
ROBERT VAN GULIK AND

The Guqin Scores of the Sinological Institute, Leiden

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This paper offers an analysis of representative examples of the *guqin* scores originally collected by Robert van Gulik and now housed in the Library of the Sinological Institute, University of Leiden. The *guqin* (or *qin*) is a seven-stringed zither and is one of China's oldest traditional instruments. A considerable repertoire for this instrument has been preserved in tablature known as *jianzipu*. The main part of this article discusses the significance and range of van Gulik's assemblage of these scores. It thus provides an example of the nature of *guqin* research in mainland China and sheds greater perspective on van Gulik's better known published work. The overview of important scores is preceded by a brief account of the Library where these scores are now kept and of van Gulik's life. Finally, an annotated list of van Gulik's collection of *guqin* scores has been appended for those wishing to carry out their own research.

Although the investigation at Leiden University of Chinese culture and civilisation has a history of more than two centuries, the Sinological Institute there was only formally established in 1930. This Institute, the only one of its kind in the Netherlands, has produced a number of outstanding sinologists and ethnologists, and now occupies an important position in this field of study in Europe. Its Library has an extensive collection of approximately 220 000 volumes in Chinese and 20 000 in Western languages. Amongst these are more than 10 000 volumes donated by van Gulik upon his death in 1967, a collection which included more than twenty *guqin* scores and treatises.

ROBERT VAN GULIK

Robert van Gulik (in Chinese Gao Luopei 高罗佩) was born in 1910. His interest in China began in his youth, and at the age of eighteen he began studies at Leiden University. After graduation he immediately started doctoral studies in the field of oriental culture and history, gradually learning Chinese, Japanese, Tibetan and Sanskrit. Van Gulik graduated with distinction in 1935 and was subsequently appointed a Secretary at the Dutch Embassy in Japan, where he made full use of this



The Van Gulik Room in the library of the Sinological Institute in Leiden.

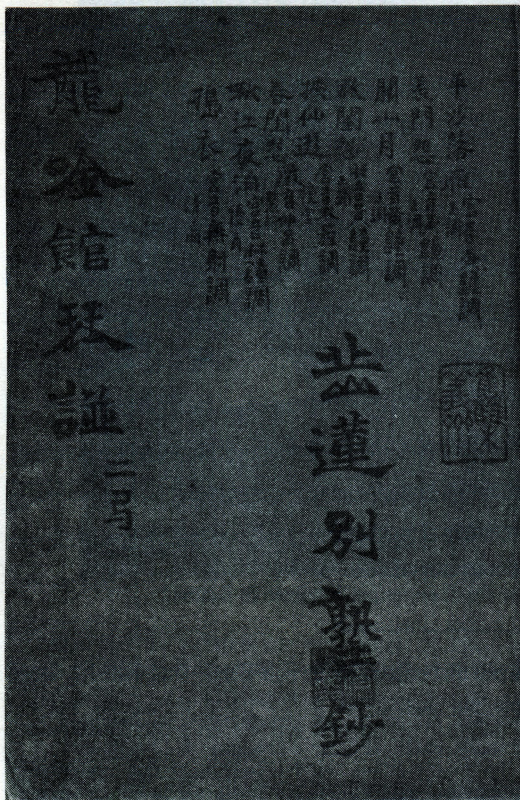
opportunity to realise his earlier desire to carry out research in the East. In 1943 he was transferred to the Dutch Embassy in China, leaving there in 1946. Later, van Gulik went on to serve as Ambassador in Japan, Malaysia, South Korea and the Lebanon, dying in 1967.

Although van Gulik's major occupation was diplomatic work, his sinological publications, calligraphy, painting, seal carving and detective stories have all achieved note. In several best-selling stories he used the Tang Dynasty figure Di Renjie as his chief character, renaming him Judge Dee. The flavour of the tales is richly imbued with facets of traditional Chinese culture, and van Gulik felt free to adjust historical facts to enhance the dramatic impact of his stories, itself a standard feature of traditional Chinese narrative genres. What must not be forgotten is that he also became an expert in the art of the *guqin*. Van Gulik was one of the first to comprehensively introduce this instrument to the West, largely through his classic *The Lore of the Chinese Lute* (1940), a work still much valued by Western scholars and musicians as a gateway to the understanding of China's traditional music. His interest in the *guqin* arose because, for him, the *guqin* embodied the spirit and style of traditional Chinese culture.

