

## Original Paper

# Research on the Communication Thought of Lin Qiansan and Guo Moruo in Music Historiography

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### Abstract

*The exchange of musical historiographical ideas between Lin Qisan and Guo Moruo reflects the exchange of musical academic ideas between China and Japan in the early 20th century, and is a reflection of the exchange and convergence of historical views, perspectives, and research methods in Chinese and Japanese music historiography, as well as the formation of their musical ideas under the joint action of Japanese sinological and Chinese historical thinking. At the beginning of the 20th century, China was faced with a dilemma, both politically and culturally, as to whether to adopt full Westernization or to adhere to Chinese culture? Or should stick to Chinese culture? Many scholars went to Japan to search answers to the question of whether to adopt full Westernization or to adhere to Chinese culture, and how to learn from the success of Japan's modern reformation. Chinese and Japanese cultural scholars, including Li Shutong, Zeng Zhimin, Guo Moruo and Lin Qiansan, all expressed their cultural orientation and research thoughts in the ideological dialogue of cultural exchange. Among them, Shutong Li, Zhimin Zeng et al.'s practice in music in the Academy, Lin Qiansan and Guo Moruo et al.'s exploration of music theory, Tanabe's "History of Chinese Music", and Lin Qiansan's "Study on Yan Music in the Sui and Tang Dynasties" are all brief reflections of the musical cultural exchanges between China and Japan in the last century. In particular, Guo Moruo's translation of Lin Qiansan's "Study of Yan Music Tunes in the Sui and Tang Dynasties" has become an important academic reference for later scholars studying the culture of Yan music in the Sui and Tang Dynasties. At the same time, Qiansan Lin and Guo Moruo's music thought also profoundly influenced the construction of music historiography in Japan and China. This paper argues that, if want to explore the spirituality of the ideas of Lin Qisan and Guo Moruo in the turbulent environment of the intersection and collision of Chinese and Japanese cultural thoughts in the 20th century, the cultural and ideological backgrounds of Lin Qiansan and Guo Moruo, their coinciding academic perspectives,*

*and the revelation and significance of the interaction of musical ideas in their respective times should be analyzed and studied.*

**Keywords**

*Sino-Japanese music exchange, Music Ideas, music history*

**1. Lin Qiansan and Guo Moruo's Cultural and Ideological Background**

Lin Qiansan has devoted his life to the study of Chinese music history and published numerous works. Among them, "Study on Yan Music in the Sui and Tang Dynasties" was translated and recommended by Guo Moruo and published in Shanghai Commercial Press, and was also the first treatise in Lin Qiansan's academic career.

During his lifetime, Guo Moruo produced a large number of literary and historical works, such as "Yuan" (drama), "Tiangou" (poetry) and "Studies of Ancient Chinese Society". It should be noted that when Guo Moruo arrived in Japan in 1928, his view of music history was not yet mature, at this time, both Chinese and Japanese scholars were aware of the importance of ancient Chinese music research, compared with China, Japan had already established a relatively mature music research system, under this background, the exchange of musical thought between Lin Qiansan and Guo Moruo began.

From the 19th to the 20th century, it was the transition period of Sinology studies in Japan, under the influence of the complex international current situation, the Japanese academy underwent a subtle change in its attitude towards the cult of traditional Confucianism and began to use Western methodologies to study Chinese culture in the previously iconic field of Japanese sinology. In particular, after the Meiji Restoration, with the advance of the inverted Curtain movement, the Chinese culture, which had been the official school of the Shogunate, was gradually suppressed along with the advancement of the shogunate movement, and the Western philosophy, thought, and theoretical research methods advocated by the "shogunate school" became the new object of pursuit in Japanese academia. Lin Qiansan is a member of "Japan Society of Oriental Music" (Note 1), whose doctrine has deep academic roots in Japanese sinology. During the Edo period, the mainstream ideology of Japan was that of Zhu Zixue, Developed the Kyoto Zhuzi School, represented by Fujiwara Shieo (Note 2) (1563-1619), advocating the "unity of reason and qi" and the "exhaustion of reason"; the Zhu Zi School of Haixi, represented by Yasuhara Yoshixuan (1360-1714) (Note 3), he advocates critiquing and inheriting Zhu Xi's idea of "material knowledge" and combining it with empirical naturalism. The ideas and doctrines of these schools of thought, It was (Japanese official) the study, reference and accumulation of Sinology research on Chinese Confucianism and the achievements of hundreds of schools of thought, (making) the study of Japanese Sinology a cornerstone of modern Japanese Oriental historiography. Japanese Oriental historiography is a subject of politics and culture of the whole Asian region with China as the center. It is the foundation of Chinese music historiography in modern Japan. It could be said that the use of Chinese ancient materials and the understanding of ancient Chinese human history by modern Japanese scholars of music history are mostly based on the long-term

