




中国磬史

张传伦
著

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摄影：张毅康

张传伦 当代散文名家、专栏作家、书法家、收藏鉴赏家、美食评论家。散文曾入选季羡林主编的《百年美文》。出版《柳如是与绛云峰》、《张传伦说供石》(2004年版、2016年修订版)、《文玩架座欣赏》、《肖谦中专辑》、《铁如意》、《张传伦墨迹》。多年来在海内外报纸杂志发表论文数百篇。



何家英先生为作者造像

为传伦仁兄造像。癸巳大暑，信笔于津。何家英作

董桥先生题跋

乙未羊年正月十九日，门生传伦过余香岛半山书斋，携人物画一帧嘱题。此画乃大家何家英先生去岁为传伦新书《铁如意》所作造像，功力深厚，国画白描兼西画透视法运笔，栩栩如生，十分动人。可惜面相老了些许，不若真人挺俊。是耶非耶，传伦一笑。董桥

寄
 懷
 楚
 水
 吳
 山
 外

傅倫仁棟巨著《中國書史》付梓欣逢花甲吉慶聊書此聯頌賀林下歲月靜好

得
 意
 唐
 詩
 晉
 帖
 間

丙申芒種香島董橋

董桥先生行书陆游联句：『寄怀楚水吴山外，得意唐诗晋帖间。』
 边跋：传伦仁棟巨著《中国书史》付梓，欣逢花甲吉庆，聊书此联颂贺林下岁月静好。丙申芒种香岛 董桥



鳥不意爰契書
名不意爰契書
下展可壯聲
史誠佳緣也
少傑刻於津

那云既和且
平依我磬聲
余甚喜傳倫
先生此作清
友蕭鐙妙篆

磬史歲丙申
擇行天下
幾三千年
史之覆良可
賀也詩商頌

吾華當代散
文大家書法
家收藏家玄
真張傳倫先
生巨著中國

王少杰先生制銅印鑄鐫《中國磬史》及跋拓片

麟經磬史

石甲芒桂
香島董橋

题《中国磬史》

○董桥

题
记

明代高濂《遵生八笺》卷之十四《燕闲清赏笺》里引《澄怀集》云：江南李建勋，尝蓄一玉磬尺余，以沉香节按柄扣之，声极清越。客有谈及猥俗之语者，则起击玉磬数声，曰：聊代清耳。一竹轩，榜曰“四友”：以琴为峰阳友，磬为泗滨友，《南华经》为心友，湘竹为梦友。

峰阳在山东邹县南峰山之南，古时候山南多桐树，可为琴材，峰阳是琴的别名。泗滨是《尚书》里说的泗滨浮磬，说泗水涯水中见石，可以为磬。《南华经》是《南华真经》，是《庄子》，贾岛《病起》诗

“灯下南华卷，祛愁当酒杯”，难怪是心友。湘竹是湘妃竹，是斑竹，说舜皇帝死了，娥皇女英姊妹二妃泪下，染竹成斑，她死为湘水神，所以叫湘妃竹。这样浪漫，合该是梦友了。

专书写磬，从来没有，万籁俱寂之际，张传伦新著《中国磬史》成了《诗·商颂·那》说的“既和且平，依我磬声”。这部书猎涉之广，征引之博，恍如明代刘基诗句“觉来却怪庄周梦，绕尽残枝过别枝”，迟早会是古董文化爱好者的梦友。

自序

王世襄终归对得起陈梦家。陈先生的确了不起，民国年间的大才子，五四新文化时期“新月派”的诗人，还是古文字学家、考古学家和收藏家，按时下说法老早就是名闻海外的文博专家。20世纪40年代，陈梦家在美国讲学之余，精覃搜集流散在欧美的商周青铜器资料，玩古深雅有如此，有谁不佩服？！陈梦家的书，我所能读到的并不多，他的白话诗，诗意清新晓畅，研古之文笔，高迥修洁。上下两册《西周铜器断代》，是他们那一代文人所能写出的玩古鉴古证文证史的绝尘妙撰。我瞻仰了大半个世纪之前1955年商承祚为陈梦家拍摄的一张文房肖像照片，养成这个样子的人在生义殊难两全之际，必然誓不受辱的英气深深震撼了我。“文革”期间，先生正值壮岁，愤而自杀。

