

Introduction  
Marilyn Wong Gleysteen

Summarize of [Dragon's  
Roar] Chapter 2 and 3  
Peiyong Chang



本書介紹  
王妙蓮

讀書摘要(第二, 三章)  
張培幼

New York Qin Society  
紐約琴社

楊元錚著

琴  
藪

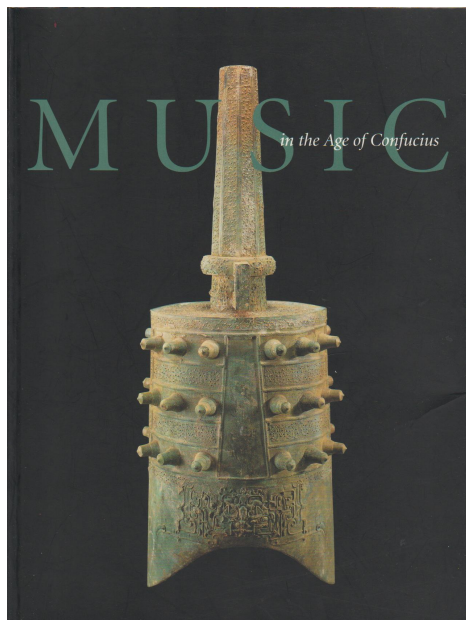
王世襄題



藪 (音ムヌ)  
Pronounce so3,  
人物聚集的地方.  
Means "collection"

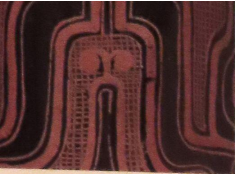
勞鐔教授的文章來源:

Source of Prof. Bo Lawergren's articles of qin evolution and special tuning key



**Music In The Age of Confucius**  
published by Freer Gallery of Art,  
Edited by Jenny F.SO In 2000

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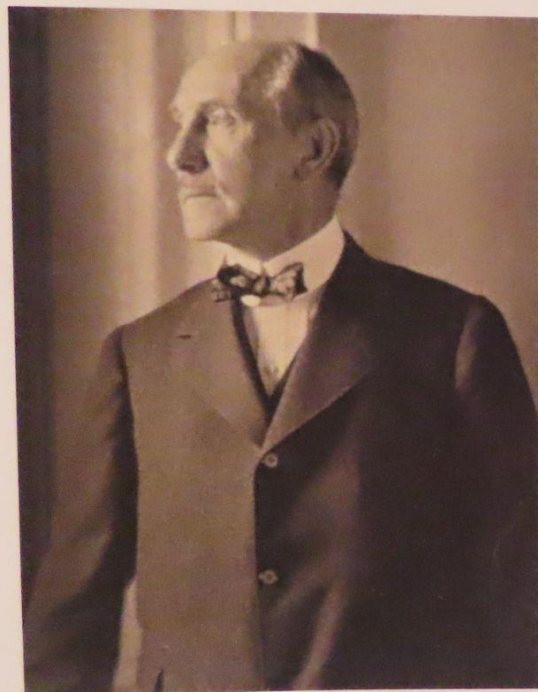


Fig. 1.1

Charles Lang Freer (1854-1919)



Fig. 1.2

C.T.Loo 古董商 盧芹齋



Fig. 1.3

Huang Zhonghui (fl 1870 - 1923) 黃中慧

Ans  
Jan 3/16

557 FIFTH AVENUE  
NEW YORK

My dear Mr Freer.

Our Friends in  
China have heard that  
you are looking for  
some antique Ching  
instruments and so  
they have bought

2 which I am sending  
you and hope that you  
would give us all  
a great pleasure to  
accept them as  
souvenirs from our  
Chinese friends.  
I might come  
& see you this afternoon

古董商盧芹齋寫給 Charles Lang Freer 的信。 Letter from C.T. Loo to Charles Lang Freer.





**"Scholars collating texts,  
with Qin,"**

Boston, MFA

<https://collections.mfa.org/objects/29063/northern-qi-scholars-collating-classic-texts;jsessionid=8EF34908A5EE0E492D7ED3214FCD6089?ctx=2c7b7428-c705-4bcf-b219-52fea6df1908&idx=0>

## "Palace Ladies tuning a Qin,"

Nelson Gallery, Kansas City.

<https://art.nelson-atkins.org/objects/18637/palace-ladies-tuning-the-lute;jsessionid=A517632C00201410225EA739C0B91737?ctx=7b9c79a9-5db8-4c66-8dd2-b5ea208f60c4&idx=24744>

Freer Gallery

<https://asia.si.edu/object/F1916.231/>







**"Court ladies playing Qin and Ruan,  
in the Palace,"**  
before 1140. Cleveland Museum of Art.



**" Playing Qin beneath a  
Pine and Stream,"**  
Freer Gallery.

<https://asia.si.edu/object/F1953.84/>



# Zither (qin) inscribed with the name "Dragon's Moan."

*Freer Gallery of Art and Arthur M. Sackler Gallery*



## Previous custodian or owner

C.T. Loo 盧芹齋 (1880-1957)

Charles Lang Freer (1854-1919)

## Provenance

To 1915

C. T. Loo (1880-1957), New York, NY obtained in China [1]

1915 to 1919

Charles Lang Freer (1854-1919), gift of C. T. Loo presented to C.L. Freer on Friday, December 31, 1915 [2]

From 1920

Freer Gallery of Art, gift of Charles Lang Freer in 1920 [3]

## Notes:

[1] See Charles Lang Freer's diary entry for Friday, December 31, where he reports that "Mr. Loo brought musical instruments," copy in object file.

See also letter from C. T. Loo to Charles Lang Freer,

弗瑞爾美術館[枯木龍吟]官網 ([https://www.si.edu/object/fsg\\_F1915.100](https://www.si.edu/object/fsg_F1915.100)) 顯示此琴是由一位古董商盧芹齋 1915年購自中國, 後"贈送"給美術館創辦人Charles Lang Freer, 1920 正式成為館藏

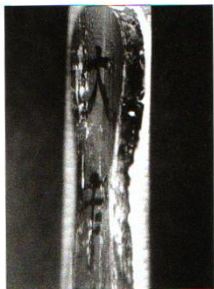


Fig. 11



2007年2月16日，楊元錚和 Keith Wilson (中國藝術部副主任兼策展人)、Paul Jett (研究部負責人) 使用紅外探測器在枯木龍吟的內部發現了六字銘文：“大中祥符式年”。此一發現給出了樂器製造的決定性日期，即 1009 年。

On February 16, 2007, Dr. Yang and J.Keith Wilson (Associate Director and Curator of Chinese Art), Paul Jett (Head of the Research Department) using an infrared probe found the six-character inscription on the interior of Dragon's Roar which gives a conclusive date to the manufacture of the instrument, the year 1009.



