

Yan Yan Zhu - qiu jiang ye bo 秋江夜泊《龍吟館琴譜》1799

I learned Zhu Cheng School pieces from Liu Zhengchun 刘正春 (1935-2013) started in 1990 Nanjing, and also learned Zhu Cheng School pieces, like chang men yuan 长门怨 from Xie Xiaoping 谢孝萍 (1920-1998), recommended by Liu Zhengchun, started in 1991 Beijing. I got the Long Yin Guan Qinpu photo copy, from Mao Yi. around 2001. This notebook was collected by Gao Luo Pei Robert Hans van Gulik (1910~1967) in 1940's, Xie Xiaoping took photos of Long Yin Guan Qinpu at Holland library in 1980's after Robert Hans Van Gulik passed away and donated to the library.

1990年始 我从刘正春老师学得诸城琴曲。经刘 老师推荐，1991年始在北京从谢孝萍老师学琴，学得长门怨等曲目。大约2001年前后，茅毅老师赠与龙吟馆琴谱影印本，此谱为高罗佩收藏之清嘉庆三年毛式郁手抄本。谢孝萍老师上世纪八十年代旅欧期间，访问荷兰图书馆，用微缩胶卷拍摄高罗佩捐赠图书馆的遗物，收集此琴谱。

謝孝萍：海外發現《龍吟館琴譜》孤本—為慶祝梅庵琴社創建60年而作。1989 #2, pp.54-60. Xie Xiaoping: "The Discovery of the '[Longyiguan Qin Handbook](#)' Abroad -- In Celebration of the 60th Anniversary of the Founding of Meian Qin Society."

Qiujiang Yebo was first seen in "Songxianguan Qin Pu" (1614) in the Ming Dynasty, later in "Longyiguan Qin Pu 1799, and "Mei'an Qin Pu " 1931. It should be created before the Ming Dynasty.

秋江夜泊，早见于明代的 [松弦馆琴谱](#) (1614)，后见于《龍吟館琴譜》1799，《梅庵琴谱》1931 创作于明代之前。

The ancient qin music "Qiu jiang Ye Bo-A Night Mooring on the Autumn River", suspected to be based on a poem by Zhang Ji in the Tang Dynasty:

A Night Mooring By Maple Bridge  
Written by Zhang Ji  
Translated by Wang Dalian(王大廉)

Moon's down, crows cry and frost fills all the sky;  
By maples and boat lights, I sleepless lie.  
Outside Suzhou Hanshan Temple is in sight;  
Its ringing bells reach my boat at midnight

古曲《秋江夜泊》，疑似根据唐代张继的诗：[月落乌啼霜满天](#)，江枫渔火对愁眠；姑苏城外寒山寺，夜半钟声到客船”所作之曲。

The fingering of "Da Yuan - playing a circle" describes the sound of bells.  
The melody shows that the boat is mooring on a quiet night in late autumn: the first three paragraphs describe that the boat is in the middle of the flow, the rhythm is average, the last paragraph is swaying, and the final part is reverberating.

曲中“打圆”的指法是在描写钟声。

曲意写深秋静夜停舟泊岸：前三段写放舟中流，韵律平均，末段摇曳不定，以回荡的变化终曲。

The title of Qiujiang Ye Bo in the "Mei'an Qin Pu" is the scene of "Chibi Fu"- The Literati stretched out in the boat and did not notice the coming of dawn in the east. The so-called night mooring refers to mooring in the midstream and drops anchor after the end of the music. The whole melody is the passage from disembarkation to the mid-stream when writing about Chibi. At first, it was in the form of a Da-Yuan describing the boat's offshore, and the first and sixth strings of the second sentence indicated that the boat was offshore. And then use the YIN 吟 and NAO 猱 fingering method describing the sound of swaying oar, and the whole melody will include these fingering methods. In the first paragraph, after the seventh and sixth strings 's LI 历 on open strings SAN YIN 散音, it describes the appearance of the boat leaving the port, toward the scroll of broad river and high sky. The beginning of the second section is the sound of bracing, followed by pitching and singing. The beginning of the third paragraph is the sound of unfolding the tarpaulin and raising the sail, and gradually entering the river. The fourth paragraph is the scene of the literati singing with his friends at the middle stream, watching smaller moon hanging on the high mountains, black rocks falling out of the river. In the end, the sail was lowered, and the boat was swaying, and anchored dropped with the sound of continuous picking at night.