二十年后，陈梦家的藏友王世襄于1985年在香港出版了一本在中国古典家具研究领域具有指南意义的教科书——《明式家具珍赏》，扉页上端然写明“谨以此册纪念陈梦家先生！”此之前及其后的好多年，王世襄先生多次说过“如果梦家还活着，轮不到我写这本书”。话语中透出的谦逊，蔼然现出“浊世佳公子”的敦厚教养，更是王世襄先生对陈梦家先生精鉴睿识明式家具的高品位、高格调的深情赞唱。从兹始，邕安老人于雅藏一道，又何其孤独求败，华山论剑再无敌手。

《珍赏》一书收录了陈梦家、赵萝蕤伉俪收藏的24件明式家具，尤其是檀梨巨构，激赏者、偏嗜者有谓品式、路份之高或可在王世襄藏品之上。此论毫无疑问地属于乐山乐水见仁见智，遇事特爱矫情的那两种人的“较真”而已，我每每聆之，辄付之一

笑，别有会心。

十八年前的前后几年，我与范曾过往甚密。十翼先生见我嗜古日深，迷恋收藏愈发不可收拾，鼓励我说“假以时日，你可以做王世襄”。期望之殷切，我闻之不禁心旌微动，意下却颇有几分不以为然，拳拳多所勾摄者，皆系于我少既喜国故文史，微吾书生若我，若于个人志趣取诸王世襄、陈梦家两位大师之间，我则更慕陈梦家。名山事业，梦想着像他那样可以去做一些诸如甲骨文字学、三代青铜器断代及简牍研究方面的工作，但这些，早已由不得我来做，那我我能做什么呢？

“上穷碧落下黄泉，动手动脚找东西”。最是天道酬勤，我终于找到磬，这一古老的承担着数千年礼乐文化意义的重要载体，执意为磬写一本专著——《中国磬史》。不惜“为伊消得人憔悴”，写磬的种种原委已于本史之《缘起》一章，大致交代清楚，本序不另赘述。然而，必须要写上，借以表达我最诚挚感恩之情的是，假使没有范曾先生当年那两句最能催我奋进的励志之语“假以时日，你可以做王世襄”“不使白扬眉吐气，激昂青云耶？”或许在今日世界著述界，《中国磬史》，仍付阙如。然而，还须要写上两句，以邕后学仰敬先辈尊贤重德之义：“巍然大自在，世襄自世襄”。

2011年，传伦拜识董桥师，“程门立雪”，愚钝顿开。数年内，每遇大事，辄有不解，竭思月余，偶得端绪，方敢请益，往往不待愚弟子余音落地，先生传教一语直入如来境，刹那间天朗气清。

乙未（2015年）年初，传伦冗务纷扰，“心遽体留”，翰墨因缘，间有不逮之虞，遂于是岁三月，躅浮春风，排浪香江，过半山

董桥书房,进呈新作,吾师阅后曰“心不静,六十岁就好了”。此前我似曾小有自省,实因近二三年来,常思早日开笔叙写准备了多年的《中国磬史》一书,迟迟未下决心,烦在每天都在想,不断为此而困扰。值此师生聚首,我将此心迹尽悉袒露,吾师教曰:“你六十岁时写成磬史,远比八十岁写成好,回去后少应酬,少经营,安心写磬史。”返津后,与先生数次短信往来,说及《磬史》,先生都是勤勉有加,难忘7月18日来信里的几句话,“你的磬史一定成功,耐心慢慢写吧!怎么耕耘怎么收获,用心便佳!”殷殷期望,谆谆教诲,化作巨大动力,克服了案牍劳乏产生的“情怠手阑”。

由乙未(2015年)三月入丙申(2016)早春,感良辰之飙驰,东风发荣,岸柳枝柔。《中国磬史》亦告杀青,而序、记、题、跋之属,向来引重于古今文坛,“养成笔力可扛鼎”,非董桥大师莫能办也!传伦翘首南天,诚惶诚恐,谨于2016年3月9日驰书一封:

