

# The *Qinshi* (History of the Qin)

by Zhu Changwen (1041–1098)



Translated and annotated  
by Luca Pisano

Bilingual edition

琴之為器起於上皇之世從聖承承運加潤飾其材則  
鍾山水之靈氣其制則備律呂之殊用可以包天地萬  
物之聲可以考民物治亂之兆是謂八音之貴家樂之  
統也自伏羲作琴而樂由此興文姬氏之笙琴朱襄氏  
之琴葛天氏之八闋陰康氏之舞伊耆氏之王鼓黃軒  
算音源流以流管律成池少師作大調帝嘗作六英  
堯之大章舜之九韶管管琴以成律三代之盛此為重  
焉周官大司樂詳之 之委宗廟也關雎之詩云我有  
琴瑟鼓琴鼓琴之制建也惟云春誦夏弦大師詠之  
敬之序序也士無故不徹琴瑟施之閨門也故秦之宮  
廟則視考求格用之房中則后妃和順作之朝廷則君  
臣共賞敬之序序則優遠成德施之閨門則長幼咸序



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The *Qinshi* (History of the Qin), written by the Song scholar Zhu Changwen (1041–1098), may justly be considered as the earliest diachronic collection of biographies of persons closely related to the *qin* zither. The work comprises altogether six chapters, five of which are devoted to *qin* players, their life stories and the *qin* pieces they have composed, and the sixth chapter provides a more systematic approach to various aspects of the *qin*, such as the construction of the instrument, the techniques of playing and the aesthetics related to it.

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This is the first translation of the *Qinshi* into a Western language, and it is richly annotated and introduced by the author who is an accomplished *qin* player himself.

### Imprint:

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