From 1935 onwards, when van Gulik was posted to Japan, he frequently visited China to carry out study and

Robert van Gulik.





Title page of the *Longyin Guan Qinpu*.

research. He became a pupil of the famous *guqin* master Ye Shimeng (1863-1937), a member of the Fujian Minnan school of performance. Ye's teacher was Sun Jinzhai (dates not known) and Sun's, Zhu Fengjie (d.1864). Van Gulik thus inherited a performance style of extensive tradition. Ye had a high standard of performance and was deeply respected by van Gulik. He produced the *Shi meng Zhai*, a score of nineteen *guqin* pieces, teaching van Gulik *Meihua San Nong* first and later a total of ten pieces. Van Gulik was extremely upset when Ye died, dedicating *The Lore of the Chinese Lute* to his memory three years later (van Gulik 1940). Van Gulik also carefully worked on a painting in traditional Chinese style entitled *Master Ye Playing the Qin*, the four edges of which bear the inscriptions of other *qin* players.

Van Gulik's widow, Shui Shifang, said that the short time van Gulik spent living in China was the happiest period of his life. His transfer to the Dutch Embassy (1943), then located at the temporary capital Chongqing, enabled him to meet many well known *qin* players and aficionados,

including Zha Fuxi, Xu Yuanbai and Wang Mengshu. Van Gulik joined and helped organise the Chongqing Tianfeng *Qin* Society, which met frequently for performance and discussion. The Dutch Embassy provided the Society with a meeting place, and van Gulik was able to collect a large number of *guqin* scores. These scores and treatises include hand-copied manuscripts and volumes and traditional block-printed and thread-bound books. Van Gulik purchased some of these items, copied others by hand himself and was given several by *qin*-playing associates.¹

VALUABLE HAND-COPIED SCORES

Van Gulik bought or copied six scores in this category, including two Japanese scores. The one volume which he copied himself he entitled the *Zhong-He Qinshi Qinpu*. This incorporates five compositions including *Lu Ming Cao* and *Xiao Xiang Shui Yun*. It was copied by van Gulik with a brush and bound in the traditional manner.

Of all the hand-copied scores, the *Longyin Guan Qinpu*, is particularly worthy of discussion in some detail, since its discovery extends the history of the prominent Mei'an *qin* school by at least a century. The *Mei'an Qinpu* was produced in 1931 by the *qin*-player Xu Lisun (Xu 1931/1959) from an incomplete, damaged draft in the handwriting of Xu's teacher, Wang Yanqing (1866-1921). ('Mei'an' was the name of

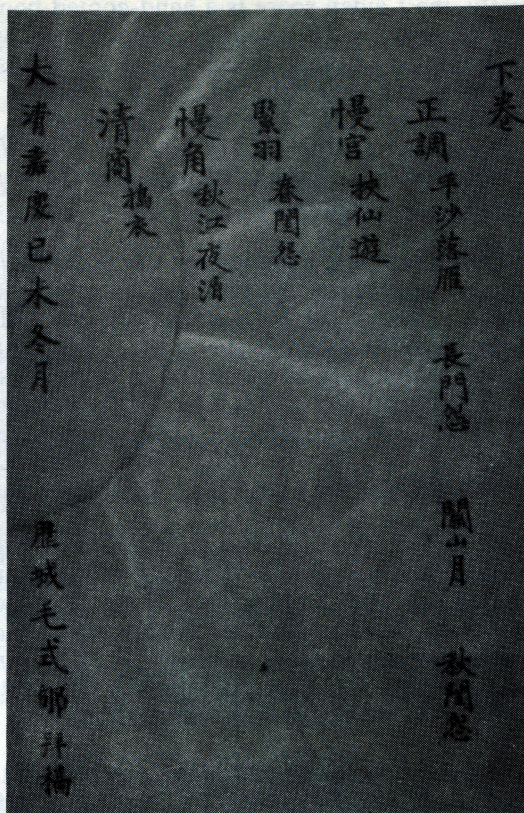
¹ The information contained in this section is derived from Chen 1969a, b & c and an interview with van Gulik's widow, Shui Shifang, held on August 1st 1991.