董公存爵先生钧鉴:学生自去年四月开始动笔写《中国磬史》,至今岁三月完成文稿十三万余字及两百余张图片。去年三月出版社与我签订了本版书的正式出版合同,这便促使我拿起了笔。为这本磬史,学生也准备了二十年,写书之前又万分荣幸地得到了先生的关心,或当面或短信教导,您的鼓励,给了我巨大的动力。成书的过程很累,查阅了大量古籍,有一阵子,因用眼过度,左眼视力下降(现已好)。当我又困又累时,每每感念老师当年一周要写五篇文章,还要赶期限,且篇篇皆为传世之美文,传伦敢不用功!这半年多来,无一日不是清晨5时即起,写作的过程也真是一个学习的过程,磬史的脉络才逐渐清晰了起来。书稿写至大半时,传来了喜讯——《中国磬史》一书获得了国家出版基金。据出版业人士云,此基金是为国家三大基金之一,而且以往多为研究机构、文化集

团、大学所得。这等好事竟然拍到了我这样一个“个体户”著作上,也让学生着实高兴,文友们也多来祝贺,连浮了几日大白。传伦浅浮,又让老师见笑了。有了这个基金,书会出得好一些,至少出版社也会赢利,我也会心安许多。学生自写《磬史》的那一天起,心底就企盼先生赐序,一直不敢说,怕太劳累先生。写成了,思想了多日,斗胆拜求先生一赐华章,先生随笔写来,文字多少都是大好!出版社非常仰重吾师大名,从订合同起,再三让我请求先生拨冗赐序,读者亦无一不期待,之于传伦更是要一生报答先生的。今先传上《磬史》的“缘起”,请您清闲时看看,叨扰清思,惶恐万分。传伦叩首。

董桥师阅后,连夜动笔,翌日,顷接先生赐传大作“题《中国磬史》”。运笔苍润,得虚实兼到之妙,凡四千字,令传伦感铭五内,喜极不能自持者竟日。文虽短而意境高远,前呼后应,无一虚笔,字字相扣。

《中国磬史》,得以猴年(2016年)行世,可以毫不夸张地说高为先生起了促进作用。兄与我乃是有深文相交、深邀鉴赏之文友,更兼三日一微醺,五日一酣醉的“高阳酒徒”,“意气相逢为君饮”!某日匏樽酒热,正逸情云上之时,兄知我廿载蓄志,一心撰修《磬史》,欲发三千年之覆,不禁击节赞赏,薄醪尽倾!即思早日梓行天下而诚约此书,由百花文艺出版社作为本版书编辑出版。越三日,在我一字未写的情况下,甲乙双方签订了正式出版合同。金钟清磬,致有爽气,庶令传伦顿生野叟入世,当尽忧报效国家之念。

作为本史责编的高为先生,备尝艰苦。平日已是编务冗繁,拙作《中国磬史》无论引文、正文疏漏之处,兄一一匡正,工作量之大,恒逾辑编“群籍”倍蓰之数,校芜文之劳烦耗时,想我兄定然生出东坡之感叹“日月何促促,尘世苦局来”。非不敏狠心劳累仁兄,殊不知此书采择校雠,条分缕

析,锁要紧密,欲求精审,非仁兄高才不可为!细若只字、句点之确切,仁兄均悉加勘定,略无罅漏,其严谨可知,其辛勤可佩,其学识之渊博可敬,其于传伦之深情厚顾,愚弟更当长揖罄折者三!

杨国驰女士,热心赞襄本史,且邀得青年才俊崔克刚、周恩博,特于图片设计等种种技术性工作,描摹精赅。国驰女士于磬学中难以辨清之“磬折”,此一先秦时代即已存在之数学问题阐述明达,古之学者注“磬折”,往往强为牵合,不得要归。国驰具21世纪科学头脑,学本工理,于数算尤为精擅,撷拾大略,寻绎要眇,发乾嘉大儒之所未发者,矩迭规重,无不迎刃而解,豁然贯通,不唯泽润本史,亦可见著于学林。顾其睿鉴之高蹈,起程瑶田于地下,当正冠揖手曰:“真庄生所谓大惑终身不可解者,今日得解。”

本史力求文图并茂,图片形式有三,拓片、照片、线描。篆刻家王少杰先生秉持精湛之技艺,以蝉翼、乌金拓法,分别拓出摩石精舍收藏适宜传拓之古磬十六品,雅韵流美,尽出于毫末之间,有现代摄录术所不能及者。尤应鸣谢少杰兄古风深蔚,篝灯中夜,奏运昆吾刻刀,不拘许郑旧说,妙篆鸟虫,神技乍展,白文大字,一镌书名,壮我磬史。