張培幼讀書摘要  
楊元錚先生之著作[枯木龍吟]- 弗瑞爾美術館藏中國文人樂器

Peiyou's study of [Dragon's Roar] -  
Chinese Literati Musical Instruments in the Freer and Sackler Collections by  
Dr. Yang Yuanzheng

## **第二章 考古: 真相漸漸浮出**

### **Chapter 2, Archaeology: Truths Gradually Revealed**

## **第三章 枯木龍吟**

### **Chapter 3 , Withered Wood, Dragon's Roar**

I will focus on Chapter 2 and 3. And will show 30 slides.

In my slides, I have descriptions in Chinese for Chinese speakers to look at while I am using English to talk. Photos I used in my slides, if I don't have an indication of the source, are all from the book and sketched by Dr. YYZ.

Many of the photos I took were from the year of 2002 NYQS visiting the Freer Gallery organized by NYQS member M.Wong Gleysteen, who organized the two trips into Freer storage: the 2002 trip was for NYQS members; the 2013 was a private visit for a guest from Beijing and student of Zheng Mingzhong.

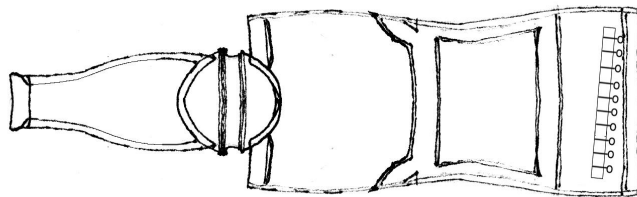
## 第二章 考古：真相漸漸浮出

### Chapter 2, Archaeology: Truths Gradually Revealed

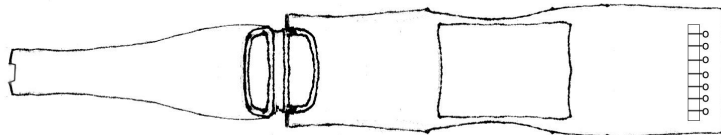
楊元錚比較了中國出土的十一張戰國到西漢出土琴的結構，並認為這十一張琴足夠做為古琴演變的考古證據。這十一張琴樣子極為相似，但仍可分為兩類

Dr. Yang compared the structure of 11 zither instruments, from the Warring States Period to the Western Han Dynasty (from 433 BCE to 59 BCE), unearthed in China from 1978 to 2015.

These 11 instruments are considered sufficient as archaeological evidence for the evolution of the guqin. These 11 instruments all looked extremely similar, but still can be categorized into 2 types.



*1st Type*



*2nd Type*

上圖為培幼所描繪 Sketched by Peiyou

## 十一張戰國到西漢的出土琴 The 11 surviving qin from the Warring States period to the Western Han dynasty

### 1st Type

- 一, 隋州曾侯乙墓 1, Suizhou tomb, Marquis Yi of Zeng (433 BCE) (excavated in 1978)  
二, 九連墩楚貴族墓 2, Jiuliandun tomb, a noble of Chu (c. 310 BCE) (2002)  
三, 九連墩楚貴族墓 3, Jiuliandun tomb, same as above

### 2nd Type

- 四, 郭店楚士之墓 4, Guodian tomb, a noble scholar of Chu, (375-276 BCE) (1993)  
五, 長沙楚貴族墓 5, Changsha tomb, a noble of Chu, (275-221 BCE) (1980)  
六, 馬王堆三號墓 6, Mawangdui tomb no. 3, (168 BCE) (excavated in 1973)

七, 海昏侯劉賀墓 7-11 Haihunhou tomb no.1 (59 BCE) (excavated in 2015)

八, 海昏侯劉賀墓

九, 海昏侯劉賀墓

十, 海昏侯劉賀墓

十一, 海昏侯劉賀墓

#7 has 7 strings, the rest (#8 to 11) are terribly damaged.

T-shaped cavity appeared on fragments of bottom plates

1-3 為十絃琴 按音較少, 不容易按, 絃孔斜排, 音箱較短平均42cm

1 - 3 are 10 strings; not easy to press; string holes slanted; shorter sound box.

4-6, 從此, T形槽腹出現, 音箱較長, 平均50公分, 琴孔直排.

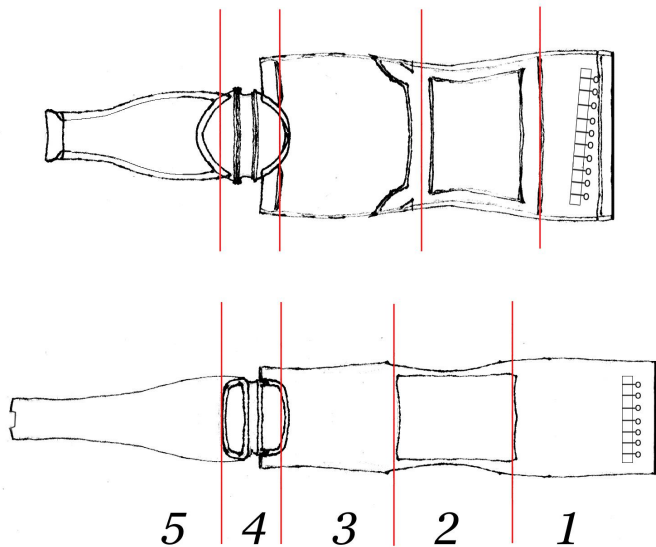
#5 九絃或少於九絃其實很有可能是七絃 #4, #6均為七絃

Starts from #4, the T-shaped cavity appeared; longer sound box;

String holes are in a straight line. One foot. 7 strings, (#5 could be 7 or 9 ?)

#7為七絃, 其餘八到十一都已毀壞無法辨識, 殘存底板有T形槽腹





楊元錚根據考古特徵，用一個將琴切分五份的模式來分析這十一張琴，並認為此模式可以作為一個強有力的工具，將來可能出土還未出土的所有（公元五世紀以前）古琴都可以用這個模式來分析，

Based on their key archaeological features, which can divide the length of the instrument into 5 registers. Dr. Yang believes that this model can be used as a powerful tool, and all guqin (made before the 5th century) that may be unearthed in the future can be analyzed by this model.

