《谿山琴況》的大雅清音論
——明·徐上瀛的琴樂審美觀
張清治

一、TOPIC 論文題目
《谿山琴況》的大雅清音論
明·徐上瀛的琴樂審美觀
On the Great Music: the Elegant-and-Serene—a Musical Idealism in the Treatise, Entitled “Hsi-shan’s Epithets on Ch’in Music” by Hsu Shang-Ing, Ming Dynasty.

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一、谿山琴況

《谿山琴況》，一作《溪山琴況》，簡稱《琴況》，又名《青山琴譜》。《琴況》是明末琴人徐上瀛的琴樂審美論著。全文見於《大還閣琴譜》①，為明末以來琴樂審美之集大成者，更是虞山琴派琴旨大義之代表。論著時間約在崇禎十四年（1641）以前。

虞山琴派，因江蘇常熟的虞山而得名。虞山原名「鳥目山」，據說為了紀念周太王次子仲雍（又名虞仲）而改名「虞山」。山下有河，名叫「琴川」。明末張汝在（1547～1625）繪社其中，「琴川社」，因以得名。是以「虞山琴派」，又名「琴川派」，也稱「常熟派」。

緣於“慾無徐門”中之第三代徐夢吉，號壎山，曾在常熟授琴，致使當地名手輩出。其中張汝在是學從陳愛桐之子陳星源，而較為年輕的徐上瀛（1582～1662）②則又學自陳愛桐之門生張淍川。二人都是陳愛桐之再傳弟子；虞山溪山琴派開山立宗，徐則為琴川推波助瀾，從此愔愔琴河，更加延續廣流，聞者從風！
On the Great Music: the Elegant-and-Serene
—a Musical Idealism in the Treatise “Hsi-shan’s Epithets on Ch’in Music” by Hsu Shang-ing, Ming Dynasty.

Chang Ching-chih

On behalf of the Yu-shan-school 虚山派, “Hsi-shan-ch’in-K’uang”虚山琴況 (Hsi-shan’s Epithets on Ch’in Music, also called “Ch’ing-shan-ch’in-K’uang”清山琴況) written by Hsu Shang-ing (also named Hsu-hung), which succeeded “Shong-sien-kuan-ch’in-p’u”松弦館琴譜 by Yien Tien-ch’yr 焉天池, has been a brilliant treatise on ch’in esthetics ever since the end of Ming dynasty.

Ch’ing 淨 (purity), Wei 微 (subtlety), Tan 淡 (simplicity) and Yuan 遙 (remoteness) are the four essentials for spiritual idealism of the Yu-shan ch’in music. Being a member of the Yu-shan school, Hsu Shang-ing (Ch’ing-shan 青山) used to gather very often with Yien Tien-ch’yr 焉天池, the founder of Yu-shan school, so as to become the “age-forgetting” friends. Hsu’s treatise then was widely recognized as the real goal of ch’in-ology which was based upon “Yu-shan-four-regulars” 焉山四正. With all 24-articles of epithets on ch’in ideology, Hsu’s ideas may well be looked to be the incarnation of the “Four-of-Yu-shan-spirits” 焉山四要. Its ideology can be traced back to the days as follows: “Purity-pretty-withtranquillity” and “Peace-lustrounss-with-remoteness” 清麗而靜，和諧而遙 (Ch’ing-li-erh-ching, ho-jun-erh-yan) by Ts’uei Tsun-tu 崔浚度 of Northern-Sung dynasty; Chi-K’ang’s “Easy-bodied-with-free-minded” 餘清心達 of Chin Dynasty, some Ts’ai-ung’s 寂静 “quietude-simplicity-purity-remoteness” 寂謐清達 of Eastern-Han dynasty; and even earlier to the Huan-t’an’s “Purity in simplicity-and-primality” 清以澹，澹以清 of Western-Han dynasty等等等。Quoting from the above, we can easily understand what traditional heritage have passed down upon Yu-shan school in the aspect of ch’in esthetics. Referring to the originality of creative principle, “Ho” 和 (peace) is commonly acknowledged as the ultimate realm to the liberal creators of Chinese arts. In relating to ch’in-tao, or ch’in-music, “Ho” is the original one, while “Purity-and-remoteness” are the dual products out of “Ho.” Purity, subtlety, simplicity, and remoteness (or purity, peace, elegance and remoteness) are “the Four,” then comes “the Eight” (Ch’ing-li-erh-ching, ho-jun-erh-yan). It is the “Ho”, Tao-with-one, that derived the “Two”, “the Four”, and finally all things were given birth to the great earth.

