



#8

lows: 'People from Wu were burning a log of *t'ung* wood for their cooking. Ts'ai Yung, when he heard its crackling sounds, said: "This will be the right material for making a lute!" He asked whether he might have the log, and made a lute from it. At one end, however, the marks of the burning still showed; therefore he called this lute Scorched Tail.'⁷ In lists of lute names there occurs the appellation *I-hsin*⁸ (left-over fuel); this name refers to the same anecdote.

The bulging part above the 'waist' is called *kuan-chüeh*⁹ (cere-

⁷ 吳人有燒桐以爨者，蔡邕聞其爨聲曰，此良材也，因請之，削以為琴，而燒不盡，因名之焦尾。

⁸ 遺薪

⁹ 冠角

1	10	19	28	37	46
廿	矣	券	曼	中	弁
2	11	20	29	38	47
毛	厂	女	云	夕	冎
3	12	21	30	39	48
尸	早	器	車	卜	徠
4	13	22	31	40	49
木	犖	夸	璽	シ	色
5	14	23	32	41	50
乚	团	太	重	六	午
6	15	24	33	42	51
勺	蒸	弗	爰	牙	足
7	16	25	34	43	52
弓	叅	冎	多	立	色
8	17	26	35	44	53
丁	蒸	冎	大	隼	旡
9	18	27	36	45	54
彡	合	省	人	卡	拙

13: Selected *chien-tzu*, abbreviated signs used in lute notation.

stand for commas and full stops, here have the function of the bars in our musical scores.

It must always remain an invidious undertaking to describe a musical technique in words. This applies *a fortiori* to Oriental music. Oriental and Western music show so many fundamental differences, that it is a hazardous task to translate Oriental technical terms by our own. Such renderings can never be accepted without considerable reserve. While describing the finger technique of the lute, I therefore have tried to avoid as much as possible the use of Western technical musical terminology; this method has made my explanations perhaps rather verbose, but I hope that a greater degree of accuracy has thereby been obtained.

Below I list 54 of the elementary *chien-tzû*. The only Western book wherein some of these abbreviations are discussed is the work on Chinese music by G. Soulié.¹⁰¹ As, however, Soulié's informant was apparently not a competent lute expert, there occur many mistakes in the explanations. These are corrected below.

On the accompanying plate (figure 13) I have written out 54 abbreviated signs; those selected are the *chien-tzû* that occur most frequently in the lute notation. Many of the *chien-tzû* that remain are but combinations of those discussed here. My explanations are based on those given in the standard handbooks, and they have been verified by some lute masters in Peking. Special attention has been given to the symbolic explanations of each movement.

- 1 *San*:¹⁰² this string should be played by the right hand only, the left hand not touching the string.
- 2 *T'o*:¹⁰³ the thumb of the right hand pulls a string outwards. Explained as 'A crane dancing in a deserted garden'.¹⁰⁴ Also as 'A crane dancing in the wind'.¹⁰⁵ The meaning is that the touch should be firm, but at the same time loose.
- 3 *Po* (sometimes read *p'i*):¹⁰⁶ the thumb of the right hand pulls a string inwards (with the nail). Explanation same as 2.
- 4 *Mo* (Soulié wrongly reads *mei*):¹⁰⁷ the index pulls a string inward. 'A crane singing in the shadow';¹⁰⁸ from the accompanying picture it appears that the shadow of a bamboo

101 Appendix 1, 3.

102 散

103 托

104 虛庭鶴舞

105 風前鶴舞

106 擊, 劈

107 抹

108 鶴鳴在陰

grove is meant. The touch of the index should be as firm as that of the thumb, but less jerky; a smooth movement should be aimed at.