← 左圖為培幼的繪製 Sketched by Peiyou

1到3 是音箱的部分

1 與 3 是矩形部分

2 是 梯形的部分(腰),

4 是銜接部分通常呈圓弧形

5 是實心的尾部

Register 1 to 3 is the sound box.

The 1st register has parallel sides, so does part of register 3.

The 2nd register form an indentation (like a waist).

The 4th register usually in circular shape and is a connecting piece of wood.

The 5th register is a solid tail.

這十一張戰國到西漢的琴都有這五個部分 但都無徽。 All the 11 instruments have those 5 registers. But no Hui dots which shows that playing harmonics was not an important part of the ancient musical style.



Fig. 14



Collection of  
Freer Gallery

Photo taken  
by Peiyu Chang  
in 2013  
the visiting of Freer Gallery



第一張戰國早期，隨州曾侯乙墓十絃琴。現藏於湖北省博物館，琴軫是後複製的

下圖顯示面底板分開，琴軫放在裡面原來的位置

紐約琴社的勞鐫教授認為應有"調琴鑰/板手"輔助轉動琴軫

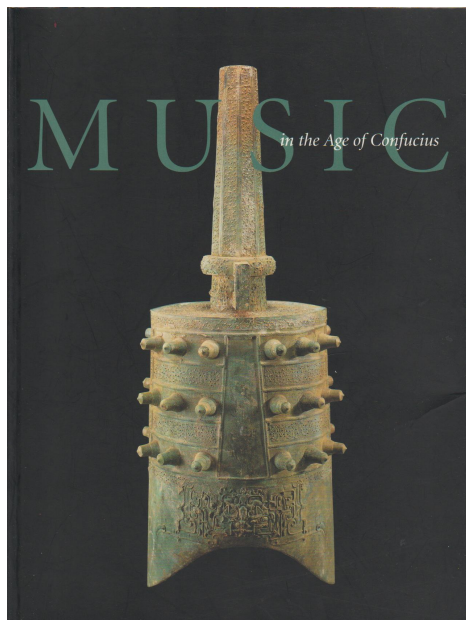
This is **the #1** of the 11 unearthed instruments from Suizhou tomb. 10 strings, Now in the Hubei Provincial Museum. Early Warring States period. The four tuning pins are replicas.

The lower one shows the view of the top and bottom separated and the tuning pins in place.

Prof. Bo Lawergren has argued that **special tuning keys** were used to turn them.

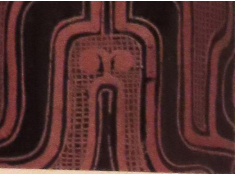
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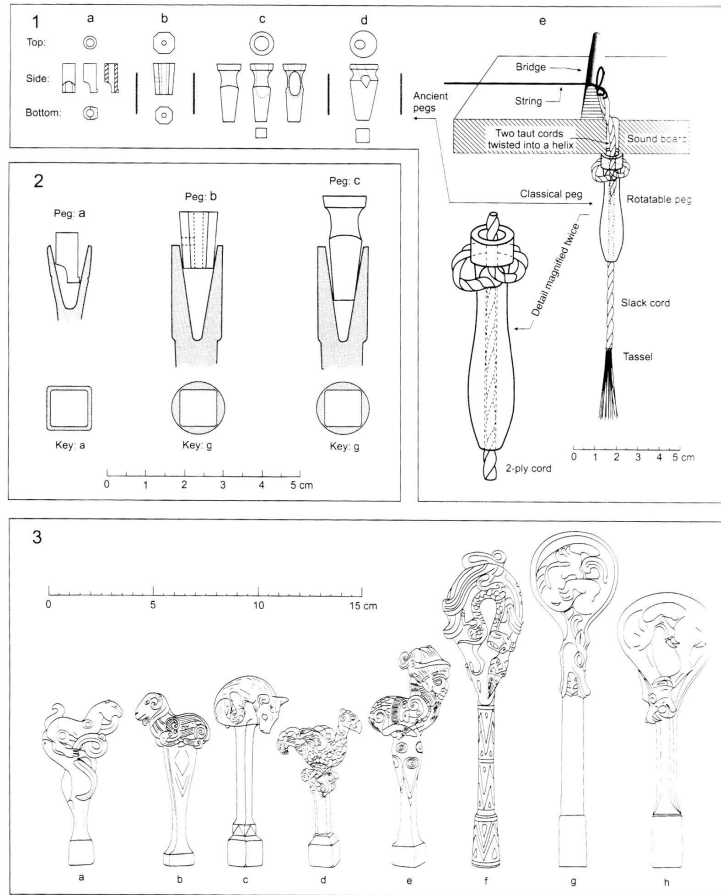
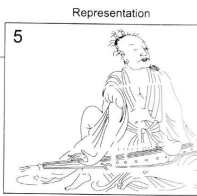
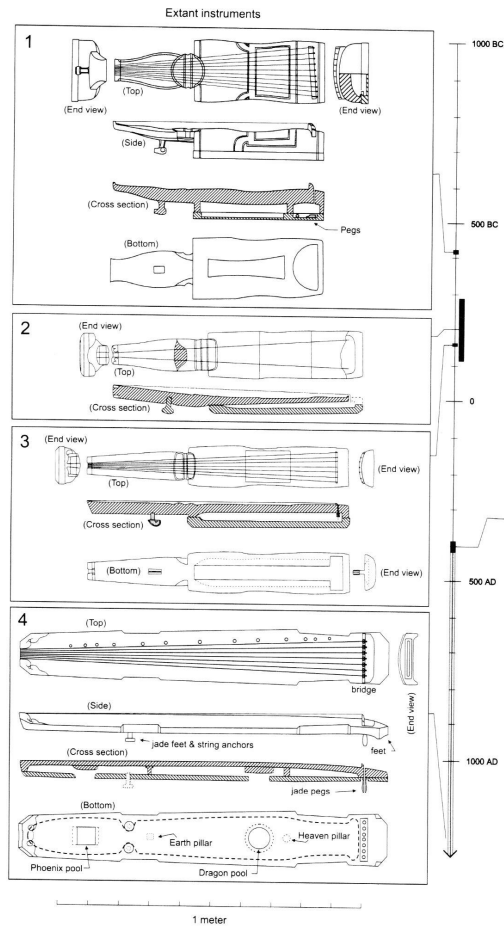


