



南京非物质文化遗产

古琴艺术

金陵琴派

南京出版社



图书在版编目(CIP)数据

古琴艺术:金陵琴派/陶艺著. —南京:南京出版社, 2012.6

(南京非物质文化遗产)

ISBN 978-7-80718-963-3

I. ①古… II. ①陶… III. ①古琴—介绍—南京市 IV. ①J632.31

中国版本图书馆CIP数据核字(2012)第090586号

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丛 书 名: 南京非物质文化遗产
书 名: 古琴艺术(金陵琴派)

作 者: 陶 艺

供 图: 南京市秦淮区非物质文化遗产保护中心 摄 影: 龚文新

翻 译: 张 伟

英文审校: 宋文伟 [英]安祖

出版发行: 南京出版社

社址: 南京市成贤街43号3号楼

邮编: 210018

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出 版 人: 朱同芳

责任编辑: 范 忆

装帧设计: 周 庸

责任印制: 孙伟实 杨福彬

制 版: 南京新华丰制版有限公司

印 刷: 南京凯德印刷有限公司

开 本: 889毫米×1194毫米 1/24

印 张: 1

字 数: 12千字

版 次: 2012年6月第1版

印 次: 2012年6月第1次印刷

书 号: ISBN 978-7-80718-963-3

定 价: 50.00元

营销分类: 文化 艺术



古琴是历代文人表现音乐修养的必修乐器。琴乐也是文人思想学识与人格情操的最佳体现方式之一。几千年来，文人不仅创造并完善了琴器、琴曲、琴谱等，更因深沉高雅的音色与丰富的艺术表现力，古琴成为民族精神和传统文化的代表。因地域、习俗、语音、师承、传谱的不同，琴乐也呈现出风格各异的流派。

Playing the Chinese seven-string zither or *guqin* was a must for ancient scholars of various dynasties to show their accomplishments in music. The music of the *guqin* is revered as a best manifestation of their wisdom, knowledge, disposition and ideal. For thousands of years, scholars have produced and perfected its instruments, melodies, music scores, etc. Due to its deep and elegant tones and the artistic expressiveness, the *guqin* speaks for the Chinese ethos and traditional culture. There are different schools in different areas with different customs, dialects, and with different lineages and music scores.

金陵琴踪



《金陵琴讯》专刊

The monograph of the Jinling School of the guqin



2000年金陵琴社主办首届江苏省古琴学术研讨会

The first seminar on guqin in Jiangsu hosted by Jinling guqin Society



古琴谱

A guqin score



第五届金陵雅韵 2010 新春古琴音乐欣赏会

The fifth guqin concert (2010 New Year guqin concert)

唐初琴家赵耶利比较过长江下游的江南与长江上游的四川之间琴乐风格的差异：“吴声清婉，如长江广流，绵延徐逝，有国土之风。蜀声躁急，如急浪奔涛，亦一时之俊杰。”江南与蜀地古琴的演奏风格，一直延续到明清也无太大的改变。

南京，别名“金陵”，又称“六朝古都”。早在东汉末年，大琴家蔡邕为避祸，“远迹吴会”。在金陵青溪之地创作了人称“蔡氏五弄”的琴曲《游春》、《淶水》、《幽居》、《坐愁》、《秋思》，还因辨识琴材而流传下来关于“四大名琴”之一的“焦尾”琴的千古佳话。

东晋至南朝，由于经济文化中心南迁，各地琴家常往来于金陵切磋交流，如名士谢安、左思、戴逵、戴勃、戴颙、宗炳、嵇元荣、羊盖、柳世隆、柳恽、柳谐等，由此开创了以自然、超脱为特征的琴学新风，并一直延续至唐宋。

明代中后期，以黄龙山、杨表正、杨抡为代表的琴家始创“金陵琴派”（时称“江派”），所编琴谱皆以填词琴歌为主，如黄龙山《新刊发明琴谱》、杨表正《正文对音捷要琴谱》、杨抡《太古遗音》等，由此形成其注重琴歌的传统。