- 5 *T'iao*:¹⁰⁹ the index pulls a string outward. Explanation same as 4.
- 6 *Kou*:¹¹⁰ the middle finger pulls a string inward. 'A lonely duck looks back to the flock.'¹¹¹ The curve of the middle finger should be modelled on that of the neck of the wild duck: curved but not angular. If the middle finger is too much hooked, the touch will be jerky.
- 7 *T'i*:¹¹² the middle finger pulls a string outward. Explanation same as 6.
- 8 *Ta*:¹¹³ the ring finger pulls a string inwards. 'The Shang-yang bird hopping about.'¹¹⁴ The Shang-yang is a fabulous bird, said to have only one leg. The idea is that, in contradistinction to the smooth movements of the index and middle finger, the touch of the ring finger should be short and crisp.
- 9 *Chai*¹¹⁵ (Soulié wrongly reads *ti*): the ring finger pulls a string outward. Explanation same as above.
- 10 *Ch'üan-fu*¹¹⁶ (Soulié wrongly reads *ch'üan-mo*): index, middle finger and ring finger each pull at the same time a different string, making the three strings produce together one sound. 'Light clouds sailing in the wind.'¹¹⁷ The touch should be light and delicate, so that the three notes melt together.
- 11 *Li* (also explained as *tu*):¹¹⁸ the index lightly passes over two or three strings in succession, in outward direction (Soulié says inward, which is wrong). Explanation same as 10.
- 12 *Ts'o*:¹¹⁹ a chord; two fingers pull two strings at the same time, making them sound together. The strings to be pulled are indicated by their numbers, written on either side of the perpendicular stroke in the center of the abbreviated sign. The normal chord is a combination *t'o-kau*;¹²⁰ the opposite

109 挑
110 勾
111 孤鶩顧群
112 剔
113 打
114 商羊鼓舞

115 摘
116 全扶
117 風送輕雲
118 歷, 度
119 撮
120 托勾

- combination, *po-t'i*,¹²¹ called *fan-ts'o*,¹²² is indicated by adding the character *fan*¹²³ on top of the *chien-tz'u* for *ts'o*.¹²⁴ 'A flying dragon grasping the clouds.'^{125, 126}
- 13 *P'o-tz'u*:¹²⁷ index, middle and ring finger together pull two strings, once inward (*p'o*), and immediately after outward (*tz'u*). 'A swimming fish moving its tail.'¹²⁸ The illustration shows that a carp is intended. A measured, broadly sweeping touch should be aimed at.
- 14 *Ta-yüan*:¹²⁹ a movement consisting of seven sounds, played on two strings. First *t'iao*¹²⁹ on the string nearest to the body, and *kou*¹²⁹ on the string further away; a slight pause; then rapidly repeat the same movement twice; again a short pause, and end up with *t'iao* on the string one started with. This movement can be executed on any pair of strings, but usually it is found with regard to 1 and 4, 2 and 5, 3 and 6, 4 and 7. It is customary in the notation to write the first *t'iao* and *kou* in *chien-tz'u*, and then to add underneath in a smaller character the *chien-tz'u* for *ta-yüan*. 'A holy tortoise emerges from the water.'¹³⁰ The picture shows a tortoise climbing a small island in a pond. One should try to imitate the crawling movement of the legs of the tortoise: short, but determined touches, in absolutely the same rhythm.
- 15 *Pei-so*¹³¹ (Soulié wrongly reads *pei-chao*): three sounds are produced on one and the same string, by a succession of *t'i-mo-t'iao*.¹³² 'A wild fowl flapping its wings.'¹³³ Crisp touches in rapid succession.
- 16 *Tuan-so*,¹³⁴ one and the same string produces five sounds, first a slow *mo-kou*,¹³⁴ followed by *pei-so*. Explanation same as 15.
- 17 *Ch'ang-so*,¹³⁵ one and the same string produces seven sounds, first *mo-t'iao-mo-kou*,¹³⁶ then add *pei-so*. Explanation same as 15.

121 擘剔
 122 反撮
 123 反
 124 撮
 125 飛龍擎雲
 126 Explained on p. 121 above. See also figure 10.
 127 潑刺
 128 游魚擺尾