the place where Wang taught the *guqin*). Wang's manuscript was apparently entitled the *Longyin Guan Qipu*, but only the name of this manuscript has survived. No one in China today knows its whereabouts or has seen the original score. (Note: this title employs the character '观', not '馆' as found in the homophonic name of the Leiden score. Both these characters are transliterated as 'guan'. To diminish confusion below, the Leiden score is hereafter written as *Longyin Guan (A) Qipu* while the surviving name known in Chinese reference sources alone is termed *Longyin Guan (B) Qipu*. When either or both scores / names are being referred to, *Longyin Guan Qipu* is used). Currently, every reference book gives Wang Yanqing the credit for compiling the *Longyin Guan (B) Qipu*, suggesting that he formed the Mei'an school of *qin* performance in the early years of this century.

In 1990, the Beijing *qin* player Xie Xiaoping published an article (Xie 1990) about the *Longyin Guan (A) Qipu* from van Gulik's collection, based his research on a microfiche of the original. His argument contains the following assertions: 1) "There is a slip of 'guan' [馆] for the homophonic *guan* [观], but detailed examination of its contents confirms that the *Longyin Guan (A) Qipu* is the *Longyin Guan (B) Qipu*." 2) The Mei'an *qin* school did not begin with the publication of Xu's *Mei'an Qipu* based on Wang Yanqing's *Longyin Guan (B) Qipu* but 132 years earlier (ie. 1799) when the *Longyin Guan (A) Qipu*, the ancestor of the *Longyin Guan (B) Qipu* was produced. 3) The author of the *Longyin Guan (A) Qipu* was named Mao Shihuan.

Unless Xie has discovered a previously unknown copy of the *Longyin Guan (B) Qipu*, presumably he has compared the Leiden score with the *Mei'an Qipu* and assumed that the *Mei'an Qipu* is a close reproduction of Wang Yanqing's *Longyin Guan (B) Qipu*. The circumstantial evidence for this seems persuasive, although only the discovery of Wang Yanqing's manuscript would prove the point. Certainly, the *Longyin Guan (A) Qipu* shares many features with the *Mei'an Qipu*, for instance the style of discussion of fingering technique, modes and tuning. Also, four pieces, *Changmen Yuan*, *Guanshan Yue*, *Qiu Feng Ci* and *Chungui Yuan* are found only in these two *qin* scores.

Examination of the original *Longyin Guan (A) Qipu*, however, reveals much which Xie did not comment upon. From these new discoveries it can be seen that Mao Shihuan is unlikely to have been the creator of this score, just as the *Longyin Guan (B) Qipu* has been mistakenly credited to Wang Yanqing, and the possible origin of the substitution of one form of 'guan' for the other has been clarified.



Longyin Guan Qipu, list of contents, last page.

Firstly, the Leiden score is a hand-copied book (not “printed” as Xie states), which explains its limited distribution, handwritten copies tending to be fewer in number than block-printed editions. Wang Yanqing’s manuscript was also handwritten, which may be why it was later believed to have been his original work. In fact, Wang’s pupils Shao Dasu and Xu Lisun say little about the origin of Wang’s *Longyin Guan* (B) *Qinpu*, never stating clearly that it was in Wang’s own hand (see Xu 1931/1959: Introduction). The definite attribution of the *Longyin Guan* (B) *Qinpu* to Wang appears only in more recent reference books.

Furthermore, close examination of the *Longyin Guan* (A) *Qinpu* failed to discover a preface or postscript, which might have included the author’s name. On the title page are the words: “Yue Lian *Bieshu chao*”, and, after the list of contents, “Da Qing Jiaqing Jiwei *dongyue* Licheng Mao Shihuan *baigao*”. There are also four ink seals, three of which may be identified as being those used by van Gulik. The other reads: “Mao Zong *zhi yin*”. “Yue Lian” is the name of a person or place. “*Bieshu*” means a villa, and “*chao*” can indicate a collection of written materials. Preliminary readings of this phrase may thus be either: “part of Yue Lian’s home collection” or “part of the collection at the Yue Lian Villa”. This phrase shall be returned to below.

