

Research Summary

The treatise *Kingakutaiishō* compiled by the Japanese scholar Ogyū Sorai (1666-1728) in the early eighteenth century, draw on the only two surviving sources of the Chinese *qin* music and *qin*-music related materials pre-dating the thirteenth century. By way of bibliographical, musicological analysis and historical criticism, this project seeks to examine the motives that informed the treatise's preparation and the reasons for its continuing influence across the Tokugawa regime. The research tackles an extremely important issue in East Asian music and Tokugawa intellectual history – the question why political thinker Ogyū Sorai, in the last phase of his career, composed a series of works on the *qin*, based on the information conveyed to him through his reading of two ancient manuscripts that were re-discovered in the early years of Kyōhō.

Written in Japanese and comprising merely seventeen sections, *Kingakutaiishō* has been looked upon as a short introductory essay prepared for non-literati musicians. Nevertheless, close scrutiny reveals that Sorai himself was absolutely conscious of the political implications of his *qin* music studies, both within Japan and without. Therefore, an in-depth inquiry into the nature and causes of Sorai's studies on *qin* music is indispensable in pursuing a full picture of Sorai's ideology. The results drawn from this academic adventure will not only shed new light on the history of East Asian music, but also will address crucial lacuna in the study of Tokugawa intellectual history.

Financed by the Sumitomo grant, the field work in Japan – to examine one of the two core manuscripts kept in Tōkyō and Hikone, to collect manuscript copies of Sorai's music writings and the Tokugawa sources on *qin* music – was a success. Moreover, archival works, at the following institutions, have been carried out during my fieldtrip in Japan: 1) National Institute of Japanese Literature; 2) Tōkyō National Museum; 3) National Archive of Japan; 4) Kunaichō Shoryōbu; and 5) National Diet Library.

The research traced connections between intellectual history and *qin* music in Tokugawa Japan. In particular, it provided a close reading of Ogyū Sorai's political philosophy which premised his research on *qin* music. Much emphasis is placed on the Confucian fundamentalist's discourse on the Way, which informed his extensive studies of ancient *qin* scrolls transmitted to Japan from Tang China, as well as of his criticism of the bakufu's ritual music in the last phase of his career. Preliminary results of the research have been delivered at the 6th international Conference in Music Philology at University of Pavia, HKAPA, and Stanford University.

Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

8 March 2010

Yang Yuanzheng (invited speaker), Department of Music, Stanford University, Title of paper: “*Qin* Music and Legitimization in Tokugawa Politics.”

25-27 November 2009

Yang Yuanzheng (invited speaker), the 6th Conference in Musical Philology, University of Pavia, Cremona, Italy. Title of paper: “Textural Strategy as Meaning: Ogyū Sorai’s *Yūranfushō*.”

22 October 2009

Yang Yuanzheng (invited speaker), Hong Kong Academy for Performing Art. Title of paper: “The Appropriation of Chinese *Qin* Music in Tokugawa Japan.”

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)