京都文雅堂主人、篆刻家、收藏家、出版家杨广泰先生,乃我卅年挚友,雅人高逸,惠我良多,慨然以其山东金石友庋藏春秋刻铭编磬拓片图像10幅贻赠,洵为古磬最新资料之一,真识者自有分教,殊可贵也!杨君古道热肠,亦颇可钦可敬。

摄影家张毅康先生,精娴摄影术,再现摩石精舍磬藏真趣,承蒙青顾,复赠衣长衫像照十数张,并亲择其中一张,嘱做封面人物,其云:“传伦此照神情朗然,目中流露傲睨不屑之情,正心雄万夫之状也。”康兄雅谑,可备日后茶余谈资,录之一晒而已。

西南才女、作家胡延芝女士青顾本史,

悉心校讎文稿数通,举凡文字、标点、图号之误,即其所见,均加勘正,且无一处不精审通达。在此恭致谢忱之意!

新华社原记者吴广生先生,曾亲至津门,采访摩石精舍玩石、清磬雅藏之事。返京后未几日,君将采访稿以新华社电讯形式发布全世界,首次透露张传伦将有著磬之作问世云云,策我趑趄然,骅骝争道,奋鬣奔驰。岁历十载寒暑,今朝一渡江春,磬史已付梨枣。传伦不欲夸为己之乐事,岂有乐哉!

感荷薄克礼、伍立杨、祝勇、龚军、李伟、刘兢、杨明、赵海丽、张晏、林容樱诸君襄赞之高义,请受愚一拜!佳惠本磬史之高士名媛,良有多矣,若有不及标举贵姓尊名者,致有失礼,俟来日当面揖谢,且愚将自领罚咎,停浮大白十日,不做金谷酒数之想。

传伦少年得意,邃密群科,文道独行。不有佳作,何伸雅怀?!及长,幸遇赵宝琪老师,先生后来做得文教高官。公见我剑走偏锋,一意孤行,恐我将来困于雄心而不能自拔,误入歧途,失为一己梦想之牺牲者。忧我个性偏执,做事决绝,不为君子,便为奸慝。尝以一语相激励:“传伦来日不是做最好的人,就是做最坏的人。”此之后卅载人生路,足以印证个性坚强,有助于传伦克勤克敬、允文允能,求做世上最好之人,一意醉心文事,非关别情。林语堂说:“有人告诉我们,说个性坚强是一种重要的美德,但是却需要予以精确的说明:就是说坚强的个性是用去做什么事。”

个性乃决心之张扬,决心乃成功之秘诀,此情耿耿固执于正道,亦是好事。传伦退扫闲轩,独辟蹊径,凿空磬史,兴蔚磬事,发弘古调。撰为《中国磬史》一卷,初奉规模,八方贤达,咸存观省,幸赖有以教我,拓广磬学深奥之宏旨,岂非佳事乎?君子何乐而不为!

耳顺之年写记。

凡 例

一、本书意在修撰古老磬史，广征博引，古籍所载有关古磬之辞章，多有逐录阐述，虑其文体为文言，为使本书文体与之相谐和、语言相映发，故乃本史行文，文白兼用；当文则文，当白则白，以利融会贯通。

二、本书“释磬”一章，深契古磬古义，即令浅释“磬”字，“说文解字”，宜以文言出之，无违雅驯，故本史行文粹然述之以文言，唯此一章。

三、本书中出现个别生僻字、异读字、通假字，一律不加注音、注释，知者自知。

四、本书简文版，当用简化字，缘此产生歧义，酌用繁体字或异体字，亦不做注音。

五、本书述及甲骨、钟鼎文，遇有当世尚不可解之字，只造其字形，亦不妄测其字义。

六、本书为规范磬之量词，凡述及特磬

之量词用“件”，编磬用“枚”。

七、本书“磬史”章不依中国历代纪元表所示，遍列朝代。例“汉唐时代”，其间存国有两晋、南北朝、隋等朝代，均不一一设立。文中有否叙及某朝代之磬事，按行文之需及获历史资料有无、多寡、真伪而定。若本书无一字言及某朝代，请勿视之为该朝代礼乐不继，钟磬无存。

八、本书“古磬三十六品赏析”章、“磬架及其他磬饰”章，有磬型、磬形之分别，凡磬之式样多见于世，具典型意义称磬型，反之则称磬形，例“对称曲尺型”“对称云朵型”，“肺石形”“斧形”。

