

古琴紀事圖錄

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The Ancient Chinese Zither (Qin)



PDF



台北市立國樂團

Taipei Municipal Chinese Classical Orchestra



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古琴

古琴紀事圖錄

秦孝廉題


2000年台北古琴藝術節
唐宋元明百琴展實錄

The Ancient Chinese Zither (Qin)

台北市立國樂團 鴻禧美術館
編輯

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財團法人鴻禧藝術文教基金會

序

琴，就是現代人所稱的「古琴」，自古即被尊為四藝（琴棋書畫）之首。琴不僅是中國文人日常怡情養性的生活藝術，藉由琴曲的創作，更能將理想情操寄託於琴音之中，一抒己懷。著名的琴曲有嵇康赴義前彈奏的《廣陵散》、蔡文姬歸漢難捨骨肉親情所作的《胡笳十八拍》，與南宋郭楚望臨湘水感慨祖國山河破碎而寫的《瀟湘水雲》。

古人視琴為與天地相合的器具，因此對於琴的形制與製作均非常考究。琴的外型上圓下平，象徵天圓地方，長三尺六寸代表三百六十五日，十三徽代表十二月加閏月，泛音、散音、實音代表天、地、人。琴的製作材料為梧桐木，古有鳳凰非梧桐不棲之說，所以梧桐木蘊含吉祥之意。由於製作精美，琴不僅是樂器，也是一件藝術品，因而製作琴並不稱「作琴」而稱「斲琴」，斲含有製作和雕刻的意義。

因為中國文人對琴非常重視，幾乎人人有琴，所以即使在中國歷代動亂浩劫之後，古琴留下來的數量仍比其它樂器多。更難能可貴的是，一千多年以前的古琴，到現在還能如常演奏。每張老琴上，都有歷史的滄桑，也有古代文人墨寶遺跡，是值得珍藏的文物，也是民族文化的瑰寶。

這次由台北市政府、國立傳統藝術中心籌備處及民族音樂中心籌備處共同主辦的「台北古琴藝術節－唐宋元明百琴展」，在台北市立國樂團精心策劃與鴻禧美術館的合作下，展出一百多張年代溯及唐宋元明的珍貴古琴，並出版「古琴紀事圖錄」，實在是音樂界一大盛事。希望這一系列古琴展演活動與紀事圖錄的出版，能使大眾對古琴有較深入的認識，讓古琴這樣雅緻的音樂文化，再次走進我們的視野，豐富現代人的心靈與生活。

行政院文化建設委員會主任委員

林澄枝

Preface

When we refer to the traditional zither, we call it gu qin (ancient zither). This is a term of respect. Traditionally the playing of qin was considered one of the four accomplishments of the scholar-gentleman, along with calligraphy, painting and playing Chinese chess (go in Japanese). Playing the qin was a part of the scholar's life style. Composing music for the instrument was one of his creative activities. Famous works include the Guanglin San, which was played by Ji Kang before he died, the Hujia Shiba Pai, written by Cai Wenji after her return from captivity and the Xiao Xiang Shui Yun, written by Guo Chuwang in the Southern Sung period.

In ancient times people saw the qin as an instrument of harmony between heaven and earth, so they paid great attention to its shape and construction. Heaven was represented by the rounded upper board, earth by the flat bottom board. The length of the qin was three chi and six cun (about three feet and six inches), which represented the 365 days of the year. The thirteen finger markers on the top board represented the twelve regular months plus the intercalary month. The three variations in the sound of the qin represented heaven, earth and man.

The qin is made from wutong (fimiana) wood. This has an auspicious meaning, because it is said that the wutong tree is the only kind on which the phoenix would rest. A qin is said not to be made, but carved. In the care and quality of its construction, it is not just a musical instrument, but a work of art.

Such importance was attached to the qin that almost every scholar used to own one. So, even after all the periods of chaos and turmoil throughout the history China, qin have survived in greater numbers than other musical instruments. Old qin would show the ravages of time and traces of their history, such as their former scholar-owners' ink, writings on the board. Nevertheless, many are still playable, even those over a thousand years old. They are truly Chinese cultural treasures.

The Taipei City Government, the Preparatory Office of the Center for the Traditional Arts and the Planning Office of the Center for Musical Heritage have together organized and supported the Taipei Festival of the Ancient Zither (Qin). In this context, and with the cooperation of the Taipei Municipal Chinese Classical Orchestra and the Chang Foundation, they have organized the exhibition of more than a hundred precious qin and have published this work "The Ancient Chinese Zither (Qin)." We hope these activities will provide many people with a deeper understanding of the qin, and that our lives will be enriched by bringing this ancient instrument back into our field of vision.