“Da Qing Jiaqing Jiwei *dongyue*” means “winter of the Jiwei year (1799) of the Qing Dynasty Jiaqing reign”. “Licheng Mao Shihuan *baigao*” may be read as “read or collected by Mao Shihuan in Licheng”.² “Mao Zong *zhi yin*” literally means “Mao Zong’s seal”. The character romanised as ‘Zong’ is an unusual one: 宗, perhaps a compression of ‘zong’ 宗 and ‘ren’ 人. ‘Zongren’, or clansman, was a term used in the Qing Dynasty for imperial relatives and certain high officials in the government department which dealt with family affairs.

At first sight it appears that Mao Zong may be the same person as Mao Shihuan, Zong being either his official title or his style name. If so, Yue Lian may have been the name of Mao’s study. However, Mao Shihuan’s style-name was actually Boyu, and he did not become an official in the Department of Imperial Family Affairs until considerably later than 1799 (Mao 1926: 10), the date of his *baigao* annotation mentioned above. Even when he did, the highest ranks, those including ‘Zong’ in their titles, were reserved for members of the imperial family. It would thus have been dangerous for Mao to claim this title, so it is more probable that Mao Shihuan and Mao Zong are not the same person. If they are not, then there is less reason to suppose that Yue Lian was the name of Mao’s study.

Moving on to analyse the styles of handwriting employed in this score, the body of the score is in a regular *kaishu* hand, while the title *Longyin Guan* [(A)] *Qinpu* and the phrase, “Yue Lian *Bieshu chao*” are both written in an attractive Weibai style calligraphy. The phrase, “Da Qing . . .” and the listing on the cover of the eight pieces in this score are written in a different style, one with a slight leftward slant. According to a number of experts, this second style of script has been written by a different person from the one who wrote the main body of the score.³ Since the eight *guqin* solos are already clearly listed in the contents section of the score, their repetition on its cover is superfluous. The position on the score’s cover of this list also suggests that it was a later addition. To summarise this section of the discussion it may be suggested that the *Longyin Guan* (A) *Qinpu* was originally written by someone other than Mao

² The exact meaning of the term *baigao* 拜稿 is controversial. This question is discussed in more detail in the Chinese language version of this paper, which is published in *Yinyue Yishu*, the Journal of the Shanghai Conservatory of Music, 1992, No. 2, pp. 67-71.

³ I am obliged to Professors Pei Rucheng, Xu Guanglie and He Yichong and Dr Wang Xiaomao for their comments on the styles of writing found in this manuscript.

Shihuan. When Mao added it to his collection he also added the “Da Qing . . .” phrase (date and place of acquisition) and copied the names of the pieces onto the cover. Since “Yue Lian *Bieshu chao*” is not written in his hand and matches the style of the title, it cannot have been the name of Mao Shihuan’s study and must have already been on the score when it came into Mao’s possession.

Finally, musicological and chronological evidence joins the contextual information already stated in making Xie’s identification of Mao Shihuan as the author of the *Longyin Guan* (A) *Qinpu* even less likely. This score comprises two volumes, one dealing with temperament and one containing pieces. The original author must have been an expert to have written about temperament and accurately notate these pieces. Mao Shihuan’s biography (Mao 1926: 10) does not refer to him having played the *guqin* at all. Furthermore, in 1799 Mao was twenty-five years old and taking the *jinshi* imperial examination.⁴ It certainly seems unlikely that in such a crucial phase of his life, Mao Shihuan would have found the time to pen a two-volume work on *guqin* and that if he had, no record of his necessarily outstanding musicianship has survived.