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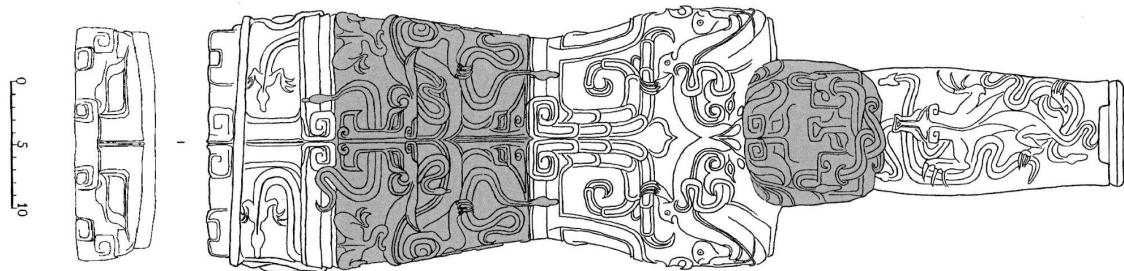


One can also read Prof. Lawergren's study in academia.edu [https://www.academia.edu/40005282/Practicing\\_keys\\_in\\_China\\_ca\\_400\\_100\\_BCE?email\\_work\\_card=title](https://www.academia.edu/40005282/Practicing_keys_in_China_ca_400_100_BCE?email_work_card=title)

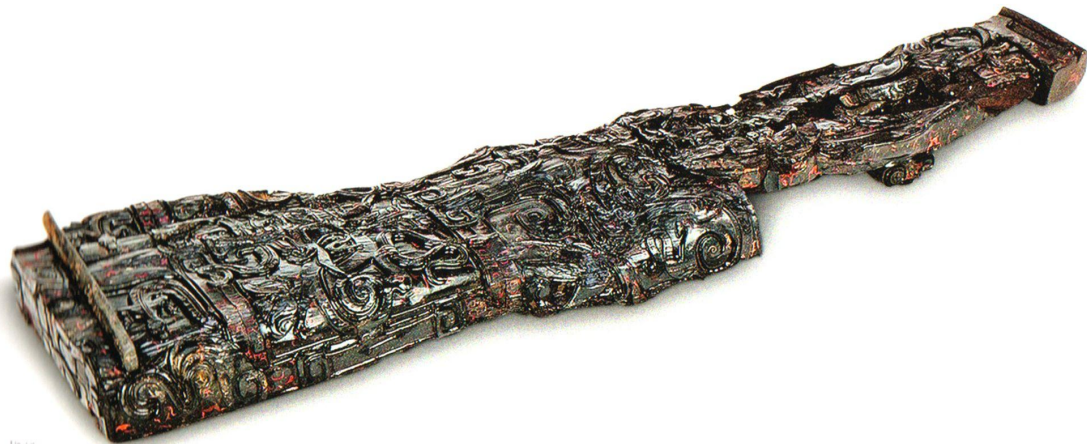
勞鑄教授繪製古琴演變圖(左) 以及調音板手圖(右)

and tuning keys on Page 76 and 78 of [Music in the Age of Confucius]





第二張是戰國中期九連墩墓，裝飾精美的十弦琴。現藏於湖北省博物館。底板或絃已不存。彈者的右側有一個空心的音箱，左側有一個實心的尾。整個樂器配有大量浮雕和漆飾。它的表面完全裝飾著對稱和錯綜複雜的獸面文，龍，鳳，蛇和蜥蜴圖案。



**The #2** of the 11 unearthed instruments from Jiuliandun, now in the Hubei Provincial Museum. Highly decorated 10-stringed qin. No bottom plate or strings have been preserved. It has a hollow sound box on the player's right and a solid tail on the left. The whole instrument is furnished with extensive carved relief and lacquered decorations. Its surface is adorned entirely with juxtaposed and intricately intertwined motifs of taotie monsters, dragons, phoenixes, snakes, and lizards.

#3 (無圖) 是為另一張九連墩墓十絃琴，通身黑漆，尾部，底板及琴軫無存。

**(No image) The #3** of the 11 unearthed instruments is also from Jiuliandun, 10-stringed, undecorated black-lacquered instrument. No tail, bottom plate or tuning pin has been found.





Fig. 3.10

#4 戰國中期 郭店墓七絃琴 (湖北省荆門市博物館藏) 琴的音箱部分比起前三張琴要長了一些, T型槽腹出現



Fig. 3.11

**The #4** of the 11 unearthed instruments from the Guodian tomb. (Hubei Jinmeng Museum)  
7 strings.  
Unlike the previous 3 instruments, the sound box is longer and has a **T-shaped cavity**.

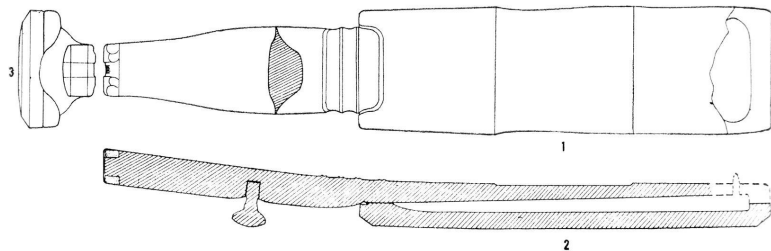


Fig. 1.11

#5, 湖南長沙五里牌戰國琴, 此琴很有可能只是七絃, 經過不同時期重新上絃, 壓出新的絃路痕跡, 造成產生可識別的九絃的假象, 十絃應該不太可能。底板也鑿出T型挖槽, 並繪有龍鳳野獸, 有一隻纏絃足上有鳳紋

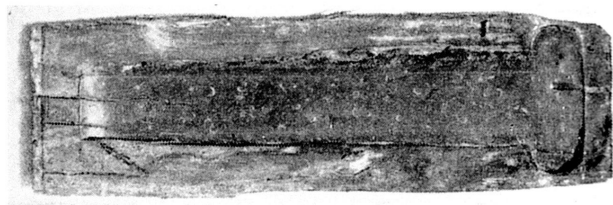


Fig. 1.10

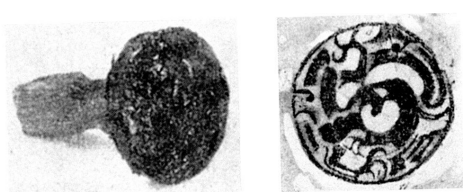
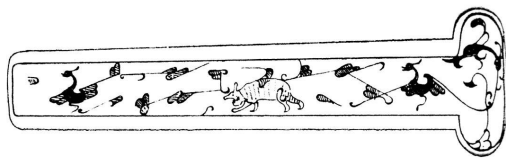