九、本书乃作者个人研究之成果，除却书中已特别加以标注、致谢之处，不含其他人之观点。

十、磬史中已多有写明磬之于儒教意义，故不另设“磬之于儒教”章。

缘起

磬为古代最古老的石质乐器及中国礼乐文化的重要载体,历史之悠久,意义之重大,可与之比权量力,唯三代青铜鼎鼐尔!即是钟磬联称之钟者,考其历史,亦远远晚于磬。磬功用之大,虽然涵盖社会生活诸多层面,但观磬之实体,传世数量非常稀少,原因不一,然于磬本身之高贵,所涉最多,阳春白雪,曲高和寡。古代可以拥磬者——王、诸侯、卿、士,士之下广大庶民阶层无此资格。

磬大多出土于古墓遗址。十墓九空,多为盗墓贼所为。此辈眼中只识金玉,石质之磬常遭弃如敝屣。年代愈久远之磬,制作愈粗疏,更被视为无用累赘之物,人为破坏严重,今人无从多见古磬。乃至中国发现最古老乐器之头筹,被河南舞阳贾湖遗址出土的八千年前骨笛所拔得。古磬之出现必早于骨笛,多年以来,即使是有些专业考古工作者亦轻视对残石断磬之研究,坐拥宝山而不明就里。沈从文先生,借丰厚之学养,睿目善识,早年先生得见长方形玉片上有穿孔,当即断言:此物为金缕玉衣所缀之玉片。后果被考古发现所证实。

春秋战国之后,磬不复礼乐文化重要载体之地位。磬为乐乐赏玩之物,明代最为流行。及至有清一代、民国年间,此风虽曰绵延不断,亦只为达官贵人文人高士所独赏。佳磬更亦难得。磬之最佳者是灵璧石磬,其音清越,无它石可比。唐时,白居易已感叹灵璧一石难求,只好以华阳石代之,然其声色差之多矣。清代中叶,灵璧石磬山一带磬石旧坑不复出石。安徽巡抚进贡清宫的石磬,已无大器,“大率不逾尺也”。

摩石精舍主人藏古鉴古证古卅载以还,深知磬之珍稀难得。文史工作者、古董商人竟有不知磬为何物者。二十年前,摩石精舍主人在其收藏古代灵璧奇石过程中,偶阅古籍,良有所悟,始知灵璧石最早之用途,并非作为石

山清供,皱透漏瘦,其形娱目而已。尧舜时代之先人不慕其形,独取其音,发现灵璧石,扣击之下可发八音,正孟子所云“金声玉振”者也。

玩古日深,益知古磬之难得。在当世收藏大热之前十数年,一位成熟,饶有经验,精于古玩杂项买卖之古董商人,以数年计之,至多购磬一两件而已。自兹始,摩石精舍主人以执着之信念、浓厚之兴趣,借微薄之财力,不惜东支西绌,一意纳磬,靡费不菲,且只进不出,岿然挺经。开山动力在于作者发现:磬——如此“庞然大物”,其在全世界范围之内,竟无一本写磬专著问世,不禁惊喜莫名,感谢彼苍者天,恩赐传伦此一填补中国古代艺术研究之处女地,更复倾心收集磬和与磬有关之古籍资料。虽艰难备尝,犹能以苦中作乐为幸事。宋欧阳公曰:“物尝聚于所好。”能不信哉!由是而知,人凡生痴念偏嗜,必沉淫其中,而不欲自省者,天下事往往如斯,亦可以深长思也。

细审此事,实应由国家组织有关部门牵头实施,国大事多,千头万绪,顾不及此。再者应由雄厚资金之大亨撑力为之,无奈此辈多有惘然不知此中妙趣者,又何足待也。唯苦哉传伦一人耳,家贫而其志不堕,忝以一介寒素书生,摄生撙节,陆续购得自新石器时代至民国年代各种材质之特磬、编磬、清玩之磬,凡数十件。

古艺之研究,是以证古证文证史为要宗,亟须从实物入手。传伦以此为凭借,发三千年磬史之覆,达人览此书,若可曰:虽不中而不远,则传伦近道焉。

此书之前,纵观国内外,长久以来之于中国磬史更无系统全面之专项研究。磬的历史沿革以及伴随时代变迁其实际功用之变化状况,尤其磬之于礼乐文化重要意义,至今无人著书立论。国内历年发表论钟磬