Helen Chen-chi Lin

Minister

Council of Cultural Affairs, Executive Yuan, R.O.C.

序

塑造一個充滿文化氣息的大台北是我就任市長以來的心願。文化是長遠的工作，對於台北這樣物質豐裕的大都會，文化紮根的工作極為重要。古琴，歷來在文人的生活中佔有極重要的地位，它身集歷代工藝、書法、篆刻之大成，就內省而言它是文德的代表，是傳統文人修心養性必備的器具。若就音樂而言，受到儒、道、佛學思想的影響「重意不重形」，講求細緻音色及層次變化，確實是東方音樂文化的瑰寶。欣逢千禧年的到來，舉辦為期四月的「台北古琴藝術節」，有著承先啓後的特殊意義：一方面有系統的展現二千多年來琴道精華；另一方面藉著活動，積極推廣發揚琴道的精神，用以陶冶人心。

台北古琴藝術節的活動包括「唐宋元明百琴展」、「古琴音樂會系列」、「世紀古琴學術研討會」、「古琴紀事圖錄」，四大主題。其中最引人矚目的是在鴻禧美術館的百琴展。展覽內容豐富，規模更是前所未有的，實是親炙古琴文化的最好機會。「古琴紀事圖錄」將展覽所收百琴，明清原刊善本琴譜十五部，以及各類不同琴材配件樣本原貌均收在本圖錄內，並以中英對照方式出版，具體呈現古琴最精微的部份。

樂見此次「古琴紀事圖錄」的出版，除了記載此一「千載難逢」的盛事，並在深入淺出的報導與介紹下，期將「琴道」的精髓在二十一世紀的樂壇上發揚光大。

台北市市長

馬英九

Preface

Working to promote culture is a long-term activity. It is especially crucial in a materially rich capital city, such as Taipei. Since becoming mayor, it has been my most profound desire to create a vibrant cultural environment here. Qin were a very significant part of the life of the literati. They are not only works of art of historic importance, but they represent the virtue of the learned person. The scholar nurtured his spirit with the qin. The fine subtleties and nuances of qin music make it a much-valued part of East Asian culture. In this millennial year, we have supported and organized the four-month long Taipei Festival of the Ancient Zither (Qin). Its twin goals are to explore the more than 2,000-year history of the qin and to bring the qin into people's hearts and lives.

The four main activities in the Taipei Festival of the Ancient Zither (Qin) are (1) an exhibition, entitled "A hundred Zithers (Qin) of the last millennium," (2) concerts of qin music, (3) a conference on the qin and (4) this work, "The Ancient Chinese Zither (Qin)." Among these activities, the exhibition of a hundred qin at the Chang Foundation is worth special attention. Unprecedented in scale, it includes many important exhibits and provides the visitor with a wonderful opportunity to see qin. This volume is a catalog of the exhibition. It also includes fifteen examples of literature on the subject of the qin, together with information on the structure of the qin and the materials from which it is made.

I am delighted to see the publication of this work. It is not merely a record of qin stretching back more than a thousand years, but is an exploration of the more profound aspects of qin culture. I sincerely hope it will foster the development of that culture in the twenty-first century.

Ma Ying-jeou

Mayor

Taipei City


唐宋元明百琴展賦

A poem composed for the exhibition

"A hundred Zithers (Qin) of the last millennium"

敬佩琴品即人品
經久彌足貴
琴喜于裁逢人望
多會此情賦
白石此情記流水

唐宋元明百琴展賦
二〇〇年三月四日
曲潤海



唐宋元明琴百佳
鴻禧會老
者千餘齡少者四百歲
斷紋海
軀體沉蘗光澤褪
圓寶不香

千百年任憑衆樂興此樂認
不廢古琴亦文琴文人視月類材
質尚古樸音韻重品位時事多

變幻琴性更純粹轉轉礪澀情
流水終交匯紫瓊與霜鐘手足
又成對 觀此國琴展深深起

新陳年可為青張絃淨手
彈淡遠有原味月儻皆得聲
文心願一醉 古琴乃國琴傳承

中國藝術研究院 曲副院長潤海題

Qu Runhai, Deputy Chief, Chinese Academy of Art

序

古琴相傳創始於史前時代的伏羲、神農，以目前考古發掘證實，古琴的形制至遲到漢代已經發展完備，並延續至今。這種從未間斷的悠久傳承，使我們一直到現在，仍然可以從古琴演奏的樂音中，體會一兩千年前古人的音樂世界。古琴既是文物，又是樂器，是展現音樂活化石堅韌生命力的例子，在人類音樂文化中極為罕見。