Fig. 1.14

The #5 of the 11 unearthed instruments also consists of two components, **the top** curved surface, which is crafted from a **softer type of wood**, and a **flat bottom** plate. The right bridge area of the top piece has decayed and thus no bridge or tuning pins survived. **One foot** supports the tail with a round shape, on which **phoenix patterns** have been carved in relief. Its "ankle" is narrower than the square section inserted upwards into the tail, presumably because **the strings were wound onto it** here and have worn away the wood. The number of strings is uncertain, could be 7 or 9, but not 10. **Yang's explanation** is "**only nine faint indentations caused by the pressure of the strings are discernible, and while this does not preclude the possibility that the instrument originally had only seven strings (alternative string pathways being adopted over the course of time), it does render the ten-string hypothesis unlikely.**" The bottom plate has a T-shaped trench which fits the cavity in the surface plate to make the resonating chamber. There are drawings in yellow and brown, a dragon, two phoenixes and another beast in the center.



#6湖南長沙 馬王堆 西漢早期七絃琴包含琴軫，由此墓出土的竹簡顯示此琴是為一 "琴"

**The #6** of the 11 unearthed instruments, Early Western Han dynasty, 7-stringed qin with seven tuning pins found inside the sound box were excavated from Mawangdui tomb. This qin is certainly a "qin" because the same tomb contained an inventory of burial objects (written on bamboo slips) which the qin is precisely named as such.

Fig. 6.1: Detail of one of the bamboo slips of the inventory of burial objects from Mawangdui tomb no. 3 which identifies the seven-stringed instrument in Fig. 2.27 as a qin. Hu'nan Provincial Museum, Changsha. The top character 琴 means "qin," the second character 一 means "one," so "one qin" is the overall meaning; subsequent characters describe the silk cloth in which the qin was wrapped. Source: Yang Yuanzheng, "Inventing the Fuxi Style of Qin," Studien zur Musikarchäologie 8 (2012): 206, fig. 14.



Detail of one of the bamboo slips of the inventory of burial objects from Mawangdui tomb no.3 which identifies the seven-stringed instrument as a qin.

馬王堆出土的物件中有一名冊，名冊中有"琴"字

"琴一 青綺紵 素裹 菜(彩)績掾"

Pieyou's notes:

One qin wrapped with green silk cloth with colorful trim along the head and tail of the cloth.

紵(kuang4): 很細的絲 fine silk

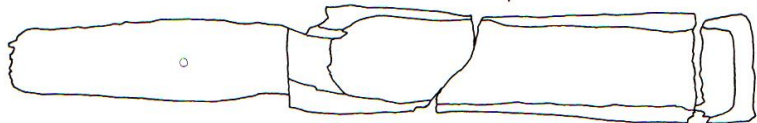
績(hui4): 布帛的頭尾, The head and tail of a piece of cloth

掾(yuan4): 緣飾, the trim





Fig. 3-33



0 5 10

Fig. 3-34

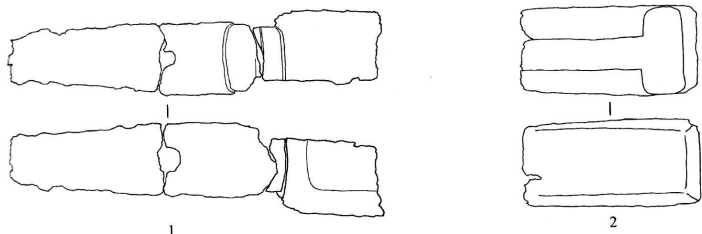
#7 江西省南昌海昏侯西漢中期七絃琴。殘存片可見七絃孔，

底板有T型槽腹

**The #7** of the 11 unearthed instruments, found in the Haihun tomb, Jiangxi province. Mid-Western Han dynasty.

Top and bottom plates, and the drawings of the front and back plates both viewed from above and below. And the traces of 7 string holes can be seen.

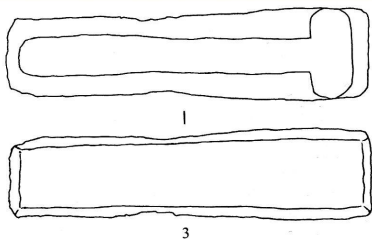
Qin 2 (#8)



海昏侯墓其餘出土的四張琴的殘片  
仍可依稀見到楊元錚提到的五個部位，  
以及T型槽腹於底板。

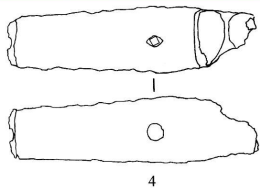
尾端過絃處用不同硬度，較硬的木質

Qin 5 (#11)

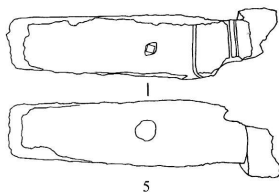


The fragments of **the # 8, #9, #10 and #11** of the 11 unearthed instruments found in the Haihun tomb 海昏侯墓, still can see some parts of the 5 registers and the T-shaped interior to the sound box. Different kinds of wood have been used, such as the saddle of hard wood jointed into the end of the tail where the strings pass on the underside of the tail.

Qin 3 (#9)



Qin 4 (#10)



← Peiyou added the red lines and numbers



# Sum up

楊元錚結論琴的形制演變過渡期在戰國中期，也可用這11張出土琴的 #3 和#4 中間的時期作為轉型期。這11件琴是目前可查到的全部出土標本。(見PS)  
琴長隨著時代推進慢慢變長，音箱及頸變窄變長，斜排的絃孔至戰國中晚期到現代已與岳山平行  
五段的結構在中世紀前都仍都有保留，到中世紀漸漸變得模糊甚至消失，由連貫完整的形狀取代

PS. 根據勞鏞教授指出，早在這十一張出土戰國琴之前已有一春秋琴被發現在棗陽郭家廟曾國墓。此琴並未收錄與楊元錚此書中

培幼於是去信問楊元錚教授，他的回覆："棗陽郭家廟出土的春秋時代的琴距今最早。我曾在該琴脫水前在荊州目驗過，也有測量數據。但考古學界一般尊重發掘單位的首發權，因此我沒有在書中提及此琴。(其實還有其他的上古琴，由於發掘單位尚未發表，書中亦不便涉及。)"



湖北日報訊 圖為：郭家廟出土的這張古琴，為目前所見中國最早的古琴。(記者 海冰 視界網 張翔 攝) <https://kknews.cc/culture/v9qbj.html>

To sum up :

**The lengths of the instruments** increase over the centuries; Sound box and neck becomes more slender and elongated in shape, the five-register structure remains observable.