明清之际，金陵琴派又得发展，成为琴界翘楚。其影响之大，可与虞山派、浙派、中州派、蜀派、闽派比肩。这一时期，庄臻凤为金陵琴派代表人物。庄氏著有《琴学心声》，在琴曲与琴歌孰轻孰重的争论中，坚持两者不可偏废的主张。其《琴声十六法》在吸收前人徐上瀛《溪山琴况》观点的基础上，提出独到的琴学见解。庄氏所创琴曲《梧叶舞秋风》流传极为广泛。

近现代以来，金陵琴家继承先贤绝学，传承中见发展。清末黄勉之在北京创办金陵琴社，为琴人交流搭建了良好平台；民国时期夏一峰、彭祉卿、徐元

白、徐芝荪、胡莹堂等人发起成立青溪琴社，为振兴金陵琴学和培养传人起到了推动作用；1954 年成立的南京乐社，以弘扬金陵琴学为宗旨，为金陵琴派培育了新生力量。

• Origins and Evolution •

Yeli Zhao, a musician in early Tang Dynasty (618 A.D. – 907 A.D.), made a comparison between the *guqin* style in Jiangnan in the lower reaches of the Yangtze River and that in Sichuan in the upper reaches of the Yangtze River as follows, “The fresh and gentle *guqin* sound in Wu area in Jiangnan, with the profoundness of the Land, flows slowly and continuously like the wide Yangtze River. In contrast, the impetuous sound of the Sichuan *guqin*, with the power of a martial hero, rushes rapidly like torrents.” The two styles had not changed much until Ming Dynasty (1368 A.D. – 1644 A.D.) and Qing Dynasty (1636 A.D.— 1911 A.D.).

Nanjing, or Jinling, is the ancient capital of Six Dynasties. As early as in the late Eastern Han Dynasty (25 A.D. – 220 A.D.), Cai Yong, a great musician, travelled all the way to Wukuai (nowadays in Jiangsu Province) to avoid persecution, where he composed five melodies called “The Five Melodies of Cai”, namely *Travel in Spring*, *Liquid Water*, *Seclusion*, *Melancholy* and *Autumn Grief*. He is also known for a great story about one of the Four Greatest *guqins*, called “jiaowei”, recognized by people because he identified its high-quality material.



古琴家张正吟传授古琴演奏技艺
Master Zhang Zhengyin passing
on his skills to young people



金陵琴派传承人参加南京市百场公益演出

An inheritor of *guqin* in a performance for public good, one of a hundred such performances the *guqin* inheritors participated in



金陵琴派传承人葛勇等参加秦淮之夏社区文化艺术节演出

Geyong, an inheritor of the Jinling School of the *guqin*, together with other inheritors, in the “Summer in Qinhuai” community cultural festival

In the Eastern Jin (317 A.D.–420 A.D.) and the Southern Dynasties (420 A.D.–589 A.D.), the *guzhen* master from different areas frequented Jinling to exchange their skills with each other, as the economic center was relocated to the southern part of the country. They created a fresh style of the *guzhen* played naturally and otherworldly, a style that maintained its characteristics until Tang Dynasty (618 A.D.–907 A.D.) and Song Dynasty (960 A.D.–1279 A.D.).

In the middle and late periods of Ming Dynasty, the “Jinling school of the *guzhen*” (called “Jiang School” at that time), established by the *guzhen* masters like Huang Longshan, Yang Biaozheng and Yang Lun, is characterized by music scores that were mostly the *guzhen* songs made by composing poems to a given tune of *ci*, whereby a tradition was formed that attaches great importance to the *guzhen* songs. Some of the *guzhen* songs include *New Music Scores* by Longshan Huang, *Echo of Music and Lyrics* by Biaozheng Yang and *Music from Ancient Times* by Lun Yang.