由於長時間的發展與涵容，古琴與中華文化得以密切的結合，從愛好者的參與層面而言，它不僅上及帝王貴族，而且普及士庶。代代相傳的琴人與文化人的心血結晶化為琴史、琴論、琴曲…等琴學精華，更由於參與者層面之廣泛，古琴文化的內涵，不僅包容了諸子百家的精神，也具體反映於中華民族的人文活動之中。基於這點體認，鴻禧美術館在台北古琴藝術節——「唐宋元明百琴展」的展出規劃中，除了完整陳列來自世界各地的百張名琴，更特別提出古琴、生活與人文的精神內涵，透過書畫、文字資料、相關文物圖片及特別為此次展覽所設計的園林小景，配合琴人於週末現場即興彈唱，及展場播放的古琴演奏示範錄影帶，務期觀眾能從中體會到古琴音樂的絃外之音。

鴻禧美術館極感謝台北市政府、台北市立國樂團的邀請，共同參與此次古琴藝術節的各項展演活動，期盼提供社會大眾最佳的藝術欣賞環境。同時對於提供展品的海內外各公、私收藏單位和藏家，及熱心參與相關活動的學者、專家，在此謹致上謝忱。

財團法人鴻禧藝術文教基金會董事長 張秀政

Preface

According to legend, the qin originated in pre-history, in the time of Fu Xi and Shen Nong. From archaeological evidence, we can see that the qin evolved in the centuries preceding the Han dynasty and reached a mature form in that period. Thus we can understand the world of the qin some two thousand years ago. It is a rare example of cultural continuity.

The qin is a profound part of Chinese culture. The qin was played and appreciated at different levels of society. Emperors, officials, scholars and common people all shared in its enjoyment. Not only was much music composed for it, but many stories and theories were written about it. Since so many types of people were involved, influences came to the qin from the different philosophies and religions, Confucianism, Daoism and Buddhism.

As part of the Taipei Festival of the Ancient Zither (Qin), we are holding the exhibition entitled "A hundred Zithers (Qin) of the last millennium." This includes not only a hundred qin, selected from various parts of the world, but also paintings, calligraphy, photographs and other material relating to the qin. In the lobby, a stage has been designed as a South Chinese scholar's qin-playing environment, with a garden beyond. On weekend afternoons, the qin will be played here. At other times a video will shown, in which a teacher demonstrates how to play the qin. We hope this will give visitors an insight into the world of the qin.

We extend our sincere thanks to the Taipei City Government and the Taipei Municipal Chinese Classical Orchestra for their participation and co-operation in this important event. We also express our profound thanks to the collectors and institutions who have so generously lent to the exhibition, and to the teachers, musicians and experts, whose valuable time and effort has made it all possible.

Chang Hsu-cheng
Chairman
Chang Foundation

前言

本世紀二〇年代以降，傳統音樂的演奏方式從業餘三兩人組合，逐漸開展到數十人大合奏的局面，矚目的焦點逐漸集中在交響化的國樂團之上，較少人注意歷代文人推崇備至的琴學，從唐朝時的鼎盛，及至民國幾已絕響，幸賴少數有心人歷經數十年的耕耘、奔走，才漸有生機。於今海峽兩岸已有多所大學列為音樂專業或是主修項目，琴學方有今日漸趨興旺的局面。

台北市立國樂團對於傳統音樂的推廣，可謂不遺餘力。固囿於推廣項目眾多，但每年仍於有限經費中安排至少兩場古琴演奏會，以及相關講座等，雖屬杯水車薪，意義殊勝。欣逢千禧年的到來，特別選擇了歷來文人的表徵古琴作為標的，策劃了為期半年的「台北古琴藝術節」。包括「唐宋元明百琴展」、「古琴音樂會系列」、「世紀古琴學術研討會」、「古琴紀事圖錄」，為本藝術節四大主題，以及三大推廣活動：