**The slanting bridge** of the Type I, the 10 string qin, became the parallel bridge of the Type II qin, the Medieval (from the 5th to the late 15th centuries) and the modern qin as well.

**The five-register structure** becomes soften while it has disappeared completely in the Medieval qin, which thus has a much more coherent overall shape.

Type II can be regarded as **a transitional stage** in an evolutionary process leading to the Medieval instrument. Yang suggests that from 310 to 285 BCE of the Mid-Warring State period is the transition time.

**In Yang's book, He says that The 11 qin** in total are the entire corpus of excavated specimens currently available.

Prof. Bo mentioned to me the other day that : "The earliest excavated qin was found in the tomb of Zeng State at Guojiamiao. The team was under the direction of Fang Qin, who was in charge of the Hubei Provincial Museum in 2016. He said the tomb dates to ca. 750 BC."

So I asked YYZ and he wrote back and I translated as: "The Qin from the Spring and Autumn Period unearthed at Guojiamiao is the earliest. I have visually inspected the qin in Jingzhou before it was dehydrated, and there is also measurement data. However, the archaeology community generally respects the excavator's right to publish, so I did not mention this qin in the book. In fact, there are other ancient guqins, which are inappropriate to cover in the book because the excavation unit has not yet published them."

We can see that the Guojiamiao qin is like the type one of Yang's category

### 第三章 枯木龍吟 Chapter 3 , Withered Wood, Dragon's Roar

## Zither (qin) inscribed with the name "Dragon's Moan."

*Freer Gallery of Art and Arthur M. Sackler Gallery*



#### Previous custodian or owner

C.T. Loo 盧芹齋 (1880-1957)

Charles Lang Freer (1854-1919)

#### Provenance

To 1915

C. T. Loo (1880-1957), New York, NY obtained in China [1]

1915 to 1919

Charles Lang Freer (1854-1919), gift of C. T. Loo presented to C.L. Freer on Friday, December 31, 1915 [2]

From 1920

Freer Gallery of Art, gift of Charles Lang Freer in 1920 [3]

Notes:

[1] See Charles Lang Freer's diary entry for Friday, December 31, where he reports that "Mr. Loo brought musical instruments," copy in object file.

See also letter from C. T. Loo to Charles Lang Freer,

弗瑞爾美術館[枯木龍吟]官網 ([https://www.si.edu/object/fsg\\_F1915.100](https://www.si.edu/object/fsg_F1915.100)) 顯示此琴是由一位古董商盧芹齋 1915年購自中國, 後"贈送"給美術館創辦人Charles Lang Freer, 1920 正式成為館藏

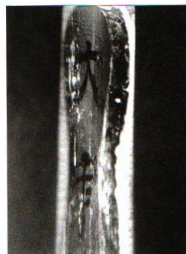


Fig. 11



2007年2月16日，楊元錚和 J.Keith Wilson（中國藝術部副主任兼策展人）、Paul Jett（研究部負責人）使用紅外線探測器在枯木龍吟的龍池內部發現了六字銘文："大中祥符式年"。此一發現給出了樂器製造的決定性日期，即 1009 年。

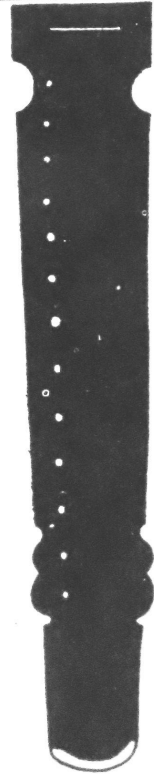
As Marilyn mentioned before. On February 16, 2007, Dr. Yang and J.Keith Wilson (Associate Director and Curator of Chinese Art), Paul Jett (Head of the Research Department) using an infrared probe found the six-character inscription on the larger dragon's pool of Dragon's Roar which gives a conclusive date to the manufacture of the instrument, the year 1009. Which is early Song.

^ The above Photo was taken by Peiyong in the year of 2002 NYQS visiting the Freer Gallery organized by NYQS member M.Wong Gleysteen, who organized the two trips into Freer storage: the 2002 trip was for NYQS members; the 2013 was a private visit for a private visit for a guest from Beijing and student of Zheng Mingzhong.



調曲。  
為連珠。先生作竹吟風。東松露。草魚子。歸山樂。又綴三十六小

珠連



俗呼  
隋逸士李疑作。於玉女腰旁為連珠。彩絃。常日撫琴音操清亮。

琴  
府

太古遺音卷之二

歷代琴式

連珠

雖然太古遺音的連珠式畫像與枯木龍吟的長相很不一樣，但"腰部"的兩波弧形概念是一樣的

The style of Dragon's Roar is called "Chain of Pearls" (連珠式)

Right image: From "The chain of pearls qin template," in The Manual of Qin Types in Past Dynasties, hand-copied in the manuscript Taigu Yiyin (1450).

Although the look from the 1450 book looks quite different from the look of the Dragon's Roar, the principle is the same that **the "chain of pearls" are only seen at the waist.** with two convex "pearls" on either side. The KMLY has the symmetrical protruding waves on the both sides of neck as well.





枯木龍吟的底板是平的，  
但在肩與腰的連珠處的邊緣是弧形的。  
龍池鳳找都呈連珠形邊緣

The bottom plate of the qin is deceptively flat along the entirety of its length; however, towards the "waves" at the shoulders and waist, it has been carved so as to curve towards to the edges of the instrument.

Two sound holes are also shaped as "chain of pearls."

