The Lore of the Chinese Lute

An Essay in the Ideology of the Ch’in

R.H. van Gulik

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## CHAPTER ONE: General Introduction

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Characteristics of lute music—twofold function of the lute: orchestral and solo instrument—the solo lute as the special instrument of the literary class—description of the lute, and of the way it is played—origin and development of the lute and its—place of the lute and lute music in Chinese cultural life—lute music in Japan

## CHAPTER TWO: Classical Conceptions of Music

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Chinese classical conceptions of music according to the yüeh-chi—twofold aspect of music, cosmological and political—music belongs to heaven, and corresponds to what is heavenly in man—it is a means for perfecting the government, and for improving the individual—music as a source for pleasure not recognized

## CHAPTER THREE: Study of the Lute

### §1 SOURCES

*(from p. 29)*

More materials on the significance of the lute than on lute music—three groups of materials: scattered references to the lute, special treatises on the lute, and ch'in-pu, handbooks for the lute—reasons for the rarity of ch'in-pu—their contents—recent Chinese books on the study of the lute

### §2 ORIGINS AND CHARACTERISTICS

*(from p. 86)*

The establishment and evolution of ch'in ideology due chiefly to three factors: Confucianist (social), Taoist (religious), and psychological—Buddhist influences: a Mantrayanic magic formula as lute tune, a Lamaist hymn adapted to the lute—a summary of the history of ch'in ideology
The lute should be played amidst charming scenery, or in the library, before flowers, during a moonlit night in autumn, while burning incense—rules defining the classes of people for whom the lute may be played, and for whom not—occasional sectarian views, excluding Buddhists—correct way of carrying the lute, lute pages—CH'IN-SHIN, the lute chamber—CH'IN-SHÊ, spiritual community of the lute.

CHAPTER FOUR: The Significance of the Tunes

The Ming repertoire taken as the basis for a study of the significance of the tunes—significance of the modes—Chinese TIAO-1, and Japanese netori—the tunes divided into five groups—tunes describing a mystic journey (Taoistic)—tunes of a semihistorical character (Confucianist)—musical versions of literary productions—tunes descriptive of nature—tunes descriptive of literary life—summary.

CHAPTER FIVE: Symbolism

§1 SYMBOLISM OF TERMS AND NAMES

Symbolism of the technical names for various parts of the lute—preponderance of the dragon and phoenix elements—symbolism of special names given to lutes.

§2 SYMBOLISM OF TONES

Great importance of timbre in lute music—Chinese attempts to define the various sorts of timbre—LÊNG CH'IEN'S sixteen definitions, in text and translation.

§3 SYMBOLISM OF THE FINGER TECHNIQUE

Postures of the hands, and their explanations—set of special pictures illustrating the finger technique; their various editions—technical terminology used in the lute handbooks—the abbreviated signs (CHIEN-TZÔ)—list of elementary CHIEN-TZÔ, their meaning and symbolism—examples of how the notation is read.
CHAPTER SIX: Associations

§1 LUTE AND CRANE
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LUTE AND PINE TREE
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RELATING TO THE LUTE
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CHAPTER SEVEN: Conclusions

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APPENDIX II: Chinese Literature on the Lute

APPENDIX III: The Lute as an Antique

APPENDIX IV: The Chinese Lute in Japan