If the author of the *Longyin Guan* (A) *Qinpu* was not Mao Shihuan, who was it? The only extant evidence is the phrase, “Yue Lian *Bieshu chao*”. ‘*Chao*’ 抄 is sometimes used in place of ‘*chao*’ 抄, to copy. ‘*Bieshu*’, as mentioned above, is likely to have meant a study. The character so far romanised as ‘Yue’ is an unusual one: 岳. This is not found in standard dictionaries, but the *Kangxi Zidian* (Kangxi 1717/1958) lists ‘岳’ as a variation of ‘丘’, and it is well known that ‘山’ is a variant of ‘山’. ‘岳’ may then be the surname Yue, ‘岳’. The romanisation of the name ‘Lian’ is uncontentious. The *Longyin Guan* (A) *Qinpu* may thus have been a copy made by someone named Yue Lian.

The *Canwei Ji* (Wang 1697) mentions a Yue Lian who was both a *qin* player and a Buddhist monk. He came from the Liangxi area of Wuxi in Jiangsu Province. The author, Wang Shizhen states:

On the ninth day of the tenth month [of 1695] the snow had again fallen the whole night through. The chrysanthemum flowers opened late, and I went to visit the monk Yue Lian from Liangxi. . . . I wrote [a poem] about his *qin*-playing:

A superior man following the white-shod way,
He hails from Wuxi Mountain.
Wearing a patched vest, he braves the snow at Yanmen Pass,
And clasping his dragon-lipped *qin*
He plays *Youlan*, *Churen Chang*,
Daya and *Han Gong Yin*.
I beg him return to the pegs of jade,
Stirring thoughts of peaks and streams deep within.⁵

From the above poem we can see that Yue Lian must have been an excellent *qin* player, one with a repertoire of ancient and profound pieces.

Returning to the origin of the two titles for the *Longyin Guan Qinpu*, each with a different ‘*guan*’ character, the following suggestions may be made. If the score which

⁴ Mao (1926: 10) gives Mao Shihuan’s year of death as 1844, when he was aged seventy.

⁵ The ‘white-shod way’ refers to Buddhism, while ‘dragon lips’ and ‘pegs of jade’ are parts of the *guqin*. *Youlan* etc. are the names of *qin* compositions.

is now in Leiden was a copy made by the Buddhist monk Yue Lian, and if he copied it from a score entitled *Longyin Guan* (B) *Qinpu*, the temptation for him to replace that 'guan' would have been strong, since it is the character for a Daoist temple. The other 'guan' 館, that found on the Leiden score, is a more neutral term applied to many kinds of hall. To a Buddhist, like Yue Lian, it would have been greatly preferable. It remains equally possible however, that the use of this 'guan' 館 predates that of the Daoist alternative now only known through its recording in the *Mei'an Qinpu*. Scope for further research remains. Another question concerns the identity of Mao Zong. Could this have been Yue Lian's lay name? Or was it perhaps the name of a subsequent collector? Who wrote the original score from which Yue Lian made his copy? I hope to be able to answer some of these questions in a further article in the future.

Based on the above analysis, I suggest that the *Longyin Guan* (A) *Qinpu*, which passed through the hands of Mao Shihuan and van Gulik before reaching the Library of the Sinological Institute in Leiden, was a copy made by the monk Yue Lian, probably written in the late seventeenth century. Both its name and contents link it to the later *Mei'an Qinpu*, and its investigation provides a fascinating insight into musical transmission.