文章,大率为某地出土钟磬之考古工作报告。稍稍深入者也不过是磬的某一方面功用阐述。“关于石磬的研究,目前大体进行了两个方面:一是对出土编磬进行测音,考察其音律、音阶构成和分组编悬等;二是应用现代技术手段,考察编磬的声学物理特性等。这些研究主要侧重于部分东周编磬,对于西周以前的磬则涉及甚少。”后来也有多篇论述商前和商代、西周磬的文章发表在专业刊物上,只对在当代出土的钟磬古物做出许多技术性方面的鉴定工作。

较为深入些的亦不过是论证“先秦音乐美学思想对曾侯乙钟磬发展的影响”等诸如此类文章而已。未见有国外学者专业致力于磬的研究,亦很少见国外学者有关“磬学”研究之只言片字。审此诸端,可以断言:国内外研究机构或个人对“磬学”此一古老重大课题做全面系统之专项研究,尚无先例。

磬之为学为史题材特大,最是关乎国学重要组成部分——礼乐文化。礼乐重要载体之一乃为磬。磬常与钟合称钟磬。磬为石制,钟以铜铸。钟磬合奏之声,古人认为乃世间最美妙之声音,天籁人籁,悦耳动听,古贤赞之为“其声若钟磬中出”。磬之出现及其功用之初,源于原始先民祭祀和原始乐舞。依据传统史学观念,礼乐传统文化经历夏、商、周三代一脉相承,至周代而大盛,孔子赞之为:“周监于二代,郁郁乎文哉!吾从周。”(《论语·八佾》)周代贵族子弟大多受“礼、乐、射、御、书、数”之六艺训教,以礼乐两艺最为重要,体现古人高度文化艺术教养。即使是征战攻伐之事,亦遵循文之以礼乐,乃因礼乐,“德之则也”。

磬之出现,远在夏之前,原始石磬大率制作粗犷,因材施力,毫无修饰或极少修饰,只洞穿一孔以便系绳悬挂敲击聊发其声。迨至商代,用磬制度已完全融合于礼乐文化之中,磬的制作已非常精美,如大近一米之虎形纹饰特磬。特磬有别于编磬,磬广而分之为特磬、编磬两大类。此时磬之使用

制度及至春秋早期皆有严格规定,祭祀宴乐等国事活动无一不做钟磬演奏,“国之大事在祀与戎”。祀礼中钟与磬合奏之美妙结合,成为必需,乃因钟磬之声缓慢、威严,既可表达祭神祭祖无上崇敬之意,又借以教化子民服从统治,所谓“凡音乐通乎政”。

用磬制度有类用鼎,即从用磬数量上观之,亦依等级而各不相同。伴随周王权日渐衰落,“礼崩乐坏”,虽然磬之使用不复往昔礼乐文化盛景,而磬并未从此消失。先秦时期诸侯小国曾国曾侯乙钟磬使用,大逾古制。曾侯乙墓出土钟磬,以其史无前例之大型架悬、繁复精密之乐律铭文,加之种种阔大精巧设计,在大为突破礼乐制度之同时,亦对繁荣先秦时期音乐文化、美学思想做出巨大贡献。

传音清越动听之磬,为中国历代王朝所珍赏。

例如,明初洪武年间朝廷命取灵璧浮磬山石做磬,赐予各府文庙,“立则磬折垂佩”,磬折喻弓腰如磬,表示恭敬之意。文庙悬磬,此为明太祖建国初始,教化士民,复周礼之尊古举措。上有行焉,下必效之,文人士大夫阶层纷纷斫石制磬,选紫檀、黄花梨木等名贵木材制成各种磬架,装饰精美,中悬石磬,供置于厅堂雅室条案桌几之上。大如毂轮之石磬,则要特制落地插屏式大型磬架挂悬。人们如此喜爱磬,实为清赏之雅物,本史对明清以来在文人士夫中大为流行的玩磬之风尚,特别加以浓墨重彩之描写,更是对远逝良久之礼乐文化倾心追慕,聊发思古之幽情。

古磬之上历史文化积淀,蕴藏深厚,意义之大,远非寻常古艺古器可比,足以构成“磬学”。“磬学”一说,乃由本书第一次提出,并率先进行 research 成书。磬之为物无论是从国学、古代音乐学、三教、民俗学等诸多方面,影响至深至大,遗憾数千年以来竟无一本“磬学”专著问世。鉴于此,但愿此书可以填补此项古典艺术研究空白,以传磬学广大深邃之宏旨,使之发扬于盛世今朝。

Foreword

Stone chimes are the oldest ancient stone musical instruments in China and an important medium of Chinese ritual and court music. They date back to ancient times and carry utmost significance. Stone chimes are commonly paired together with bronze bells as the sounds produced when they are struck together were considered by ancient Chinese literati as the most harmonious on earth.

