張巖
“Xiaoxiang shuiyun” 瀟湘水雲 (“Clouds over the Rivers Xiao and Xiang”), 203, 204–205 fig. 4.34
“Xibo kan li” 西伯戡黎 (“The Chieftain of the West [King Wen]’s Conquest of [the State of] Li”), 60
Xie Sheng 謝陞 (1572–1645), 164
Xie Yuanhuai 謝元淮 (1784–1867), 144–145 fig. 3.18, 147
Xie Zixiang 謝子祥 (fl. late thirteenth century), 39
Xie Zizhi 謝紫芝 (fl. early eighteenth century), 159, 164
Xin Tang shu 新唐書 (*The New Official History of the Tang Dynasty*), 15, 92, 93
Xing Bing 邢昺 (932–1010), 24, 25
Xinjuan gujin daya nanbei gong ciji 新鐫古今大雅南北宮詞紀 (*Newly-Cut, Ancient and Modern, of Extreme Elegance, Northern and Southern Ci Lyrics in the Musical Modes*), 128–132
Xiong Penglai 熊朋來 (fl. thirteenth century), 16
xiqin 奚琴, 209n1
xiuca 秀才, 49
Xiuneisi 脩內司 (Department of Palace Supply), 115
Xixiang ji 西廂記 (*Romance of the Western Wing*), 114 fig. 3.1, 132, 133–134 figs. 3.10–3.13, 135
Xixue jiyan 習學記言 (*Learning Notes*), 11
Xu 胥, 49
Xu Li 徐理, 202
Xu Tianming 徐天民, 200–202
Xuandi 宣帝, Emperor. See Liu Xun 劉詢
Xuanhe bogu tulu 宣和博古圖錄 (*The Xuanhe Era Illustrated Catalog of Ancient Bronzes*), 18, 100–101 fig. 2.18, 103
“Xunmeng” 尋夢 (“Seeking a Dream”), 142 fig. 3.17, 143
Xushan canqie 胥山蠶妾. See Shen Cai 沈彩
ya 雅 (elegant), 5
Yan Zhenqing 顏真卿 (709–785), 174
Yang Fu 楊復 (act. 1228), 36–39, 41
Yang Shaohe 楊紹和 (1830–1875), 174
Yang Zan 楊瓚 (fl. thirteenth century), 200–202
Yang Zuochang 楊柞昌, 180
Yangguan 陽關, 151n46
yangqin 揚琴, 255
Yangzhou huafang lu 揚州畫舫錄 (*A Record of the Yangzhou Painted Boat*), 143
Yanosuke Iwasaki 岩崎彌之助 (1851–1908), 77
Yao 堯, 45, 56, 58, 80, 184
“Yao dian” 堯典 (“The Classic of the Emperor Yao”), 58