129 打圓, 挑, 勾
 130 神龜出水
 131 背鎖
 132 剔抹挑
 133 鷓鴣翺翔
 134 短鎖, 抹勾
 135 長鎖
 136 抹挑抹勾

- 18 *Lun*¹³⁷ 'a wheel': this is a rapid movement, executed on one string, viz. *chai-t'i-t'iao*¹³⁷ in quick succession. It should be executed very lightly and delicately, so as to cause the three sounds to melt together. This term in itself is very aptly chosen: it implies that the three fingers should imitate the spokes of a wheel. When a wheel turns round swiftly, each separate spoke is no longer visible. 'A purple crab walking sideways'¹³⁸—the same idea, differently expressed. One should think of the rapid movement of the legs of small crabs when they scurry over the sand. Among the movements of the right hand, this is the only one that might be compared with the 'graces' executed by the left hand (vibrato, etc.); often lute players introduce *lun* when it is not written in the notation; for the movement is so rapid that it does not affect the rhythm. Therefore a simple *t'iao* or *mo*¹³⁹ may be replaced by a *lun*. A discreet appliance of *lun* may give a tune additional charm, but one should guard against overdoing it: avoiding cheap effects is one of the most important rules for the lute player. *Lun* is very much used in *p'i-p'a* music where its technical appellation is *ta-i-ko-lun-tzu* (to beat a wheel).¹⁴⁰
- 19 *Pan-lun*,¹⁴¹ 'half a wheel': the same movement as the preceding, but with middle and ring finger only.
- 20 *Ju-i*,¹⁴² 'as one': two strings sound together. 'Female and male phoenix singing in harmony.'¹⁴³
- 21 *Shuang-tan*,¹⁴⁴ 'double pulling': one string produces two sounds in rapid succession; usually *mo-kou*.¹⁴⁵ 'Cold ravens pecking at the snow.'¹⁴⁶ The picture shows a flight of emaciated ravens on a barren tree in a winter landscape: they peck at the snow that covers the dry branches, hoping to discover something to eat. The movement should be executed with the very tips of the fingers, a short, crisp, pecking touch.
- 22 *So-ling*¹⁴⁷ (properly the name of a musical instrument, consisting of several bells hung on a cord; when the cord is

137 輪, 摘剔挑
 138 紫蟹傍行
 139 挑, 抹
 140 打一個輪子
 141 半輪
 142 如一

143 鸞鳳和鳴
 144 雙彈
 145 抹勾
 146 寒鴉啄雪
 147 索鈴

pulled, the bells ring together): the left hand glides lightly over several strings in succession, while the right index moves over the same strings in a light manner (*t'iao*)¹⁴⁸ simultaneously with the movement of the left hand; the movements of both hands should be strictly parallel. 'Bells hung on a cord being shaken.'¹⁴⁹ The aim is a subtle, tinkling effect. Properly this movement belongs to the 'floating sounds'.¹⁵⁰

- 23 *K'un*,¹⁵¹ 'welling up' (I do not know how Soulié obtained his reading *liao*): *t'i*¹⁵² over several strings in succession, from 7 to 2, or from 6 to 1. 'A heron bathing in a whirlpool.'¹⁵³ One should think of a heron taking a bath in the small eddies of a stream in the shallow places along its banks: the whirling movement of the water, together with the flapping of the wings should suggest the character of the movement. Mostly played on the free strings, with the right hand only; occasionally, however, one string must be pressed down with the left hand. When executed correctly, this movement, together with the next item (its opposite), constitutes a very attractive motif. A later, and technically extremely difficult version of the tune *Liu-shui* (Flowing Streams),¹⁵⁴ has one part consisting of practically nothing but variations on this *k'un*. When it is played by a virtuoso (ordinary players would hardly dare to touch this tune!), one hears the babbling of water all through the melody: now the melody dominates, then the sounds of water, a fascinating effect.¹⁵⁵ The lute master Chêng Ying-sun¹⁵⁶ is a well-known player of especially this tune.
- 24 *Fu*,¹⁵⁷ 'to brush': the opposite of the preceding item, played over strings 1-6 or 2-7.
- 25 *Tsai-tso*,¹⁵⁸ 'repeat the preceding movement'. This and the following ten items do not represent notes: they are indications of a general character.
- 26 *Ts'ung-kou-tsai-tso*,¹⁵⁹ 'repeat the preceding passage, from the