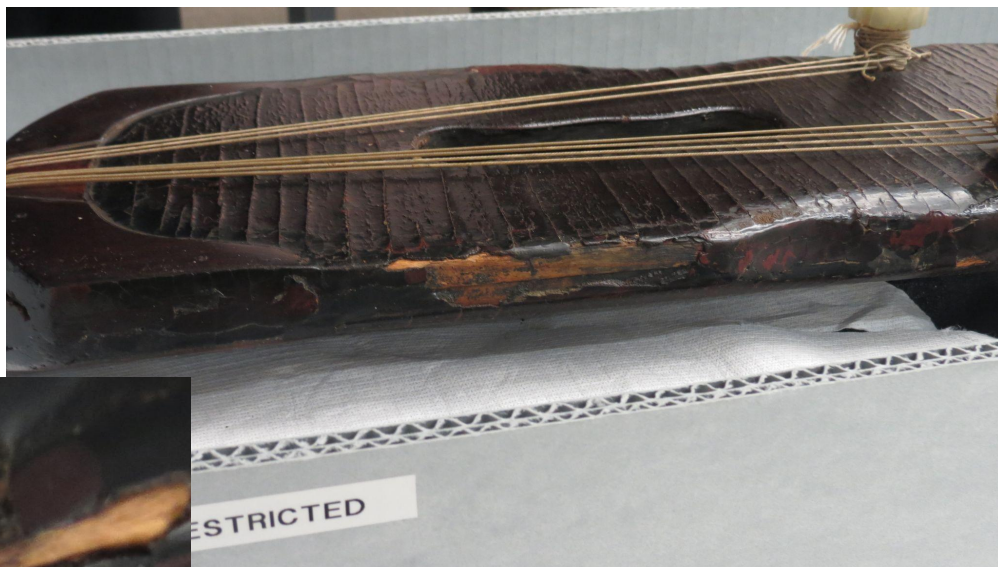


Photos were taken by Peiyong Chang in 2013



從剝落的漆裸露出的木頭判斷，面板或許是松木，底板是比面板硬很多的硬木。但尚無法分辨是甚麼木

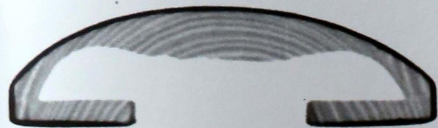
上下面板用竹釘接合



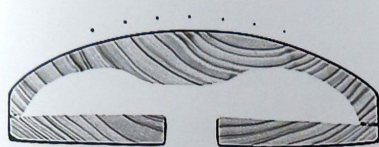
Judged from the CAT scans and the areas where the varnish has flaked off, the wood of the top board can be pine.  
The bottom plate is a much heavier wood. But has not been identified what type of wood.

The top and bottom plates are attached together by bamboo pins.

Photos were taken by Peiyong Chang in 2013 the visiting of Freer Gallery storage organized by Marilyn.



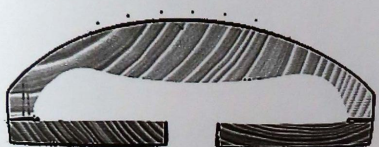
Great Sage 1 大聖遺音



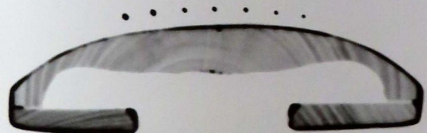
Spring Breeze 春風



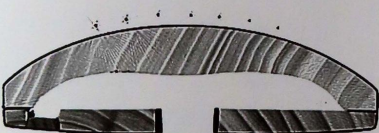
Great Sage2 大聖遺音



Singing Phoenix 喈鳳



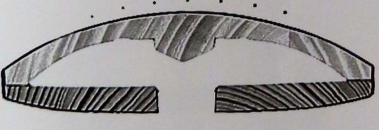
Emperor Shun 虞廷清韻



Unnamed 無名琴



Dragon's Roar 枯木龍吟



White Clouds 白雲入韻

CAT 掃描顯示枯木龍吟的面板木紋比較鬆 (Pine), 底板比較緊, 納音是另外接的一塊木 (梧桐木) 與面板中間留有空隙 用竹釘接合

兩床唐代大聖遺音琴以及近代春風琴的 CAT掃描顯示都是純陽琴 (木紋一致)

There are two small pieces of wutong wood (Chinese parasol tree) attached to the top board of the two sound holes.

The two Tang qin, Great Sage and the mid-Ming dynasty qin Spring Breeze have matching grain between the top and bottom plates, which suggests that both were made from the same piece of wood.



岳山與龍巖及冠角為更耐用的硬木

蛇腹斷，金徽（十一徽缺失）

1945年11月28日查阜西(1895-1978)為華盛頓的枯木龍吟重上了絃，說聲音很優，根據其構造及風格認為是宋琴無疑。是朝廷廟堂之琴。



Yue mountain bridge and the two saddles at the tail, and the tail bridge are using a much more durable hardwood. Lacquer shows the "snake's belly" cracks. Gold hui (the 11th hui is missing)

On Nov 28, 1945, the Vice-Chairman of the Board of Euro-Asian Airlines, **Zha Fuxi** (1895-1978) restrung and played it and certified that "its tone was excellent." "undoubtedly the product of the **Song dynasty**." and categorized it as a qin that is **manufactured by craftsmen of the imperial court**.

Photos were taken by Peiyou Chang in 2013 the visiting of Freer Gallery storage.



栗殼色漆 剝落處可見鹿角霜 Lacquer has a rich chestnut hue and the flaked off area can see golden particles of deer horn powder.

(Photo was taken by Peiyu Chang in 2013 the visiting of Freer Gallery storage)





Photos were taken by Peiyong Chang in the year of 2013 visiting the Freer Gallery storage.

玉雁足形如向日葵花，玉琴軫如未開的夜來香花苞，與雁足可能都是在明朝才替換上的。琴軫絨剝出孔在側邊而不是在下方的形制是明朝的設計。

Grey-white jade plectrums and goose feet. The plectrums are in the shape of unopened buds of the tuberose flower. And the feet like sunflowers. They are probably Ming dynasty replacements. The plectrums have holes at the side of each plectrum, rather than at the tip, which is characteristic of Ming dynasty design.



琴名, 題詩 為同一時期刻在琴上,  
[清和]章則稍晚,  
所有銘刻都只在漆層, 未深及木

The name of the qin and the poem next to the dragon pond are all carved at the same time. But the square [Qing He] seal was carved later. They are all carved into the varnish and the undercoat, but do not reach the wooden surface.