「古琴講座」邀請古琴名家舉辦深入淺出的講座，每週舉辦一次。

「古琴世界一日遊」讓難得接觸古琴音樂的國中小音樂老師認識古琴，從古琴的形制、製作、演奏、典故、美學說起，在最短時間進入古琴世界。

「大家來認識古琴」帶領親子族、銀髮族、上班族輕鬆學習彈奏古人之琴。

期望，真能將琴樂祥和、沉靜之美，推及至社會各個角落。

「琴道」精深博大，即使入門者亦常有瞎子摸象之感，它是「文德」的代表，是修身的工具，又集斲琴工藝、漆灰造型、銘文篆刻之大成，琴樂更是音樂藝術至高的表現。所謂「琴聲雖可狀，琴意誰可聽」，確實一語中的。彈琴者，講求修身者重氣韻節度，若求音樂者則前述氣度外尚須掌握按音準確，以及音色的層次的表現。古琴音樂除了蘊藏豐富的音樂美學內涵，更匯萃了歷代文人面對人生種種不同際遇，進而將人的感性及理性透過藝術之詮釋昇華至「道」的哲學層次，這正是古琴之與一般音樂不同及其可貴之處。

此次百琴展，鴻禧美術館製作有導覽系統，不但有說明，也讓您傾聽名琴所發出的樂音。展覽共分為琴式大觀、樂譜樂俑、文人與琴、斷紋比對、琴材琴音、琴銘掇英等六大展示專區，展覽內容豐富，規模更是前所未有的，有系列的呈現了琴文化的全貌。

古琴紀事圖錄，完整的呈現了此次唐宋元明百琴展的精華，一系列深入淺出的報導從琴史流變、琴器概說、斲琴藝術、漆灰斷紋、琴聲琴韻、美學思想等，陪襯著精彩的百琴圖錄，內容豐富，確實是親炙古琴文化不可少的一本刊物。

台北市立國樂團團長



Preface

In recent years there has been a revival of interest in the qin. Universities on both sides of the Taiwan Straits now include it as a major part of their musical curricula. Thanks to the efforts of a few people, there has also been a return to the traditional practice of playing musical instruments in small intimate ensembles. This has counteracted the trend towards large ensembles, comprising tens of instruments, a trend that started in the 1920s.

The Taipei Municipal Chinese Classical Orchestra strives very hard to promote interest in traditional music. Although its budget is very limited, it is significant that every year there are at least two major events specially devoted to the qin. In this millennial year, the focus is on the qin in relation to the scholar. The Taipei Festival of the Ancient Zither (Qin) includes the following four major activities:

- (1) An exhibition at the Chang Foundation, entitled "A hundred Zithers (Qin) of the last millennium"
- (2) Concerts at the National Concert Hall
- (3) A conference at the Chang Foundation
- (4) This work "The Ancient Chinese Zither (Qin)"

In addition, there are also other events at the Chang Foundation, including regular weekend lectures, a special lecture for music teachers in primary and secondary schools and opportunities for families, office workers and elderly people to learn about the qin.

When people begin to study the qin, they realize how much there is to learn about it. There are the physical aspects, such as its construction, shape, lacquer and inscription. There is the need to learn, not only how to play correctly, but with the correct morality. In terms of technique, the qin is a relatively easy instrument to learn, but the more profound aspects of qin culture are much less readily understood. This is because the qin is much more than a musical instrument. It is a vehicle for expressing one's deepest emotions and "repairing the spirit." In this respect, and as the chosen instrument of the scholar since early times, its cultural importance far exceeds that of other any other instrument.

The Chang Foundation has made a recorded introduction for visitors to the exhibition of a hundred qin. This includes an explanation of the exhibits, together with music played on some of the most famous instruments. In the exhibition, each of the six rooms has a distinct theme. The themes are (1) the shapes of the qin, (2) written music for the qin and tomb figures of musicians, (3) the scholar and the qin, (4) patterns of cracks in the lacquer of the qin, (5) materials used in the construction of the qin and (6) the sound of the qin.

This work, "The Ancient Chinese Zither (Qin)," is a catalog of the exhibition, with contributions by specialist authors on different aspects of it, including (1) historical changes in the qin, (2) a general discussion of the instruments, (3) the art of "carving" the qin, (4) the patterns of cracks in the lacquer, (5) the musical aspects of the qin and (6) thoughts on the aesthetics of the qin. For anyone interested in the instrument, this is an essential work.

Wong Ching-ping

Director

Taipei Municipal Chinese Classical Orchestra



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古琴結構示意圖（仲尼式）

Diagrams showing the parts of a qin (Confucian-style)