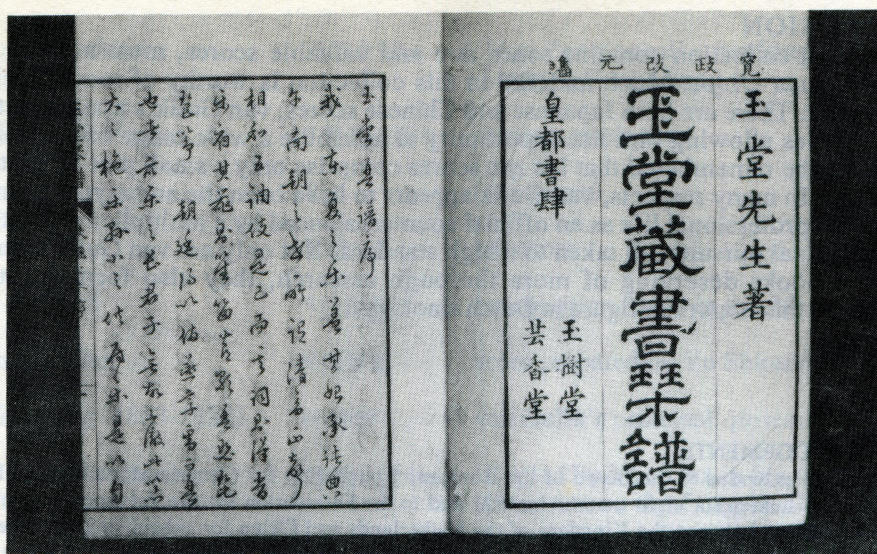
PRINTED SCORES

The printed and thread-bound scores in van Gulik's collection are all stamped with his ink seals on their covers. In all, there are sixteen volumes and two individual score sheets. From these I have selected only three for comment, since in general these scores are similar to those commonly found elsewhere.

The *Dahuan Ge Qinpu* was written by the Ming Dynasty *qin* player Xu Shangying, described as the founder of the Yushan *qin* school. He created an extremely valuable and comprehensive document which combines personal insights from his own style of performance with the traditional basis Xu had inherited from earlier generations. The *Dahuan Ge Qinpu* thus includes both music and Xu Shangying's writings about the *qin*. For example, in the section entitled *Xishan Qin Kuang* Xu lists twenty-four aesthetic necessities, a conceptualisation which exerted a strong influence on later generations of *guqin* players. The score was frequently reprinted and so spread quickly.

The earliest surviving version of this score is a block-printed edition from 1673. This has been reproduced in the *Qinqu Jicheng* (Beijing 1982). Comparing the Leiden score with that of 1673 we find that in the Leiden version the above mentioned essay, *Xishan Qin Kuang*, is inserted as the final volume of a set of four, while in the 1673 edition it was placed after the introduction. Introducing the Leiden score is another essay, *San Han Peng Shisheng Qing Lin Fu*. Peng Shisheng, a contemporary of Xu, published an edition of this score towards the end of Xu's life. But, the quality of its printing was poor, and all copies seem to have gradually disappeared. The Leiden score is well printed on good paper, so it is unlikely to be a surviving copy of Peng's early edition. More conceivably, it dates from the mid or late Qing Dynasty. Other than this, the Leiden score and that of 1673 are very similar.

Van Gulik's collection includes two Japanese printed scores, the *Donggao Qinpu* and the *Yutang Cangshu Qinpu* (Chinese romanisation only given). The former was frequently reprinted, that edition best known in China being one prepared by Suzuki Ryū in 1771. The Buddhist Abbot Togo Zenji (1639-96), originally known as Jiang Xingchou, went to Japan in 1677 and taught the Chinese *guqin* and its repertoire to several Japanese musicians. His pupils added newly-composed *qin* pieces and songs to the existing repertoire to form the *Donggao Qinpu*. The edition now in Leiden was



Title page of the Japanese printed score *Yutang Cangshu Qinpu*.

produced in 1827 by Kojima Yoshi and comprises a total of forty-eight songs by Togo and his Japanese pupils. Van Gulik himself researched Abbot Togo, writing a book about him entitled *Donggao Xinyue Shenshi Zhuan* whilst working in Japan.

The author of the other Japanese *qin* score in van Gulik's collection, the *Yutang Cangshu Qinpu*, was Uragami Gyokodō (1742-1818), himself taught by a pupil of Togo. Uragami often sighed to *qin* enthusiasts, "Chinese *qin* songs do not sound good to Japanese ears." By this he meant that they were not suited to Japanese tastes, and so Uragami provided twelve of his own *qin* songs which used Japanese language instead of Chinese. He also supplemented *guqin* fingering technique, recognising the importance of fingering in the production of notes of different timbres. He used the mark "/" to show a sideways positioning of the right hand plucking finger, "//" to show a level position, " " for a short pause and "□" for a longer pause. This score was completed by Uragami in 1791.