枯木龍吟名字的來源為唐朝香巖智閑禪師(? ~898年)公案。  
[枯木龍吟] 意指泯除妄想分別，至大死一番處，便甦生還來，而得大自在。

Ku Mu Long Yin translates as: "Withered wood, the dragon's roar."  
This phrase originates in late Tang dynasty Chan Buddhist epigrammatic dialogues used as metaphors by Chan masters to educate their disciples.



大聖遺音  
萬籟悠悠  
神駭鬼驚



詩:

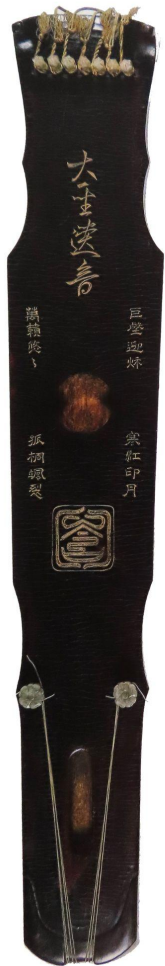
大聖遺音 渾然天成  
萬籟悠悠 神駭鬼驚

The poem:

Resonating fragments of the great sages'  
music  
In the ether, heaven-formed  
A myriad of sounds flutter and float  
The spirits shocked, the ghosts startled

Photo was taken by Peiyou Chang in the year of  
2002 NYQS visiting the Freer Gallery storage  
Cursive style of Calligraphy was traced by Peiyou





現代學界的共識是，只有以下三件倖存的 qin 可以最終歸於 750 - 1000 年。(唐 618-907, 宋 960-1279) (也就是說唐琴只有兩張 1 and 2)

1, 北京故宮 大聖遺音 (756年制) 唐 方印[包含] 神農式

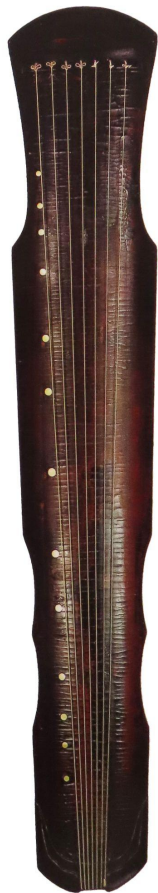
"The consensus of modern scholarly opinion is that there are only three surviving qin which can be conclusively attributed to the period 750-1000."

The first one is the Dasheng Yiyin, "Resonating Fragments of the Great Sage's Music."

Beijing Palace Museum.

With a square "Bao Han" seal.

This style is called Shénnóng shì



2, 王世襄、袁荃猷珍藏 大圣遗音, 伏羲式 (現為私人收藏)  
(756年制) 唐

The 2nd one is "Resonating Fragments of the Great Sage's Music".  
Privately owned, once owned by Wang Shixiang.  
Fuxi Style.



3, 吳蘭孫 舊藏 虞廷清韻, 伏羲式 (現為私人收藏)  
(968 年制 宋朝初年)

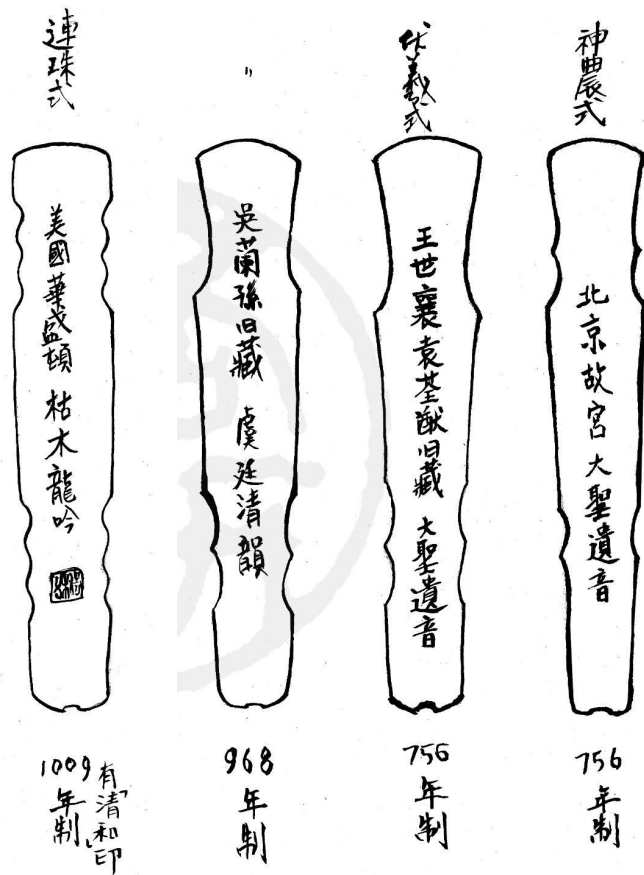
The 3rd one is Yuting Qingyun,  
"Pure Harmoniousness of the Virtuous Emperor Shun's Court"  
was once owned by Wu Lansun (? - 1961, father of Wu Zhaoji).  
Now is privately owned.  
Made in 968, early Song dynasty  
Fuxi Style

## Characteristics of Tang dynasty qin

楊分析唐琴在形制上

- 偏小一點，呈錐形（琴尾比其他朝代的琴稍窄一點）。後世琴越做越大，尾寬也變寬了一點。
- 形制較簡單，但手工極為細緻，高雅，謹慎
- 比較三床1000年以前製的琴與枯木龍吟琴，琴頭，項，肩的線條是融為一體的，頭頸腰部的弧度線條精巧細長。是後世琴所沒有的
- 製琴的工匠可能會被指示根據其贊助人對理想輪廓的看法來製琴，而不是根據琴本身的有效發聲機制的概念來斲琴

華盛頓的枯木龍吟琴的頭部不那麼圓潤，並且具有更強的稜角，這在隨後的樂器中變得更加明顯。是一個轉型從唐到宋以後的代表



上圖由培幼所繪 Sketched by Peiyou



# Characteristics of Tang dynasty qin

- Smaller In size, they get larger as time progresses.
- sophisticated molded, tapered.
- Rounded arched top edges of the heads and blend with the subtle lines of the neck and shoulders.
- Neck and waist, giving them a more slender depth, these being characteristic lacking in qin of later eras
- A craftsman would probably have been instructed to make a qin based on his scholarly patron's perception of a desirable outline, not on his own notion of an efficient sound-producing mechanism.

The head of Dragon's Roar is less rounded and has stronger corners, which become more pronounced in subsequent instruments.

The End