In Ming Dynasty (1368 A.D.–1644 A.D.) and Qing Dynasty (1636 A.D.–1911 A.D.), the Jinling School of the *guzhen* was well developed into an outstanding one, as influential as such schools as Yushan School, Zhe School, Zhongzhou School, Shu School and Min School. A representative of the Jinling School in this period was Zhuang Zhenfeng, who stated in his work *The Understanding of Guqin Study* that lyric and melody should be equally recognized when he came to the debate on which was more important. Besides, in his work *Sixteen Methods to Play*, Zhuang presented his unique study based on the work *The guqin in Xishan* by Xu Shangying. His melody *Wutong Leaves Dancing in the Autumn Wind* was very popular.

In the modern times (after 1840), masters of the Jinling School of the *guzhen* inherited this unique skill from their ancient counterparts and developed it. Troupes of the Jinling School were established to facilitate the exchanges among the *guzhen* specialists and to promote the training of younger generations.

金陵琴派的形成

金陵琴派是历史上南京地区文人音乐的典型体现。清代王坦《琴旨》及广陵派琴谱《五知斋琴谱·凡例》中均提到“金陵派”。金陵琴派历史上曾涌现出众多大师，流传下来丰富的琴曲、琴谱及琴论文献，不仅是认识与了解六朝文化的珍贵资料，也是研究中国音乐史、中国美学史不可或缺的重要依据。

明初以金陵为都，即使永乐帝迁都北京后，金陵作为留都，仍依皇都建制。由于江南经济发达，底蕴深厚，金陵保持了全国文化中心的地位，其间有众多琴家来此交流讲学，著书刊行。以下是这一时期的代表琴家：



金陵琴派代表人物夏一峰、张正吟等交流琴艺

Xia Yifeng, Zhang Zhengyin and other representative masters of the Jinling School of the *guqin*, exchanging their skills with each other



金陵琴派国家级传承人刘正春传授技艺

Liu Zhengchun, national inheritor of the Jinling School of the *guqin*, passing on his skills to young people



金陵琴社社长刘正春举办古琴音乐讲学及音乐会

Liu Zhengchun, chief of the Jinling *guqin* Society, giving a lecture-and-concert



举办纪念辛亥革命一百周年金陵琴派古琴专场音乐会

The Jinling *guqin* concert for the 100th anniversary of the Nanjing Music Troupe

冷谦 明初道士。因其擅古琴、精音律，于洪武初年奉诏定雅乐任为太常协律郎，著琴谱《太古遗音》一卷，大学士宋濂作序，书已佚。其著《琴声十六法》提出十六个字：轻、松、脆、滑、高、洁、清、虚、幽、奇、古、淡、中、和、疾、徐。“十六法”影响甚大，一直被奉为习琴准则。

肖鸾 编成琴谱《杏庄太音补遗》共三卷，收72首琴曲，成书于嘉靖三十六年（1557）。强调“去文以存勾剔”，即只把琴作为器乐演奏，不许用文辞来演唱。并在每曲前配以相应的“吟”，作为序曲，首先做到“曲必有吟”。

黄龙山 江西弋阳人，后寓居金陵，金陵琴派早期代表人物。编有《新刊发明琴谱》两卷，卷前有自序，共收琴曲24首。

杨表正 福建永安人，后定居金陵，金陵琴派标志性人物。明万历元年（1573），汇录诸调，考正音文，注明指法，撰写成《正文对音捷要声谱真传》六卷，在金陵初刻印行。万历十三年修订，增为十卷，改名为《重修正文对音捷要真传琴谱大全》，仍在金陵刻印发行。此谱在音乐史上具有重要影响。

杨表正特别重视古琴艺术的高雅性，强调琴家的自身修为，提出弹琴“十四宜弹”与“十四不宜弹”，对弹琴的环境、心志、对象、气候作了详细说明，一直影响着后人的习琴心态。

杨抡 明初学者、琴学家，字鹤浦，金陵人，是杨表正之后金陵琴派又一标志性人物。杨抡有琴谱《太古遗音》传世。另著《伯牙心法》一书，于万历己酉年刊行，对琴史、琴家史话、古琴美学、琴曲意境和出典的解要，都作了明确细致的阐述。