《梅庵琴譜》題解為《赤壁賦》中“相與枕藉乎舟中，不知東方之既白”的寫景。所謂夜泊，是曲終拋錨之後放乎中流而夜泊。全曲是寫游赤壁時自下船至放乎中流的經過。起初以打圓狀船離岸之狀，第二句一、六弦相應示船離岸。以後用游吟法及猱法狀搖櫓欸乃之聲，全曲皆是。第一段中散音歷七、六弦以後，形容船出港口之狀，而有海闊天空之意。第二段起首是撐篙聲，繼以俯仰高歌。第三段起首為拉蓬張帆之聲而漸入中流。第四段則既達中流，乃引喉高歌，有山高月小水落石出之意。最後乃將帆落下，船有搖曳不定之狀，乃以連摘法狀拋錨聲而夜泊。

1989 #2, pp.54-60. Xie Xiaoping: "The Discovery of the '[Longyinguan Qin Handbook](#)' Abroad -- In Celebration of the 60th Anniversary of the Founding of Meian Qin Society."

謝孝平：海外發現《龍吟館琴譜》孤本—為慶祝梅庵琴社創建60年而作。

Liu Zhengchun (1935-2013), a native of Nanjing, is a representative of the modern Jinling Qin School. Chairman of the Jinling Qin Society. When Mr. Liu Zhengchun was fifteen years old, he studied Qin from the Panchuan School Zhou Kongming, and later learned from the Zhucheng School Qin master Wang Shengxiang, Jinling School Xia Yifeng, Guangling School Liu Shaochun, Mei'an School Cheng Wujia, Jinling School Zhao Yunqing and other Qin masters, whose style is based on Jinling School, and take the strengths of the other schools, and form the artistic style of elegance, vigorous, simple rhyme and sound.

刘正春(1935-2013)，南京人，是现代[金陵琴派](#)的代表人物，金陵琴社社长，刘正春先生十五岁时，师从[泛川派](#)周空明习琴，以后又从学于诸城派琴家王生香、[金陵派夏一峰](#)、[广陵派刘少椿](#)、[梅庵派程午嘉](#)、金陵派赵云青等琴家，其琴风以金陵派为根本，别取诸家之长，形成顿挫典雅、苍劲古朴、韵远声稀的艺术风格。

Xie Xiaoping (1920-1998), alias name Lujiao, Leichao, and the pen name is Zhouyuan. In his youth, he studied at Soochow University, and later learned from Jinling Qinist Xia Yifeng, and then from Yushan Wu School Wu Jinglue. In modern China, there are very few Qin Masters and there are few literati Qin

Masters. Mr. Xie can be called one of them. Mr. Xie was frustrated in his life, but his aspirations were more determined, and he had made a lot of achievements in the fields of literature, history, and Qin heritage. The style of his Qin music is elegant, vigorous and powerful. Because of his outstanding poems and calligraphy, full of academic achievements and life experiences, his Qin music is more meaningful, full of literati feelings in the performance.

謝孝萃(1920-1998)字鹿垫,号雷巢,笔名周塬。青年时期就读东吴大学,后从金陵琴家夏一峰学琴,再后从虞山吴派吴景略学琴,现代中国,琴家寥寥,文人琴家无需屈指即可数之,谢先生堪称其一。先生一世坎坷,然心志弥坚,在文学、史学及琴学等领域均有颇多建树。其琴风格调高雅,雄浑有力,因其诗书精道,满腹经纶,在琴曲表现上更加意味深长,充满文人情怀。

Robert Hans van Gulik Gao Luopei (1910~1967), alias name Xiaowang, and the name Zhitai, a Dutch diplomat, went to Chongqing in early 1943. He studied Chinese culture and became interested in Chinese Qin art, learned Qin music such as "Mountain and Flowing Water" from the Qin master Mr. Ye Shimeng. In the same year, he and Yu Youren, Feng Yuxiang and other celebrities organized the "Tianfeng Qin Society", which specialized in the study of Chinese Qin art.

