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Reexamining Song Dynasty Court Music:
Focusing on the Transformation of *Bianzhong* Chimes

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This article attempts to clarify the realities of Song Dynasty court music in terms of music history rather than as part of scientific, intellectual, or political history. It focuses on changes to the form of chime bells (*bianzhong*)—the core court music instrument—discussed in great detail by Northern Song Dynasty bureaucrats, and analyzes their musical significance.

Since pre-Qin times, chime bells had a form that featured rows of studs or bosses on the bells' surface that served to deaden reverberations. Their sides were flattened, and they were hung at an angle. Consequently, the bells had little sustained and in musical performance did not blend in with the other instruments. However, during Northern Song Emperor Renzong's reign (r. 1022–1063), the official charged with reforming music institutions, Li Zhao, altered the instrument by making bells rounder and hanging them straight down. This changed their sound. The notes now lingered much longer and the sound became one that shrouded those of the other instruments. Two of Li's successors, Tuan Yi and Hu Yuan, made further alterations of the same sort. They also changed the sizes of the bells. While the sizes of individual bells since pre-Qin times had varied, Tuan and Hu now divided them into two size-based classes and changed individual bell size so they roughly conformed to one or the other class.

Some previous research on these instruments has been skeptical about these changes, wondering if they had made the bells impossible to play as musical instruments. However, it is clear from the historical record that—regardless of whether those made by Li or those made by Tuan and Hu are the

subject—these changes were made with due consideration given to the bells' musical function. The true significance of these alterations is that they indicate there was a change in the elements that comprise music, namely rhythm, harmony, and melody; namely, they show that the role of the bell-chimes in the musical performance as a whole had changed. We may surmise that the musical sensibility of people during Song had changed in a way that would have been unacceptable going back to pre-Qin times, and that this was accompanied by a major change in the musical landscape of court music.

Poor Relief and the Problem of Transients in Late 17th–Early 18th Century Beijing

MURAKAMI Masakazu

This article discusses changes occurred in the poor relief system and the aggravation of the problem of transients during the the Jiaqing (嘉慶) and Daoguang (道光) Eras (1796–1850) of the Qing Dynasty.

From the mid-17th to the early 18th century the government set up facilities for the relief of the poor in Beijing, and in the private sector philanthropists established three facilities for that purpose—namely, *Yuyingtang* (育嬰堂), *Pujitang* (普濟堂), and *Gongdelin* (功德林)—which received support from the government to continue operating on a stable footing. For example, as the name implies, the *Yuyingtang* did care for homeless children, but also performed the important public service, *lucihang* (陸慈航), making the rounds of the city in oxcarts to collect corpses lying in the streets and bury them.

In spite of such efforts, neither the government nor private facilities were competent to continue long-term stable operations on their own. This situation created a government-private sector relationship in early Qing Beijing, involving the Qing court's support for the above three facilities and their management by private operators.

Governmental support also created an opportunity for governmental intervention. It was in 1799, when Emperor Jiaqing assumed direct rule of the Dynasty, that the above three facilities were subjected to inspections by the

central government, as increasing intervention in the governance of Beijing became one part of the Jiaqing Era reforms.

Despite such imperial efforts to strengthen social order in the capital city, from the middle of the Jiaqing Era on, the poor and transient population of Beijing began to increase, as shown by the rising outlays for the transient shelters (*qiliusuo* 棲流所) which the government operated, exceeding the original funding. This crisis continued to plague Beijing's citizenry. Therefore, the private sector began distributing food actively with the governmental support. Here we can see how the private sector supplemented the often inadequate and delayed measures being taken by the government, which in turn approved and actively supported these private efforts in order to incorporate them into the city governance.