谢琳 将许多琴曲填上歌词，或将一些经典古文谱成琴曲，形成了明初中期的一种琴风。谢琳《太古遗音》于明正德六年刊行，收录琴曲35首，均有歌词。其中琴曲按顺序排列到宋代，是后人研习

古琴的宝贵资料。

韩 畧 宛平（今北京大兴）人，清初琴家。从小随父辗转于江南。擅长弹奏《霹雳引》，弹奏时“直使山云怒飞，海水起立”，气势之磅礴可想而知。

庄臻凤 扬州人，清代琴家。自幼移居南京，师从韩畧。琴艺兼采白下、中州诸派之长。庄氏认为《高山》、《流水》诸曲，妙自入神，无需配词，否则损害曲意。以所作14首琴曲撰成《琴学心声》，代表作为《梧叶舞秋风》。

· Formation ·

In history, the Jinling School of the *guqin* was a typical music for scholars in Nanjing. The term “Jinling School” has been mentioned in some literatures. In its history, its masters emerged in large numbers, and many melodies, music scores and theoretical literatures were left to become not only valuable information for the understanding of the culture during the Six Dynasties but also important and indispensable sources for the study of Chinese music and aesthetics histories.

Jinling was the capital in early Ming Dynasty, and even when Emperor Yongle made Beijing the capital, Jinling was still the auxiliary capital with its systems organized as an imperial capital. Located in Jiangnan with a developed economy and profound culture, it was still the cultural center of the country. Many *guqin* masters came here to exchange their experience, gave lectures, wrote and published works. Great masters of the Jinling School of the *guqin* include Leng Qian, Xiao Luan (1487 – 1561), Huang Longshan, Yang Biaozheng (about 1521 – about 1590), Yang Lun, Xie Lin, Han Jiang and Zhuang Zhenfeng.

金陵琴派的崛起

在金陵古琴演进史上，到清末民初时期，迎来又一个里程碑。出现了以黄勉之、杨宗稷等为代表的金陵琴人。

20世纪30年代，金陵琴人组建了青溪琴社。即使在抗战时期，南京琴事活动也从未间断。当时活跃在金陵琴坛有夏一峰、汪建侯、徐元白、胥桐华、程午嘉、赵云青等。

新中国成立后，金陵琴派有了进一步的传承与发展。琴师之众、水平之高、均为全国首屈一指。1954年南京乐社成立，甘涛任社长，夏一峰为副社长。下设古琴组（后发展为金陵琴社），经常参加活动的有刘少椿、王生香、张正吟、邓文权、梅曰强、刘薇、刘正春等。数十年来，为金陵琴派的传承与发展作出了巨大贡献。许多享誉全国的古琴家，如上海的龚一、林友仁，福州的李禹贤等，少时皆在南京乐社学琴。以下是这一时期



南京乐社举办建社 55 周年暨秦淮区
2010 年迎新春音乐会

The 2010 New Year guqin
concert and the 55th anniversary
of the Nanjing Music Troupe



琴系金陵——葛勇古琴专场音乐会
Ge Yong's guqin concert



南京乐社举办古琴专场音乐会
The guqin concert held by the
Nanjing Music Troupe



拍摄介绍金陵琴派专题片
Making a film on the Jinling
School of the guqin

的代表性人物：

黄勉之（1853—1919） 南京人，曾师从陶梦兰，后又出家拜广陵琴派名家枯木禅师为师，还俗后到北京创办了金陵琴社。因琴艺高超，从学者甚众，不乏张之洞、溥桐等显赫要人。