FRIENDSHIP WITH OTHER *QIN* PLAYERS

Not incorporated in the numbers given above of manuscript and printed scores in the Leiden collection are a number of additional items, those presented to van Gulik by other *guqin* players. Each of these manuscripts and scores has the ink seal of the musician who donated it to van Gulik, as well as one of the various seals owned by van Gulik himself. (He renamed his study each time he moved and had a new seal cut). An interesting example is the volume *Hui Qin Shikao*, given in 1946 by Wang Mengshu as van Gulik prepared to leave China. This book records the first national meeting of *qin* players (1920), and is a valuable historical document. Zha Fuxi also presented van Gulik with a copy of the *qin* piece *Oulu Wangji* and with a *qin* song collection called *Kai Gu Yin*. These pieces were copied by Zha Fuxi himself, the songs in 1940 from an original in Dayong, Hunan Province and are an example of the Shu school of *qin* performance.⁶

⁶ Since these pieces are little performed by contemporary *qin* players, I have recently recorded them and one of the *qin* songs (with the vocalist Huang Bai). A compact disk (Auvidis B6765: Paris, 1992) is now available.

CONCLUSION

Van Gulik's collection contains some rare and valuable scores, most notably the *Longyin Guan Qinpu*. Much material in this collection is worthy of more detailed examination. There are both Japanese and Chinese scores, van Gulik's assignments to both countries allowing him the opportunity to assemble a wide range of sources. It should also be remembered that his *qin* scores comprise only a small part of his total collection.⁷ In many respects, van Gulik appears to have been the archetypal Chinese scholar, his professional life as an official counterbalanced by a multiplicity of artistic and intellectual pursuits, all taken to a high standard. Not only are van Gulik's scores and other books deserving of more thorough research, they also form a fitting memorial to this important figure in Dutch sinology.

ACKNOWLEDGEMENTS

My thanks are extended to the Board of the European Foundation for Chinese Music Research for inviting me to Leiden for eight months in 1991 and to the Foundation for the Advancement of the Cultural Relations between the Kingdom of the Netherlands and China for subsidising my research there. Antoinet Schimmelpenninck and Frank Kouwenhoven generously provided me with much help as well as accommodation in their own home. Mrs Shui Shifang kindly consented to be interviewed, and Dr Joyce Wu and the other staff of the Library of the Sinological Institute at Leiden University deserve my warmest gratitude. In Shanghai, Christopher Evans and Jonathan Stock offered a number of helpful comments on the first draft of this paper.

TRANSLATOR'S NOTE

Ms Dai's original article is intended for a mainly Chinese audience of *qin* specialists, who would be familiar with the various scores and persons she mentions. In this translation I have, in consultation with Ms Dai, taken the liberty of amplifying some of her references and excising or abridging some of her discussion of various ideographs, in order to make her main points more accessible to general readers. For specialists, the original Chinese article was published in *Yinyue Yishu*, the Journal of the Shanghai Conservatory of Music, (*Helan cunjian de guqinpu yu Gao Luopei*, no.2, 1992, pp.67-71).

GLOSSARY OF IMPORTANT TERMS

<i>Changmen Yuan</i>	<长门怨>	composition found in the <i>Mei'an Qinpu</i>
<i>Chungui Yuan</i>	<春闺怨>	composition found in the <i>Mei'an Qinpu</i>
Da Qing Jiaqing Jiwei <i>dongyue</i> Licheng Mao Shihuan <i>baigao</i>	大清嘉庆己未 冬月历城毛 式郇拜稿	'read by Mao Shihuan in Licheng, winter 1799' - annotation in the <i>Longyin Guan Qinpu</i>
<i>guqin</i>	古琴	Chinese seven-stringed zither
<i>Guanshan Yue</i>	<关山月>	composition found in the <i>Mei'an Qinpu</i>
<i>jianzipu</i>	减字谱	<i>guqin</i> tablature

⁷ A catalogue of parts of van Gulik's collection has been published, and a microfiche set of the *qin* (and other music scores) is available from the Inter Documentation Centre bv, Leiden.