Gao Luopei's English monograph "Qin Dao" was published by Sophia University, Japan. This book is quotation from the side of the book. Guqin music scores, various works on Qin culture, and literature and art related to the Qin are carefully translated into English and annotated, 1940 It was published in English with the title "The Lore of the Chinese Lute: An Essay in Ch'in Ideology" and is considered an authoritative work in the field of ancient Qin studies. He also translated Ji Kang's (223-262) CHANG FU on the Qin arts in the 3rd century (Poetic Qin art theory), which was published in the same year under the title of "Ji Kang and his Qin Fu" (Tokyo, 1941). Gao Luopei was searching for the traces of Chinese Qin studies to Japan, and found that there was a monk who lived in Japan in the late Ming and early Qing dynasties, named Donggao, who was very influential in the history of Japanese Qin culture. Then he spent a full 7 years visiting ancient temples and museums, have acquired more than 300 relics of Zen masters and compiled them into "The Complete Works of Zen Master Donggao Xinyue", which was originally planned to be published in 1941, but it was not completed due to the outbreak of the Pacific War. In 1944, he published "The Collected Journal of Zen Master Donggao" in Chongqing, which became a supplementary work in the history of Chinese Buddhism.

Robert Hans van Gulik 高罗佩(1910~1967),字笑忘,号芝台,荷兰外交官,1943年初到重庆开始研究中国文化。首先对中国琴艺发生了浓厚的兴趣。从琴家叶诗梦学 [高山流水](#)等乐曲。同年他与于右任、[冯玉祥](#)等社会名流组织“天风琴社”,专门从事中国琴艺研究。

高罗佩英文专著《琴道》一书,由日本上智大学出版,此书旁征博引,将古琴乐谱、各种琴学著述,以及文学美术中涉及古琴的资料精心译成英文,并加注释,1940年以英文书名“The Lore of the Chinese Lute: An Essay in Ch'in Ideology”出版,被认为是古代琴学研究领域的权威之作。他还他翻译了3世纪[嵇康](#)(223—262)关于古琴的长赋,同年以《嵇康及其琴赋》(东京,1941)为题发表。高罗佩在追寻中国琴学东传日本的踪迹时,发现明末清初有一位旅日僧人,法号东皋,在日本琴史上很有影响,随后他用了整整7年时间遍访名刹古寺、博物馆院,共获得禅师遗著遗物300余件,辑成《东皋新越禅师全集》,原拟于1941年付梓,但因太平洋战争爆发未成。1944年,他在重庆出版了《东皋禅师集刊》,成为中国佛学史补缺之作。

赤壁赋——苏轼

First Visit to the Red Cliff , translated by Yang Xianyi & Gladys Margaret Tayler.

In the autumn of the year Renxu, at the time of the full moon in the seventh month, I went by boat with some friends to the Red Cliff. There was a fresh, gentle breeze, but the water was unruffled. I raised my winecup to drink to my friends, and we chanted the poem on the bright moon, singing the stanza about the fair maid.

壬戌之秋，七月既望，苏子与客泛舟游于赤壁之下。清风徐来，水波不兴。举酒属客，诵明月之诗，歌窈窕之章。

Soon the moon rose above the eastern mountain, hovering between the Dipper and the Cowherd. The river stretched white, sparkling as if with dew, its glimmering water merging with the sky. We let our craft drift over the boundless expanse of water, feeling as free as if we were riding the wind bound for some unknown destination, as light as if we had left the human world and become winged immortals. Drinking, we became very merry; and we sang a song, beating time on the side of the boat. This was the song:

少焉，月出于东山之上，徘徊于斗牛之间。白露横江，水光接天。纵一苇之所如，凌万顷之茫然。浩浩乎如冯虚御风，而不知其所止；飘飘乎如遗世独立，羽化而登仙。于是饮酒乐甚，扣舷而歌之。歌曰---

Our rudder and oars  
redolent of cassia and orchids  
Strike the moon's reflection  
cleaving the glimmering water  
But my heart is far away  
Longing for my dear one  
under a different sky  
桂棹兮兰桨  
击空明兮溯流光  
渺渺兮予怀  
望美人兮天一方

One friend, who was a good flutist, played an accompaniment to this song. The notes rang out nostalgic, mournful and plaintive, trailing on and on like a thread of gossamer, arousing the serpents lurking in dark caverns, drawing tears from a widow in her lonely boat. Sad at heart, I sat up straight to ask my friend why the music was so mournful.