杨宗稷（1865—1933） 号九嶷山人，湖南宁远人。1908年到北京拜黄勉之为师。1917年后以“九嶷琴社”名义在北京授琴。1922年，受聘在北京大学教授古琴，后赴山西太原育才馆任教。杨宗稷《琴学丛书》是一部集大成的传统古琴谱集和琴学著作，从1911年到1931年，陆续出版，历时20载。收录资料颇多，共43卷，约70万字。书中汇集了32首琴曲，并附有工尺谱及评论。

王鲁宾 又名王燕卿，自幼习琴，受金陵琴派影响较深。1911年，经康有为推荐，执教于中央大学前身的南高师，成为全国首位进入大学执教的琴家。他培养了大批琴人，为金陵琴派崛起奠定了基础。

夏一峰（1883—1963） 江苏淮安人，公认为金陵琴派代表人物。幼年家贫，12岁入道观学艺，后师从杨子鏞习琴。1921年迁居南京，加入青溪琴社。1954年与甘涛等创建南京乐社。其琴技缓急有度，取音清逸纯正。

张正吟（1912—1995） 南京人，1937年毕业于中央大学美术系。师从夏一峰与广陵派刘少椿习琴30余年。1954年参与创建南京乐社，任总干事。

梅曰强（1929—2004） 曾受教于杭州琴家汪建侯。后拜金陵派夏一峰、赵云青，蜀派胥桐华，广陵派刘少椿为师。

刘正春 1935年生，南京人，第三批国家级非物质文化遗产项目古琴艺术（金陵琴派）代表性传承人，金陵琴社社长。师从金陵琴派夏一峰，继从王生香、周空明、刘少椿、程午加、赵云青等。在演奏时，抑扬有纪，参序有节，应合适度，韵远声希。

• The Rise •

The end of the Qing Dynasty and the beginning of the Republic of China saw another milestone in the development of the Jinling School of the *guqin*, represented by such masters as Huang Mianzhi and Yang Zongji.

The Jinling *guqin* players founded the Qingxi *guqin* Society in the 1930s, and didn't stop their activities even during the Anti-Japanese War (1937–1945). Masters active in this field at the time included Xia Yifeng, Wang Jianhou, Xu Yuanbai, Xu Tonghua, Cheng Wujia, Zhao Yunqing, etc.

After the founding of New China (1949), further progress was made in the inheritance and development of the Jinling School of *guqin*. It became a top school in the country with its great number of professional players and the high level of their skills. In 1954, Nanjing Music Troupe was established. A section of the Troupe was the *guqin* Section which later developed into the Jinling *guqin* Society. For decades, the Jinling *guqin* Society has made great contributions to the inheritance and development of Jinling School of the *guqin*. Some of today's renowned *guqin* masters learned their skills at the Nanjing Music Troupe when they were young. Representative masters of the Jinling School of *guqin* in modern times include Huang Mianzhi (1853–1919), Yang Zongji (1865–1933), Wang Lubin, Xia Yifeng (1883–1963), Zhang Zhengyin (1912–1995), Mei Yueqiang (1929–2004) and Liu Zhengchun.

金陵琴派艺术风格

金陵琴派在演奏技法上具端庄肃穆、儒雅超然之风，又不失严谨规范。明清时期金陵琴派的主要曲目有：《关雎》、《雁过衡阳》、《渔歌》、《塞上鸿》、《秋塞吟》（又名《搔首问天》）、《汉宫秋月》、《佩兰》、《圯桥进履》、《鸥鹭忘机》、《释谈章》、《普安咒》、《梧叶舞秋风》、《梨云春思》、《春山听杜鹃》等。

近代以后，诸琴派间交融日增，金陵琴人演奏的曲目也产生一些变化，流传较广的有：《秋塞吟》、《风雷引》、《长门怨》、《渔歌》、《普庵咒》、《鸥鹭忘机》、《平沙落雁》、《良宵引》、《水仙操》、《阳关三叠》、《渔樵问答》、《静观吟》、《释谈章》、《关山月》、《秋风词》、《泣颜回》、《忆故人》、《秋江夜泊》等。

