裴鐵俠和他的《沙堰琴編》、《琴餘》

顧鴻喬

《沙堰琴編》及《琴餘》的編著者裴鐵俠（1884——1950），四川成都人。清光緒二十
年（1904）留學日本。民初返國後，任四川司法司司長、下川南道觀察使、東川道道尹等職。
不久，弈棋仕途，轉而將精力投於對古琴的研習。三十年代，四十年代在成都組織琴社，
並編著《沙堰琴編》一全卷、《琴餘》一卷。在當時琴界中頗具聲望。

裴鐵俠的《沙堰琴編》（以下簡稱《琴編》），輯琴曲十三首，皆有前、後記，並分段
有譜。其中三首琴曲，即《月華》、《夜泊圖後》、《離騷》，每曲除記、註外，選填歌詞
用於曲中各段之尾。在《琴編》中留下豐富的文字記錄，使這部《琴編》別具史料價值。
《琴餘》一卷，分論琴律、琴音、琴腔、琴品、琴辨等，是作者積多年研習琴學之心得體會總
結而發的議論。為後人研究琴學提供了一份現代琴家關於古琴藝術的論著。

筆者搜集整理了有關裴鐵俠的生平資料，力求探尋歷史的線索，對這位在四川現
代琴史上佔一席之地的著名琴家裴鐵俠和他的《琴編》、《琴餘》作一簡述。

裴鐵俠，生於清光緒十年（1884）十月初七，卒於一九五〇年六月。四川成都人。
原名玉鵡，字在琴，又名裴儀。留日時改名鐵俠。父裴良從，清末舉人，曾任敎諭。生三子
一女，鐵俠居三。

裴鐵俠幼承庭訓，勤奮好學。青少年時代，經歷了中日戰爭、百日維新、義和團運動，
正值中國加速淪為半封建半殖民地時期。裴鐵俠與當時大多數青年知識分子一樣，接受了資
產階級維新派救亡改革思想的影響，於一九〇四年二十歲時，與夫人胡氏結婚不久，便浮槎
東渡，去日本留學。裴鐵俠在日本留學期間，加入了孫中山先生的同盟會。留學時，曾與吳
玉章同志一室同住多年。這時，他改名為鐵俠。一九〇七年，因父喪，由日本成城學校休業
回國，在家守制一年後，再度前往日本，就學於法政大學。一九一二年畢業。獲法學士。
當年歸國。

民初時期，裴鐵俠任四川司法司司長、下川南道觀察使；一九一四年初，任四川內務司
司長，三月，任川東觀察使；八月進京述職，歸來後續任川東道道尹（當年五月政省道縣官
制）。當時，他與成都《西成報》總編輯、川西道署代理內務科長、《四川政治公報》主編


P'ei T'ieh-hsia and His Sha Yan Ch'in Pien and Ch'in Yu

Ku Hung-chiao

P'ei T'ieh-hsia (1884-1950), also known as P'ei Yu-ssu, P'ei Hsueh-ch'in, and P'ei Wang, was a native of Chengtu, Sichuan Province. After serving as head of the Judicial Department of Sichuan Province, inspector of the Southern Lower River, and governor of the Eastern Riverway, he abandoned his political career and submerged himself in the art of the ch'in. Treasuring two ancient ch'in crafted by the famous ch'in maker Lei Hsiao of the T'ang dynasty, he named his residence "Two-Thunder Study".

P'ei founded Lu Ho Ch'in Society in 1937 and Min Ming Ch'in Society in 1947 in Chengtu. In 1939 he moved to Sha Yan ("Sand Bank") in the western suburb of Chengtu where he finished writing the two books under discussion, Sha Yan Ch'in Pien (Sha Yan Collection of Ch'in Pieces) and Ch'in Yu (Reflections on the Ch'in).

Sha Yan Ch'in Pien includes 13 ch'in pieces, all of them instrumental works. Arranged in the order of gong, shang, jue, zhi, yu, and pien modes, they are: "High Mountains", "Flowing Waters", "Bright Spring", "Dawn Over a Cave in Spring", "Evening Song of A Drunken Fisherman", "Woodcutter's Song", "Wild Geese Flying Over Heng Yang", "Intoxicated Thrice at Yueh Yang Pavillon", "White Snow", "Chuang Chou Dreams of Butterflies", "Autumn Moon at the Han Palace", "Clouds Over Hsiao Hsiang", and "Parting Sorrows". For each piece there is a preface and a postscript, and section divisions are marked with annotation. A large amount of writings on the ch'in are also included. "High Mountains" is held in highest regard.

Completed in 1948, Ch'in Yu (Reflections on the Ch'in) is divided into five sections: tuning, timbrel, melodic embellishment, moral integrity, and appreciation of instrumental craftsmanship. Citing from "Hsi Shan's Epithets on Ch'in Music" by Hsu Ch'ing-shan of the Ming dynasty, Principles of Ch'in Music by Wang T'an of the Ch'ing dynasty, A Collection of Essays on the Ch'in by Yang Shi-pai of the Republic, as well as other discussions on related subjects, the author integrated his research and reflections on ch'in playing into this in-depth yet concise study of ch'in music.

Written for the author by Chang Ching-chih
Translated by Li Mei-ling