148 挑

149 振索鳴鈴

150 *fan-yin* 泛音

151 滾

152 剔

153 鶯浴盤渦

154 流水

155 However, see my remarks on this tune, on p. 99 above.

156 鄭穎孫

157 拂

158 再作

159 從勺再作

- place indicated by the bracket'. Instead of *ts'ung-kou*¹⁶⁰ one may also find *ts'ung-t'ou*,¹⁶¹ meaning *da capo*.
- 27 *Shao-hsi*,¹⁶² a short pause.
- 28 *Ju-man*,¹⁶³ *ritardando*.
- 29 *Chin*,¹⁶⁴ '(up) to'; for instance: 'k'un from the 6th to the 1st string.'¹⁶⁵
- 30 *Lien*,¹⁶⁶ *legato*.
- 31 *Ch'ing*,¹⁶⁷ *piano*.
- 32 *Chung*,¹⁶⁸ *forte*.
- 33 *Huan*,¹⁶⁹ *lente*.
- 34 *Chi*,¹⁷⁰ *presto*.
- 35 *Ta-chih*,¹⁷¹ the left thumb. This and the following items all regard the finger technique of the left hand.
- 36 *Shih-chih*,¹⁷² the left index.
- 37 *Chung-chih*,¹⁷³ the left middle finger.
- 38 *Ming-chih*,¹⁷⁴ the left ring finger.
- 39 *Ch'o*:¹⁷⁵ a finger of the left hand, before pressing down a string on the spot indicated by *hui* and *fên*, starts about 5 mm. to the left of that place, and quickly glides to the right, till the place indicated is reached. The result is a rising, prolonged note. 'A wild pheasant ascending a tree.'¹⁷⁶ The sound produced should resemble the cry of the wild pheasant, who sings in the morning. Soulié's explanation of this and the following item is mistaken.
- 40 *Chu*,¹⁷⁷ the opposite of the preceding item: One starts about 5 mm. to the *right* of the spot indicated, and then glides down to the left, till the spot is reached. Explanation as in no. 39. Both *ch'o* and *chu* are produced *simultaneously* with the pulling of the string by the right hand. They should be distinguished from *shang* and *hsia*¹⁷⁸ (cf. below, no. 45), which are executed *after* the right hand has pulled the string.
- 41 *Yin*,¹⁷⁹ *vibrato*. A finger of the left hand quickly moves up

160 從勺
161 從頭 (abbreviated into 鬚).
162 少息
163 入慢
164 至
165 滾六至一
166 連
167 輕
168 重
169 緩

170 急
171 大指
172 食指
173 中指
174 名指
175 緯
176 野雉登木
177 注
178 上, 下
179 吟

and down over the spot indicated. 'A cold cicada bemoans the coming of autumn.'¹⁸⁰ The plaintive, rocking drone of the cicadas (well known to all foreigners living in China and Japan!) should be imitated. Of this *yin* there exist more than ten varieties. There is the *ch'ang-yin*,¹⁸¹ a drawn-out vibrato, that should recall 'the cry of a dove announcing rain';¹⁸² the *hsi-yin*,¹⁸³ a thin vibrato, that should make one think of 'confidential whispering';¹⁸⁴ the *yu-yin*,¹⁸⁵ swinging vibrato, that should evoke the image of 'fallen blossoms floating down with the stream',¹⁸⁶ etc. Remarkable is the *ting-yin*¹⁸⁷—the vacillating movement of the finger should be so subtle as to be hardly noticeable. Some handbooks say that one should not move the finger at all, but let the timbre be influenced by the pulsation of the blood in the fingertip, pressing the string down on the board a little more fully and heavily than usual.

- 42 *Jou*,¹⁸⁸ *vibrato ritardando*. A vibrato somewhat broader and more accentuated than *yin*.¹⁸⁹ Properly the character should be pronounced *nao*, meaning 'monkey'; but lute players pronounce it *jou*. Doubtless the character *jou*¹⁹⁰ meaning 'to twist, to rub' is the proper one. It was replaced by that read *nao* because, for use as *chien-tzú*, the 94th radical is more distinct than the 64th one. And, further, the symbolic association may also have played a role: for the vibrato *ritardando* should suggest 'the cry of a *monkey* while climbing a tree'.¹⁹¹
- 43 *Chuang*,¹⁹² 'to strike against': after the right hand has pulled a string, the left makes a quick, jerky movement, up and down to the right of the spot indicated.
- 44 *Chin-fu*,¹⁹³ 'advancing and returning': after the right hand has pulled the string, the left glides upwards to a certain point indicated, then glides down again till it reaches the point where it started, or another spot, as indicated in the notation.