其中最具代表性的当属《秋塞吟》。其琴谱初见于清代《五知斋琴谱》，注明传自金陵琴派。相传为王昭君创制。此曲音韵刚柔相济，凄婉而悲壮，受历代琴人推崇，更被琴家吴兆基先生誉为古琴曲中的“命运交响曲”。

• Artistic Styles •

The *guqin* of the Jinling School is played in a dignified, solemn, scholastic and otherworldly manner. Major melodies in Ming and Qing Dynasties include *Guan Ju*, *Wild Goose Over Hengyang*, *Songs of Fishing*, *Swan Goose in Frontier*, *Chant of Autumn Frontier* (also named *Ask for the Sky*), *Autumn Moon in Han Palace*, *Adorning Orchid*, *Picking Shoes on Yi Bridge*, *No Scheming*, *Siddham*, *Sutra of Pu'an*, *Wutong Leaves Dancing in the Autumn Wind*, *Pear Blossom in Spring*, *Cuckoo Singing*, etc.

In modern times, with the exchanges among different schools, there is change in the melodies. Some of the popular ones are *Ode to Western Frontier*, *Intro to Wind and Thunder*, *Bitterness of Changmeng*, *Songs of Fishing*, *Sutra of Pu'an*, *No Scheming*, *Hovering Wild Goose*, *Intro of Wonderful Night*, *Songs of Daffadil*, *Parting at Yang Guan*, *Dialogues between a Fisher and a Woodcutter*, *Chant of Jing Guan*, *Siddham*, *Moon of Mountain Guan*, *Ode to Autumn Wind*, *In Memoriam of Hui Yan*, *Memory of Old Friends*, *Autumn River Night Mooring*, etc.

Among all works, the most representative one is *Chant of Autumn Frontier*, which was firstly recorded in *Music Scores of Wu Zhi Study* and was labeled in this book as from the Jinling School. Legend has it that it was composed by Wang Zhaojun. It was praised highly by music masters of each dynasty for its integration of fortitude and gentleness, dreariness and solemnness. It was even revered as the Fate Symphony among *guqin* works by Wu Zhaoji, a famous *guqin* master.



“文革”以后古琴家甘涛、张正吟商议恢复古琴活动

Masters Gan Tao, Zhang Zhengyin and others talking about resuming activities of the *guqin* at a time after the Cultural Revolution



1957年金陵琴派部分成员合影
A photograph of some members of the Jinling School of the *guqin*, taken in 1957



音乐家甘涛传授古琴演奏技艺
Musician Gan Tao passing on his *guqin* skills to young people



九霄环佩琴（伏羲式·唐）

Jiuxiao Huanpei (Fuxi style in Tang Dynasty)

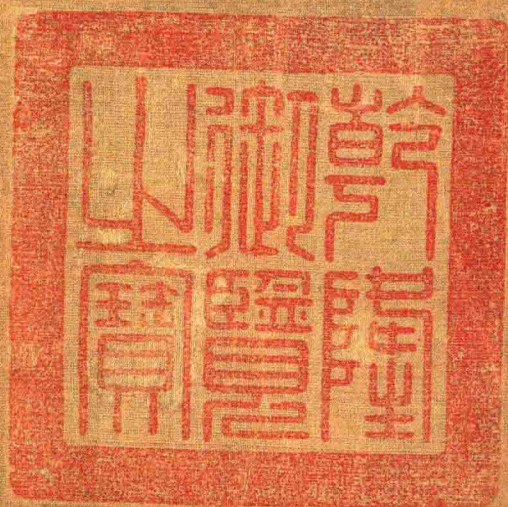


听琴图（宋·赵佶）

The painting *Listening to the guqin* (Zhao Ji, Song Dynasty)



鹤唳清宵琴（仲尼式·北宋）
Heli Qingxiao (Zhongni style in Northern Song Dynasty)



伯牙鼓琴图（元·王振鹏）

The painting *Boya playing the guqin*
(Wang Zhenpeng, Yuan Dynasty)