- Yao Zhenzong 姚振宗 (1842–1906), 8
- yazheng 軋箏, 233
- Ye Changchi 葉昌熾 (1849–1917), 41, 52, 53, 62, 77, 192–193 fig. 4.29, 197
- Ye Shi 葉適 (1150–1223), 11
- Ye Shulian 葉樹廉 (1619–1685), 41
- Ye Tang 葉堂 (1724–1795), 135
- “Yekang” 噎糠 (“Eating Chaff”), 136–137 fig. 3.14, 138
- Yi jing 易經 (*The Book of Changes*), 1, 4, 9, 10, 21, 115, 184
- Yi li 儀禮 (*The Book of Etiquette and Ceremonial*), 12, 21, 24, 25, 28, 41, 45
- Yi li jishuo 儀禮集說 (*Collected Opinions on the Book of Etiquette and Ceremonial*), 40 fig. 1.15, 41, 42–43 fig. 1.16, 45
- Yi li shu 儀禮疏 (*Notes to the Book of Etiquette and Ceremonial*), 24
- Yi li tu 儀禮圖 (*Diagrams for the Book of Etiquette and Ceremonial*), 36–39
- Yi li zhu shu 儀禮註疏 (*Notes to the Commentary on the Book of Etiquette and Ceremonial*), 21–29
- Yin 尹, 147
- Ying Jia 應檀 (1493–1553), 24
- “Yinyue zhi” 音樂志 (“Monograph on Music”), 92, 93, 96–98 figs. 2.14–2.16, 103
- “Yiwen zhi” 藝文志 (“Monograph on Arts and Literature”), 4
- Yong 鄺, 80, 81
- Yongjia School of Thought, 11
- Yongle dadian 永樂大典 (*Emperor Yongle’s Grand Encyclopedia*), 16
- You Shipai 尤世培, 195, 197
- Youlan 幽蘭 (*Solitary Orchid*), 160–163 figs. 4.6–4.9, 164
- Yu 禹, 60, 81
- yu 羽, 62
- Yu Gong 虞公, 5
- “Yu Tang chushi shu” 與唐處士書 (“A Letter to Tang Yi”), 168
- Yu Yu 俞翊, 172–173 fig. 4.15, 174
- Yu Zai 余載 (fl. 1328–1330), 16
- Yu zhai 愚齋. See Sheng Xuanhuai 盛宣懷
- Yuan Jue 袁桷 (1266–1327), 16, 196–203
- Yuan Kewen 袁克文 (1889–1931), 174
- Yuan Qiong 袁褰, 153, 156–157 figs. 4.3–4.4, 159
- Yuan Shikai 袁世凱 (1859–1916), 174
- “Yue ji” 樂記 (“Records of Music”), 4, 5, 12, 20 fig. 1.1, 21, 83
- Yue jing 樂經 (*The Book of Music*), 6–9, 12, 14, 21, 68, 115
- “Yue ming” 說命 (“Charge to Yue [of Fuxian]”), 60
- “Yue shu” 樂書 (“Monograph on Music”), 18, 70 fig. 2.1, 82 fig. 2.8, 83
- Yue shu 樂書 (*The Book of Music*), 209n1
- “Yue zai renhe buzai yin” 樂在人和不在音 (“The essential feature of music lies in the harmony it engenders in people and not in the sound itself”), 195 fig. 4.31, 197
- “Yue zhi” 樂志 (“Monograph on Music”), 93, 94–95 fig. 2.13
- Yuefu huncheng ji 樂府混成集 (*The Music Bureau Multi-Genre Compendium*), 115
- Yuefu zalu 樂府雜錄 (*Vernacular and Miscellaneous Records on Songs from the Music Bureau*), 15, 16
- yuegong 樂工 (ordinary musicians), 25, 28, 30, 39, 65
- Yuelü quanshu 樂律全書 (*Collected Works on Music and Pitch-Pipes*), 18, 28, 30–32 figs. 1.6–1.8, 34 fig. 1.10
- Yue’ou 粵謳 (*Yue Ballads*), 18, 146–151
- yuezheng 樂正 (music master), 25, 28, 39
- yuming 御名, 180
- Yunlu 允祿 (1695–1767), 104–107 figs. 2.20–2.22, 110–111 figs. 2.24–2.25
- yunluo 雲鑼, 217
- Yuqian 玉畎. See Peng Zhenyin 彭貞隱
- Yuzhi wen chuji 御製文初集 (*The Emperor’s Collected Works: The First Installment*), 108 fig. 2.23, 109
- zaju 雜劇, 132
- Zeng Lu 曾魯 (1319–1372), 180
- Zha Fuxi 查阜西 (1895–1976), 207
- Zhang Gong 張珙, 132, 135
- Zhang Guangcai 張廣, 138
- Zhang Shuping 張叔平 (1898–1970), 68
- Zhang Yan 張巖, 202
- Zhang Yuanji 張元濟 (1867–1959), 174
- Zhao Ding 趙定, 5
- Zhao Wanli 趙萬里 (1905–1980), 207
- Zhao Wuniang 趙五娘, 138
- Zhao Xian 趙焘, Emperor (Song, r. 1274–1276), 180
- Zhao Yansu 趙彥肅 (1148–1196), 31n14
- Zhao Ziyong 招子庸 (1786–1847), 18, 146 fig. 3.19, 147, 148–149 fig. 3.20
- zheng 箏, 13, 14, 65, 233
- zheng 鉦, 103
- Zheng 鄭, 4, 10, 14, 15, 80, 81
- Zheng Xuan 鄭玄 (127–200), 21, 24, 28, 41
- Zheng Yin 鄭寅 (d. 1237), 12, 13, 14
- Zheng Zhenduo 鄭振鐸 (1898–1958), 68
- zhi 徵, 62
- Zhi clan 制氏, 5, 14
- Zhi shengdao zhai 知聖道齋 (Studio of Knowing the Way of Wisdom and Sagehood), 197
- Zhida 至大, Era (Yuan, 1308–1311), 103
- “Zhijing” 執競 (“Subduing Powerful Adversaries”), 247
- Zhishun 至順, Era (Yuan, 1330–1333), 184
- Zhizhai shulu jieti 直齋書錄解題 (*Descriptive Catalog of the Zhizhai Studio*), 7, 10–12
- Zhong Songting 鍾松亭, 197
- Zhou 周, 4, 9, 77, 80, 81, 83, 100–101 fig. 2.18, 103, 153, 184, 247
- Zhou li 周禮 (*The Zhou Rites*), 5, 12, 21
- Zhou Mi 周密 (1232–1298), 115
- Zhou Xingji 周行己 (*jinshi* degree 1091), 11
- Zhou Xingyi 周星詒 (1833–1904), 45
- Zhu Changwen 朱長文 (1038–1098), 16, 19, 189–191 figs. 4.27–4.28, 195
- Zhu Dianqing 朱甸卿, 200
- “The Zhu family of Tangqi; a record of the Building a Single Cottage Library” 唐栖朱氏結一廬圖書記, 196 fig. 4.32, 197