180 寒蟬吟秋

181 長吟

182 鳴鳩喚雨

183 細吟

184 喁喁私語

185 遊吟

186 落花隨水

187 定吟

188 揉

189 *yin*

190 揉

191 號猿升木

192 撞

193 進復

- 45 *Shang*¹⁹⁴ (ascending), and *hsia*¹⁹⁵ (descending): properly an elaborate form of the preceding item, but often interchangeable with it. *Shang* is gliding to the right, in stages. For instance, a string is pulled while the left hand presses it down on the spot indicated by the 9th *hui*. The notation adds the remark: 'glide upwards till 8/4, then till 7/8.'¹⁹⁶ *Hsia* is the same movement, but in opposite direction. Often *shang* and *hsia* count as many as three or four stages, and form part of the melody. Therefore movements like these properly should not be called 'graces': they do not 'grace' the original note, but are notes in themselves.¹⁹⁷
- 46 *Fên-k'ai*,¹⁹⁸ 'divide and open': a peculiar movement, which makes one and the same string produce four sounds in succession. For instance, the right hand pulls a string while the left presses it down on the 9th *hui*; when the tone is still resounding, the left hand glides to the right in a resolute and bold movement till the next *hui* is reached, stays there for an infinitesimal moment, then glides back to the initial spot, and just when it arrives there, the right hand again pulls the string.
- 47 *Yen*,¹⁹⁹ 'to cover': the thumb, middle or ring finger of the left hand taps a string, producing a low, dull sound; the right hand does not touch the string. This touch is mostly executed with the left thumb; e.g., the ring finger presses a string down on the 9th *hui*, and the right hand pulls this string: thereafter one leaves the ring finger on the same spot, but taps the string with the left thumb, on the place indicated by the 8th *hui*. 'The woodpecker picking a tree.'²⁰⁰ As many others, this symbol is remarkably well chosen from an acoustic point of view.
- 48 *Wang-lai*,²⁰¹ 'coming and going': a combination of *chin-fu* (no. 44) and *yin* (no. 41). A finger of the left hand, after the right has pulled the string, moves one *hui* to the right, produces 'vibrato', then returns to the original *hui*, and produces 'vibrato' there; and repeats this movement. After

194 上

195 下

196 上八四, 七八

197 Cf. the very pertinent remarks about the 'graces' in Indian music, in A. H. Fox Strangeways, *The Music of Hindostân* (Oxford

1914), ch. vii.

198 分開

199 覆

200 幽禽啄木

201 往來

the first vibrato, the sound caused by the pulling of the string by the right hand will have died away: the difficulty is to revive the sound by moving to the right and to the left with a strong jerk. 'A phoenix, having alighted on a branch, combs its tail feathers with its bill.'²⁰² Anyone who has observed a bird combing its feathers will recognize how cleverly this image is chosen: one sees the broad movement with which the bird first arranges the feathers (*chin-fu*), occasionally interrupted by short, tugging movements for discarding the down (vibrato).

- 49 *T'ao-ch'i*,²⁰³ 'pulling up and raising': a movement peculiar to the left hand only, executed with the thumb. When the ring finger is pressing a string down, for instance on the 9th *hui*, the left thumb pulls the string. The same note would be produced if the thumb of the right hand pulled the string, while the left ring finger pressed it down on the 9th *hui*; but the timbre is entirely different. The accompanying explanation, 'Two immortals transmitting the Way,'²⁰⁴ seems enigmatical. It was explained to me as follows. An adept who really understands 'the Way' (*tao*), knows that words are of no use in explaining it; cf. the opening sentence of the *Tao-tê-ching*: 'The *tao* that can be explained is not the eternal Tao.'²⁰⁵ Therefore, when two adepts discuss *tao*, they just utter a short abrupt sound, which is said to comprise the cosmic function of *tao*. This idea Taoism has borrowed from the Ch'an²⁰⁶ school of Buddhism; in Ch'an technical terminology this sound is called *ho*.^{207, 208} Zen Buddhism, in its turn, doubtless borrowed this idea of the all-embracing magical power of a single sound from Mantrayana teachings, where, for instance, the vowel *a*²⁰⁹ is considered as the receptacle of all the deepest mysteries. The utterance of such a single magic syllable may move all the spiritual agencies of the entire universe.²¹⁰ But to return to our present subject: the sound produced should be abrupt and dry.

202 栖鳳梳翎

203 搯起

204 二仙傳道

205 道可道非常道

206 禪, Jap. *Zen*.

207 喝, Jap. *katsu*.

208 For a good description of the all-important role of this sound in Ch'an Bud-

dhism, cf. D. T. Suzuki, *Essays in Zen Buddhism*, first series (London 1927), pp. 279-80.