According to historical studies, stone chimes first appeared in pre-Xia dynasty. The earliest stone chimes were largely stones in crude form, with little or no modification to the stones except for a hole opening for the rope to hold the stone in suspension for producing sound. They were originally used by primitive Chinese in music, sacrificial rituals and burial ceremonies and became prevalent in Xia, Shang and Zhou dynasties.

By Shang dynasty, stone chimes had become an integral music instrument in Chinese rituals and court music. They were no longer stones in crude form, but were intricately designed in fine and exquisite details, such as the “*hu xing wen shi te qing*” stone chime. There are broadly two types of stone chimes, namely *teqing* and *bianqing*. The uses of different stone chimes were well defined by Shang dynasty, and no events of national scale were complete without them. Stone chimes and bells were used together in all spiritual rituals and ceremonies, as their harmonious sounds were at once soft and gentle, yet powerful and somber. This uniqueness allowed the sounds created to represent the utmost respect for gods and ancestors, as well as to influence obedience and compliance to political parties.

As a Chinese saying goes, *fan yin yue tong hu zheng*, meaning all music are linked to politics.

The popularity of stone chimes as a medium in Chinese rituals and court music peaked in Zhou dynasty, and fell with the power of Zhou kings. Although stone chimes were not as widely used as before, they did not disappear and remained an important medium of Chinese rituals and court music until the end of the Spring and Autumn period. By then, they were increasingly used as a musical instrument, with their popularity as a musical instrument reaching its zenith in Ming dynasty. They remained popular in Qing dynasty and the first half of the 20th century, although they were only enjoyed by the privileged court officials and wealthy scholars. Despite their popularity, good stone chimes were hard to find. The best stone chime is the lingbi stone chime, made from lingbi stones found in Lingbi, Anhui province. Its clear sound can not be rivaled by any other stone musical instrument. Bai Juyi, a renowned Chinese poet and Tang dynasty government official, once lamented that he had no choice but to make do with the comparatively inferior sound produced by huayang stone chimes as it was very difficult to find lingbi stones. By the middle of Qing dynasty, lingbi stone mountain had become depleted of lingbi stones.

Every Emperor throughout Chinese dynasties had great appreciation of the melodious sound produced from stone chimes. Take for example, Hongwu Emperor who ordered a lingbi stone chime to be displayed in the Temple of Culture at the beginning of his

reign in Ming Dynasty so as to educate his people as well as to continue the tradition of using stone chimes in Chinese rituals and court music. The high regard for stone chimes thus transcended the royalty. Scholars and officials scoured for stones to make stone chimes, and used high quality wood such as red sandalwood and fragrant rosewood to build the frame to hang the stone chimes. The smaller stone chimes were usually displayed on the tables in the living room, while the bigger ones as big as the wheels of a vehicle were displayed on the living room floor. The Chinese admired stone chimes not just for its beauty and harmonious sound, but also the sense of nostalgia for its rich history.

Despite the multi-purpose uses of stone chimes in Chinese society, very few pieces of stone chimes remain today. One of the main reasons for this is that stone chimes were highly valued possessions which only royalty and aristocrats were deemed worthy enough to behold.

The stone chimes that remain today were mostly excavated from ancient tombs. The biggest and most intricate of them were excavated from the Tomb of Marquis Yi of Zeng in pre-Qin dynasty. The exquisitely designed large stone chimes were an eye opener and played an important role in aiding our understanding of Chinese ritual and court music in ancient times.