Sphere of technic, art and morality being talked of in Hsu’s essay, the very beginning of ch’in ideology was finally appealed to the initial “Tao”, which started ch’in-ology with “Two”, and ended with “Eight”, and in the long run varied into 24 articles uplifted in the treatise. Concerning the form, “Hsi-shan-ch’in-K’uang” followed the “24-criteria-on-poems” (二十四詩品) by Ssu K’ung-t’u of the T’ang dynasty. Of the contents, “Hsi-shan-ch’in-K’uang” took after the “four-regulars” 四正, been passed down from generation to generation in Chinese art history, so as to establish his “24-epithets” on ch’in-esthetics. “24-epithets”, in short, is but the incarnation of “the-Four”. It goes without saying that “Hsi-shan-ch’in-K’uang” not only succeeded the spirit of both “then”-and-“nowaday”, but also picked either the “near”-or-“the distant.” Although Hsu’s treatise formed itself into 24 articles by taking the steps after Ssu K’ung-t’u, but the very idea of Chi-K’ang’s 翟康 “Four” in ch’in-estheticsm has been passed down unto the palm of him.

Opinions from recent “Textbooks-of-ch’in-ology”琴學叢書 by Yang She-bai 楊時百 in the end of the Ming dynasty, uttered the bitter of reading Hsu’s work, “Hsi-shan-ch’ing-K’uang”.
It was said to have been both tedious and boring to the reader. In order to be concise, instead of 24 epithets, the gusto of Hsu’s work, the four words, “Ta-ya-ch’ing-inn”大雅清音 (great-elegant-pure-music), are needed to summarize the spirits of the context. When “Ch’ing”清 (Purity) is combined with “Ho” 和 (peace), so comes the “Ch’ing-ho” 清和. Similarly, “Tan” 淡 (simplicity) with “Ya” 雅 (elegance), the “Tan-ya” 淡雅 (simplicity-elegance). Words, which will be connected with “Ch’ing”, are as follows: Ho (和 peace), Ching (靜 tranquillity), Yuan (遠 remoteness), Ku (古 antiquity), Tan (淡 simplicity), T’ien (恬 quietude), Yi 迹 (easiness), Ya (雅 elegance), Li (麗 prettiness), Liang (亮 brightness), Ts’ai (采 color), Chieh (潔 clarity), Jun (潤 lustrousness), Yuan (圓 roundedness), Chien (堅 firmness), Hung (宏 grandeur), Ssi (細 fineness), Chien (健 vigorousness), Ch’ing (清 lightness), Chung (重 heaviness), Ch’yr (遙 slowness), Su (速 quickness) ……etc; With “Ya” 雅 elegance, words will be: Ho, Ch’ing, Ching, Yuan (遠), Ku, Tan, T’ien, Yi, Li, Liang, Ts’ai, Chieh, Jun, Yuan (圓), Chien, Hung, Ssi, Liu, Chien, Ch’ing, Chung, Ch’yr, Su …… etc.

Either “Ch’ing” 清 or “Ya” 雅 is usually inter-connected with amongst the “24-epithets” one another, excepting the two, “Ch’ing-chung” 淸重 and “Ya-liu” 爛流 still kept unread, yet the two phrase words also may well be logically-and-esthetically picked up. So it is evident that each of the 24 epithets has been glorious with “大雅” (great elegant) and also brilliant with “清音” (pure music). If so, 清 (Ch’ing) and 雅 (Ya) always present themself in the form of the relative-dual through mutualism. Sometimes it is “Ch’ing-ya” 雅清, and sometimes “Ya-ch’ing” 雅清. Ch’ing-and-Ya, which were initially derived from the very regular antiquity, with having gotten its utmost achievement-spirit in spirit, have been running the music-river ever-clean and ever-lasting!

(translated by Chang Ching-chih)