209 阿

210 Cf. the article 'a' in the *Hōbōgirin. Dictionnaire encyclopédique du Bouddhisme*. Tokyo 1929.

- 50 *Hu*,²¹¹ 'a sloping bank': the right hand has pulled a string, pressed down by the thumb of the left hand on the 10th *hui*; one waits a moment, then glides with the left thumb to the right, till the 9th *hui* is reached. This gliding movement is called *hu*. It should be slow and emphatic, like dragging something up the sloping bank of a river. After the pause, the sound produced has lost most of its volume; the aim is to utilize the last echo of the sound for the *hu*.
- 51 *Kuei*,²¹² 'to kneel': often it will prove inconvenient to press down a string with the tip of the left ring finger, especially when a *t'ao-ch'i* (no. 49) must be executed on the places indicated by the lower *hui*. In such cases the difficulty is solved by pressing down the string, not with the tip of the left ring finger, but with the back of its first joint. Thus that finger must assume a crooked posture. 'A panther grasping something.'²¹³ The idea is to suggest a firm, determined pressure. Soulié's explanation: *pao-chih*, 'little finger', is of course entirely erroneous, since the little finger of either hand is never used in lute music. For this reason in lute terminology the little finger is called *chin-chih*,²¹⁴ 'forbidden finger'.
- 52 *Fan-ch'i*,²¹⁵ 'here the floating sounds start': a sign warning the player that the succeeding notes are all in 'floating sounds', i.e., harmonics. As has been explained above, the harmonics are produced when the left hand, instead of pressing down a string on the board, just lightly touches it. The delicate touch of the fingers of the left hand is aptly described as 'white butterflies exploring flowers'.²¹⁶ Where the floating sounds should end, there occurs a sign read *fan-chih*;²¹⁷ the *chien-tzû* consists of the upper part of no. 52 added on top of the character *chih*.²¹⁸ Soulié's reading *fa* must rest on some mistake. It should be added that floating sounds are only possible on the places indicated by the *hui*, not on the intervening spots.
- 53 *Fang-ho*,²¹⁹ 'let go and unite': this touch especially applies to the ring finger of the left hand, and implies a kind of chord.

211 澗
212 脆
213 文豹抱物
214 禁指
215 泛起

216 粉蝶探花
217 泛止
218 止
219 放合

Suppose the right hand has pulled the 3rd string, while the ring finger of the left hand was pressing it down on the 9th *hui*. The next note is pulling the 4th string, free. Now, while the 4th string is being pulled, the left ring finger pulls the 3rd string, causing both strings to sound together. 'Echo in an empty vale.'²²⁰ The accompanying picture shows two recluses standing in a vale, and clapping their hands.

- 54 *T'ui-ch'u*,²²¹ 'pushing outwards': a touch executed by the middle finger of the left hand. Suppose that the right hand has pulled the first string, while the left middle finger pressed it down on the 13th *hui*; while the next note is being played, the middle finger is left in its position on the *hui*. Then, when the next sound has been produced by the right hand, the left middle finger makes the 1st string sound by pushing it outward. 'A silver pheasant dancing.'²²²

In illustration of the above, I shall now explain two passages in lute notation, taken from the *Wu-chih-chai* handbook,²²³ and reproduced in figures 14 and 15. To save space the strings are indicated by roman, the *hui* and *fên* by arabic numerals. Both passages are taken from the well-known lute melody *Mo-tzû-pei-ssû*²²⁴ (the philosopher Mo-tzû sorrowing over the silk). The significance of this tune is understood by reading 'Mo-tzû, I, 3: *So-jan*,²²⁵ the opening passage: 'Our Master Mo-tzû said with a sigh, when he saw silk being dyed: When silk is dyed with a dark colour, it becomes dark, when dyed with a yellow colour it becomes yellow: its colour changes according to the dye in which it is dipped, etc.'²²⁶ The philosopher regrets the fact that man, originally pure, becomes soiled by contact with material life.²²⁷

Figure 14 shows the first part of this tune, an extremely attractive prelude, written entirely in harmonics. The gloss says: 'The harmonics of this first part must be played with sincerity, only then the meaning will be fully expressed.' The first line opens with the sign for 'start harmonics' (above, item no. 52); to the right an abbreviation for *huan-tso*,²²⁸ 'slowly'.