The Role of Western Staff in Qing China's Legations:
Halliday Macartney and the Sino-French War

Thomas P. BARRETT

The Qing's fledgling diplomatic system in the late 19th century was supported both domestically and abroad by Westerners employed as diplomatic staff in its legations and consulates; as auxiliary advisors primarily outsourced from the Imperial Maritime Customs Service on an ad-hoc basis by provincial governors; and by Robert Hart, Inspector General of the Imperial Maritime Customs Service. However, scholars have yet to provide an in-depth analysis of the role and significance of the Western staff in the Qing's legations and consulates.

In order to begin to clarify the role of such individuals, this paper analyses the function of Halliday Macartney, a Scotsman who served as Counsellor to the Qing Legation in London, in informal negotiations during the Sino-French War which were overseen by his direct superior Zeng Jize, the then incumbent Qing Minister to Britain and Russia.

Past studies have typically portrayed Zeng's diplomacy as a singlehanded effort, and have failed to recognise the contributions of Macartney. This author demonstrates how, in the case of Zeng's diplomacy

during the Sino-French War, while ultimate accountability lay with Zeng, Macartney was responsible for: (1) overseeing informal negotiations with agents of the French government; (2) acting as go-between for the Qing Legation with the British Foreign Office when attempting to elicit both formal and informal British assistance; and (3) drawing up all treaty drafts produced by the Qing London Legation in this period.

Moreover, this paper demonstrates how Macartney's bicultural identity and bicultural understanding benefited the Qing side in these negotiations. It argues that Macartney's social standing within European society, and the concomitant personal networks it enabled, helped to initiate the informal negotiations referred to above. It further demonstrates how Macartney's multilingual talents and familiarity with both traditional Chinese and Westphalian systems of interstate relations enabled him, in a last-ditch attempt at achieving rapprochement between the two parties, to clarify for the French side the enigmatic demands of the Qing relating to a purely nominal acceptance of the continuation of the 'suzerain-dependency' relationship between China and Vietnam, after accepting French sovereignty over Vietnam.

The author concludes that Zeng's diplomacy ought to be interpreted in light of these contributions by Macartney.

Some Problems of the *Xitan zi ji* (悉曇字記) Shown by the Forms of Siddham Letters: A Focus on the Letters of the Initial Long *ī*, *cha*, and *ḍha*

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The Siddham Script derives from the northern Indian script used from the sixth through the tenth centuries. It was introduced to East Asia along with Buddhism. Zhiguang, an eighth-century Chinese monk, wrote the highly regarded *Xitan zi ji* (悉曇字記, "An Explanation of Siddham Letters") to explain Siddham spelling and pronunciation. However, the forms of the letters representing the initial long *ī*, *cha*, and *ḍha* in the *Xitan zi ji* are different from those used in northern India. According to textual research on Siddham learning in Tang China, the causes and background of the use of these three

forms are considered to be as follows.

This article points out that the letter for the initial long \bar{i} in the *Xitan zi ji* is a letter for the initial short i in northern India and represents the short i in the old Siddham manuscripts. This letter was regarded as the initial long \bar{i} in the *Xitan zi ji* owing to a curious type of Siddham syllabary or to a misunderstanding that arose in Siddham learning in China.

The letter for *cha* is written as *ccha* in the *Xitan zi ji*. This could be because the letter for *cch* was regarded in a particular branch of the Siddham tradition in China as a variant form of *ch* based on Indian orthographical conventions for Buddhist manuscripts in Sanskrit.

One scholarly opinion is that the form of the letter of *dha* in the *Xitan zi ji* is erroneous. Presently, this issue continues to remain unresolved. At least it has been used in Tang China because it appears in some Siddham manuscripts.

Furthermore, this article points out that the forms of these three letters that appear in earlier manuscripts of Japanese Siddham studies that quote from the *Xitan zi ji* sometimes differ from those appearing in the extant *Xitan zi ji* manuscripts. This indicates that there once were versions of the *Xitan zi ji* that differ from the received version.

This article reveals that these three forms were used in Tang China, and that forms of Siddham script can be one of the important clues for studying manuscripts of Siddham studies.