Mao Zong zhi yin	毛踪之印	'Mao Zong's seal' – marking on the <i>Longyin Guan Qipu</i>
Meihua San Nong	<美花三弄>	famous <i>guqin</i> solo
qin	琴	(see <i>guqin</i>)
qinpu	琴谱	<i>qin</i> score
Qiu Feng Ci	<秋风辞>	composition found in the <i>Mei'an Qipu</i>
Shimeng Zhai	<诗梦斋>	score prepared by Ye Shimeng
Ye Shimeng (1863-1937)	叶诗梦	van Gulik's principal <i>qin</i> teacher
Yue Lian Bieshu chao	蕊莲别墅钞	'Copied by Yue Lian in his study' – annotation on the <i>Longyin Guan Qipu</i>

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APPENDIX – A LIST OF VAN GULIK'S QINSCORES

I HAND-COPIED SCORES

<u>Name</u>	<u>Author / Copyist</u>	<u>Date</u>	<u>Comments</u>
1. Jieshi Diao Youlan, Yuelu kao, Tai Yue Fahui < 碣石调幽兰, 乐律考, 台乐发挥 >	Wu Maoqing	1742	3 Roll
2. Longyin Guan Qipu < 龙吟馆琴谱 >	not known / copied by Yue Lian	late 17th c.	1 Vol.
3. Qin Jing < 琴经 >	copied by Zhang Daming	n.d.	14 Vol.
4. Qin Shu Ji Chao < 琴书集抄 >	copied by Ma Guohan	n.d.	
5. Qin Xue Xin Sheng < 琴学心声 >	copied by Zhuang Zhenfeng	n.d.	2 Vol.
6. Zhong-He Qinshi Qipu < 中和琴室琴谱 >	copied by R. van Gulik	1940	2 Roll

II PRINTED SCORES

<u>Name</u>	<u>Author (Editor)</u>	<u>Date</u>	<u>Comments</u>
1. Chengyi Tang Qipu < 诚一堂琴谱 >	Chen Yunji	1705	6 Vol.
2. Dahuan Ge Qipu < 大还阁琴谱 >	Xu Shangying	mid or late Qing Dynasty	6 Vol.
3. Donggao Qipu < 东皋琴谱 >	Kojima Yoshi (Ed.)	1827	3 Vol.
4. <i>Guangling San</i> < 广陵散 >	Feng Shui	1927	1 Roll
5. Jiao'an Qipu < 蕉庵琴谱 >	Qin Weihai	1877	4 Vol.
6. Qipu Jiesheng < 琴谱谐声 >	Zhou Xianzhu	1820	6 Vol.
7. Qin Shi Bu, Qin Shi Xu < 琴史补, 琴史续 >	Zhou Qingyun	1919	2 & 8 Vol.
8. Qinshu Bielu < 琴书别录 >	Zhou Qingyun	1914	2 Vol.

9. Qinshu Cunmu < 琴书存目 >	Zhou Qingyun	1914	6 Vol.
10. Qin Xue Congshu < 琴学丛书 >	Yang Zongji	1913-1919	36 Vol.
11. Qin Xue Rumen < 琴学入门 >	Chang He	1864	2 Vol.
12. Song Feng Ge Qipu < 松风阁琴谱 >	Zhuang Zhenfeng	1677	2 Vol.
13. Weiyan Mizhi Ding < 微言秘旨订 >	Yin Zhixian	After 1692	2 Vol.
14. Wu Zhi Zhai Qipu < 五知斋琴谱 >	Zhou Lufeng	1737	8 Vol.
15. Yutang Cangshu Qipu < 玉堂藏书琴谱 >	Uragami Gyuokodō	1791	1 Roll
16. Ziyuantang Qipu < 自远堂琴谱 >	Wu Kang	1801	12 Vol.

III. PRINTED SCORE SHEETS

<u>Name</u>	<u>Date</u>	<u>Comments</u>
1. Yu Qiao Wen Da < 渔樵问答 >	Ming Dynasty	from the Qin Jing < 琴镜 >
2. Zhuang Zhou Meng Die < 庄周梦蝶 >	Ming Dynasty	from the Wu Zhi Zhai Qipu < 五知斋琴谱 >