220 空谷傳聲

221 推出

222 白鵬騰踏

223 Appendix II, 15.

224 墨子悲絲

225 所染

226 子墨子言見染絲者而歎曰，染於蒼則蒼，染於黃則黃，所入者變，其色亦變云云。

227 See A. Forke, *Mê Ti, des Sozialethikers und seiner Schüler philosophische Werke*, Berlin 1922, p. 166.

228 緩作

The left middle finger touches I on 9, while the right middle finger pulls the string inwards.

The left thumb touches VI on 9, while the right thumb pulls it outward.

The left middle finger touches II on 9, the right middle finger pulls it inward.

The left thumb touches VII on 9, the right thumb pushes it outward.

The left index moves lightly over VII-II, the right middle finger simultaneously executes *k'un* (no. 23).

The left middle finger touches I on 9, the right middle finger pulls it inward.

The left thumb touches VI on 9, the right thumb pushes it outward. The following two signs being the same as the second bar, they need no explanation.

The left index touches VI on 9, the right middle finger pulls it inward.

The left ring finger touches VII on 10, the right index pushes it outward.

The right index glides lightly over VI and V, connecting them (*ch'ing lien*²²⁹), while the left ring finger touches them on 10. It should be noted that if no *hui* is indicated, and if the sign *san*,²³⁰ 'free strings', is missing, the position of the left hand remains unchanged.

The right middle finger pulls IV inward, the left ring finger still touching it on 10.

The left thumb touches VI on 9, the right index pushes it outwards. Etc.

Near the end of this passage we find the direction, *miao*,²³¹ indicating that especially that note is important. The passage ends with the sign *fan-chih*,²³² 'here the harmonics end'.

Figure 15 shows the beginning of the sixth part of the same tune. As here no harmonics are employed, the notation is slightly more complicated. The note says: 'The earlier six bars show a rising and subsiding tendency. Every note of the last bar is full of passion, it should not end up in a sloppy way.'

The left thumb presses VI down on 6, with the introductory gliding *chu* (no. 40); the right middle finger pulls it inward. Then the left thumb executes a protracted vibrato on 6, subsequently gliding up to 5.

The left thumb presses VII down on 5, the right index pushes it outwards, the left thumb adds the jerk *chuang* (no. 43).

The right middle finger pulls VI inward, thereafter VII, the left thumb pressing down these strings on 5. Then the left thumb vibrates on 5, and glides up to 4/4. The right middle finger pushes VII outwards, and immediately afterwards pushes outward the free sixth string, making VII and VI sound together (*ju-i*²³³). Then the left thumb lightly pulls the nail up from the board, producing a light sound (*chao-ch'i*,²³⁴ not given in my list).

The right middle finger pulls the free VI inwards.

The left thumb presses down VII on 4/4, the right middle finger pulls it inwards. Add *shuang-tan* (no. 21).

The right middle finger pulls the free VI.

The left thumb presses down VII on 4/4, the right middle finger pulls it inwards. Then the left thumb glides up to 4, thereafter to 3/3.

The left thumb remains on 3/3, the right middle finger pushes it outwards, immediately afterwards pushing the VI free (*ju-i*); after a slight pause, vibrato (*lo-chih-yin*,²³⁵ a sort of protracted vibrato, not given in my list), then the left thumb lightly pulls up this same VII.

The right middle finger pulls the free VI.

The left thumb presses down VII on 3/3, the right middle finger pulls it inwards. A thin vibrato (*hsi-yin*),²³⁶ and the thumb glides up to 2/5 (*êrh-pan*).²³⁷

The left thumb presses VII on 2/5, the right index pushes it outwards. The *ch'i*²³⁸ in the margin indicates that here again there is a 'rise' in the melodic pattern.

This system of noting down lute music may seem too complicated and cumbersome to be practical. Yet some regular practice will prove it to be as convenient as our Western musical score. Lute experts have no difficulty in playing a new tune at first sight; I actually saw a Chinese lute master hum a tune he had never seen before, while looking over the notation.

It will be observed that no real notes are indicated. As the various tunings of the lute are minutely fixed, and all instruments are built on the same pattern (even the number of single silk threads that form one string is fixed), this omission presents the player with no seri-

233 如一
234 爪起
235 落指吟

236 細吟
237 二半
238 起