Zhu Hongyi 朱鴻儀 (1902–1973), 66–67 fig. 1.31, 68
 Zhu Quan 朱權 (1378–1448), 203, 204–206 figs. 4.34–4.35
 Zhu Shao 朱韶. *See* Zhu Hongyi 朱鴻儀
 Zhu Xi 朱熹 (1130–1200), 10, 11, 12, 39, 41, 52,
 Zhu Xueqin 朱學勤 (1823–1875), 197
 Zhu Yizun 朱彝尊 (1629–1709), 159
 Zhu Yuanzhang 朱元璋, Emperor (Ming, r. 1368–1398), 203
 Zhu Zaiyu 朱載堉 (1536–1611), 203
 zhuan 賺, 129
 Zhui baiqiu 綴白裘 (*Sewing together the White Fur Coat*), 135
 zi 字, 24, 25, 41, 55, 77, 129, 202
 Zijin 子晉. *See* Mao Jin 毛晉
 Zijing 子敬. *See* Zheng Yin 鄭寅
 Zixia dong pu 紫霞洞譜 (*The Anthology of the Purple Cloud-Wisps Cave*), 200, 203
 zun 尊, 103
 Zuo Qiuming 左丘明 (556–452 BCE), 71
 Zuo zhuan 左傳 (*The Zuo Commentary*), 71

Published by
Hong Kong University Press
The University of Hong Kong
Pokfulam Road
Hong Kong
<https://hkupress.hku.hk>

Authors: Yang Yuanzheng, Fong Sing Ha, and Colin Huehns
Editor: Yang Yuanzheng
Copy-editing and proofreading by: Christopher Mattison
Designer: Stephy Tsui
Typeset in: Dante MT Std, MSung HK, and Goudy Old Style
Paper: GardaPat 13 Klassica 150 g/m²

© 2023 Hong Kong University Press

Supported by



Hong Kong Arts Development Council fully supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stand of the Council.

This publication has also been generously supported by the T. H. Chan Publication Fund.

ISBN 978-988-8805-66-2 (*Hardback*)

All rights reserved. No portion of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without prior permission in writing from the publisher.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

Jacket:

Musical notation of the *qin* piece *Solitary Orchid* (details), preserved in a facsimile made in 1884 of Kojima Hōso's (1797–1847) tracing copy of the manuscript Tōkyō, Tōkyō Kokuritsu Hakubutsukan TB1393. Edited by Li Shuchang (1837–1897). Woodblock-printed book, ink on paper; block size: 23.3 × 16.6 cm. Private collection.

Pages iv–v, vi, viii, and xii:

Procession of Daoist Immortals Paying Homage to the Primordial Spirit (details), Northern Song dynasty (960–1127). Attributed to Wu Zongyuan (d. 1050). Handscroll, ink on silk; whole scroll: 57.8 cm × 789.5 cm. C. C. Wang family collection, New York.

Pages 258, 260, 270, 278, 288, and 300–301:

The Night Revels of Han Xizai (details), twelfth century. Copy after Gu Hongzong (937–975). Handscroll, ink and color on silk; whole painting: 28.7 cm × 335.5 cm. Palace Museum, Beijing.

10 9 8 7 6 5 4 3 2 1

Printed and bound by Hang Tai Printing Co., Ltd. in Hong Kong, China