Today, nine out of ten ancient tombs are empty, no thanks to tomb thieves. To the untrained eyes of tomb thieves, stone chimes were nothing but stones and hence, only gold and jade were looted by them. In fact, the more ancient the stone chimes, the rougher the workmanship, and the lesser value the tomb thieves gave them. Most of the stone chimes were damaged as a result of their reckless handling. Many people in this generation have never seen a stone chime. Unfortunately, due to the lack of exposure to and knowledge of stone chimes, some modern scholars

mistakenly view the Jiahu Gudi or "bone flutes" as the most ancient musical instrument in China. Jiahu bone flutes were excavated from an early Neolithic tomb in Jiahu, Wuyang County, Henan Province and have been dated back 8,000 years. Stone chimes have been dated back even further in time. For many years, some archeologists have neglected the study of broken stone chimes, not knowing that they are sitting on a pot of treasures.

The author is an avid antique collector who has been appraising and authenticating antiques for thirty years, and is deeply aware of the rarity of stone chimes which historians and antique dealers have little knowledge of. About twenty years ago, the author was collecting ancient lingbi stone chimes when he chanced upon an ancient book and realized that lingbi chime stones were not originally admired for their unique physical appearances, but were instead admired for their unique sound when struck, as well as the ability to produce an octave when struck at different parts.

The rarity of stone chimes became more apparent to the author as years passed by. Despite the surging popularity of the Chinese antique industry, over a decade ago an experienced miscellaneous antique dealer could only get his hands on one to two chimes within a year. The author could not believe that such a rare and valuable antique has not been researched and written about in the global context. Writing a book on stone chimes to document this little known antique should have been a project spearheaded by the Chinese government, however China is a big country with more urgent and important issues on hand and has understandably deployed resources elsewhere. The alternative would be for wealthy Chinese to provide financial support to conduct research on stone chimes, unfortunately the wealthy Chinese have little

knowledge of stone chimes, much less do something about it. This created a golden opportunity for the author to explore this virgin territory, so he tasked upon himself this heavy responsibility despite his humble background. He devoted his time and limited financial resources to research and collect stone chimes so that he could study them. Despite the challenges faced, he found joy in the journey. A notable poet of the Song Dynasty Ouyang Xiu once said, good things will find their way to those who like them. This is indeed true for the author. He managed to amass a collection of stone chimes dating from Neolithic Age all through to the first half of the 20th century.

The research on antique encompasses authenticating the physical antique, the ancient documents and history itself. After researching thousands of years of stone chimes' history, the author is ready to publish the first book on stone chimes in human history. No one has written a book on the origins of stone chimes, its changing role over time, and in particular its importance in Chinese rituals and court music. Most of the written documentations in China on stone chimes thus far are excavation reports, the rest being articles describing the physical and technical aspects of stone chimes in particular the sounds they produce, with very few articles delving deeper beyond.

The history of stone chimes in China focuses mainly on the ancient Chinese history of stone chimes. Since this is the first book on stone chimes, the author included many visual materials on stone chimes and its accessories. The book begins at prehistoric China, taking the reader from Xia, Shang, Zhou dynasties to the end of Qing dynasty, explaining the historical documents of stone chimes and the different uses and functions of stone chimes in each period. The book also documents the history and special characteristics of frames and suspension chords that are integral to the usage and display of stone chimes.

The author has deep respect for history,

and upholds the highest moral standards in collecting authentic artifacts and doing due diligence in authenticating research materials. He documents his research accurately and meticulously with the hope of creating a book that can be used as a reference book and as a Chinese art and antique appreciation book.

The challenge of writing this book lies with historical records that are scarce and vague. Most of the stone chimes that remain today are in the hands of the Chinese government, museums, temples and private collectors. Unfortunately, the visual materials released by the Chinese government are mostly unclear and fail to meet the image quality requirements of the publisher to be included in the book. It is also impossible to access these stone chimes without special permission from the Chinese government. The remaining stone chimes are scattered in museums and temples all over the world, making these stone chimes even more difficult to trace and research on.

Publishing *The history of stone chimes in China* itself is a milestone. No other musical instruments played a more important role in Chinese history and culture than stone chimes. Unfortunately, stone chimes have somehow fallen through the cracks of literature on Chinese history, Chinese culture, Buddhism, ancient music instruments etc. Hopefully, this book will fill in the void and re-ignite the interest in the study of stone chimes.

With extensive research and modern visual images, this book is at the same time nostalgic and new. This is an important study material for anyone looking to study Chinese traditional culture, history, music, and antique.

Lim Rong Ying
Singapore
May 2016

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