客有吹洞箫者，倚歌而和之。其声呜呜然，如怨如慕，如泣如诉，余音袅袅，不绝如缕。舞幽壑之潜蛟，泣孤舟之嫠妇。苏子愀然，正襟危坐而问客曰：“何为其然也？”

He replied, "Didn't Cao Cao describe a scene like this in his poem: 'The moon is bright, the stars are scattered, the crows fly south...?' And isn't this the place where he was defeated by Zhou Yu? See how the mountains and streams intertwine, and how darkly imposing they are with Xiakou to the west and Wuchang to the east. When Cao Cao took Jingzhou by storm and conquered Jiangling, then advanced eastward along the river, his battleships stretched for a thousand li, his armies' pennons and banners filled

the sky. When he offered a libation of wine on the river and lance in hand chanted his poem, he was the hero of his times. But where is he now?

客曰：“月明星稀，乌鹊南飞，此非曹孟德之诗乎？西望夏口，东望武昌，山川相缪，郁乎苍苍，此非孟德之困于周郎者乎？方其破荆州，下江陵，顺流而东也，舳舻千里，旌旗蔽空，酹酒临江，横槊赋诗，固一世之雄也，而今安在哉？”

We are mere fishermen and woodcutters, keeping company with fish and prawns and befriending deer. We sail our skiff, frail as a leaf, and toast each other by drinking wine from a gourd. We are nothing but insects who live in this world but one day, mere specks of grain in the vastness of the ocean. I am grieved because our life is so transient, and envy the mighty river which flows on forever. I long to clasp winged fairies and roam freely, or to embrace the bright moon for all eternity. But knowing that this cannot be attained at once, I give vent to my feelings in these notes which pass with the sad breeze.”

况吾与子渔樵于江渚之上，侣鱼虾而友麋鹿，驾一叶之扁舟，举匏樽以相属。寄蜉蝣于天地，渺沧海之一粟。哀吾生之须臾，羡长江之无穷。挟飞仙以遨游，抱明月而长终。知不可乎骤得，托遗响于悲风。”

Then I asked him, “Have you considered the water and the moon? Water flows away but is never lost; the moon waxes and wanes, but neither increases nor diminished. If you look at its changing aspect, the universe passes in the twinkling of an eye; but if you look at its changeless aspect, all creatures including ourselves are imperishable. What reason have you to envy other things?”

苏子曰：“客亦知夫水与月乎？逝者如斯，而未尝往也；盈虚者如彼，而卒莫消长也。盖将自其变者而观之，则天地曾不能以一瞬；自其不变者而观之，则物与我皆无尽也，而又何羡乎！”

Besides, everything in this universe has its owner; and if it does not belong to me not a tiny speck can I take. The sole exceptions are the cool breeze on the river, the bright moon over the hills. These serve as music to our ears, as colour to our eyes; these we can take freely and enjoy forever; these are inexhaustible treasures supplied by the Creator, and things in which we can delight together.

且夫天地之间，物各有主，苟非吾之所有，虽一毫而莫取。惟江上之清风，与山间之明月，耳得之而为声，目遇之而成色，取之无禁，用之不竭，是造物者之无尽藏也，而吾与子之所共适。”

My friend was pleased and laughed. Then we rinsed our cups and filled them with wine again. When we had finished the dishes, and cups and plates lay about us in disorder, we stretched out in the boat and did not notice the coming of dawn in the east.

客喜而笑，洗盏更酌。肴核既尽，杯盘狼藉。相与枕藉乎舟中，不知东方之既白。