accumulation of Japanese sinology studies and Japanese Oriental history studies. After the Meiji period, Japanese Oriental historiography was further divided, and the study of Oriental music was initiated (this paper takes Kiyohji Nakamura's writing of "Japanese Chinese Music Rhythm Examination" as a sign of the formation of modern Oriental musicology). From 1920 to 1936, Shoo Tanabe's research on Eastern music took many achievements one after another, publishing books such as "History of Modern Chinese Music" and "History of Eastern Music" and other books, which have accumulated a certain reputation in Japan. In 1935, the idea of founding the Music Society came up during the conversation between the current president of the Toyo Music Society, Shinichio Kishiba, and the first member of the Society, Tadao Iida. The next year, Shore Chengxiong graduated from Dongda's Toyo History major and immediately devoted himself to the preparation of this idea. He invited Masahiro Tanaka as a consultant and Shangxiong Tanabe as the first president. Under the proposal of Shangxiong Tanabe, the name of the society was finally established as the "Toyo Music Society". The initial members (Note 4) were: Shoo Tanabe, graduated from the Theoretical Physics Department of the University of Tokyo, worked under Dr. Masahira Tanaka, a doctor of science, in the study of modern bon music, and began his work on Eastern music in 1918; Shobe Chengxiong graduated from the Department of Literature of Tokyo Imperial University in the discipline of Oriental History. His graduation thesis was titled "Research on the Folk Music of Sui and Tang Dynasties—Qiuci Pipa Seven Tones and Five Dants: Twenty Eight Seconds of Folk Music", to investigate the origin of Chinese music and Xicheng music, especially the relationship between Pipa and its tone theory; Tomoto Iida, a Japanese official from the Atlantic Ocean, specializes in Islamic history. As a western music critic, he was active in Islamic studies and worked in Toyama House. He was the only Japanese researcher of Islamic music at that time; Taro Taida, an esthetician from Tohoku University in Japan, taught the history of western music at the Tokyo Conservatory of Music, and wrote an article on musical instrument witchcraft in the first volume of Toyo Music Research, which was the first time in this field to be noticed. He died in 1945, the twentieth year of Showa; Gong Liang Dangzhuang, a linguist, joined the Association after being introduced by Mr. Tian Bian, and then withdrew from the Association due to his concentration on linguistic research; Lin Qiansan, graduated from Tokyo Academy of Fine Arts majoring in sculpture, loves music and has studied art history. Inspired by art history, music history research aims to "study the history of the eastward spread of western city music"; Wenxiong Ishii graduated from the Chinese Literature Department of Dazheng University with a thesis titled "Research on Chinese Ancient Music". In 1932, he entered the research department of Dazheng University and began to study "Chinese Ancient Music"; Long Liaoyi, who graduated from the Oriental History Department of Dongda with his graduation thesis "Research on Qin and Han Music", joined the Tokyo Research Institute of the Oriental Culture Institute in 1932 to study Chinese ancient music; These scholars are the first group of members of the Toyo Music Society, most of whom are specialized in the study of Chinese music history, these scholars relied on the "Oriental Music Society" and, in the form of a gathering of organizations, founded the journal "Oriental Music Studies". The founding concept of the journal is "to

conduct historical and theoretical research on music from all over the East, mainly in Japan, from a purely academic standpoint. In 1989, in a lecture at the “First Oriental Society of China,” Naruo Kishibe said, Chinese music research accounts for an overwhelming majority of the papers published in ‘Oriental Music Studies’.” For decades, “Oriental Music Studies” played a contemporary role as a medium of musical exchange between China and Japan, with essays represented by Naruo Kishibe’s “An Overview of Tang Dynasty Music Literature” and many essays published in “Oriental Music Studies” being translated into Chinese and introduced to China. Some of the music works published by Chinese scholars will also be publicized by Japanese scholars to the Japanese academic circle through “Oriental Music Studies”, For example, after the publication of Yang Yinliu’s Manuscript on the “History of Ancient Chinese Music”, the journal published several times about the Journal and its author, Yang Yinliu, which contributed to the practical development of Sino-Japanese musical academic exchanges in a pragmatic academic environment. It is worth noting that during this period, some scholars in the Chinese academy also devoted themselves to the construction of Chinese musicology, and scholars of Chinese music theory, represented by xiao Youmei, Wang Guangqi, and Yang meilei, began to explore Chinese music rhythm, music history, and comparative music studies. For example, Xiao Youmei’s “A Comparison of Chinese and Western Music” and “An Introduction to the Chinese and Western Scales in Ancient and Modern Times”, as well as Wang Guangqi’s “History of Chinese Music” are all influential works in the study of Chinese musicology. The author found that when Shoo Tanabe visited China in 1923 and gave a lecture on ancient Chinese music at Peking University, the number of people attended the lecture, which shows the enthusiasm of the Chinese academia for musical exploration at that time. Unfortunately, compared with Japan, Chinese musicological research never formed an influential organization and system in the early 19th century. The teachers and students of Peking University have tried to establish the Peking University Traditional Chinese Music Research Association, and hired Tanabe Shoo as its honorary president, but the author has not yet found any relevant systematic theoretical results published.

## **2. Lin Qiansan and Guo Moruo’s Coincidental Academic Vision**

In the exchange and collision of various theories, more abundant academic thoughts are accumulated. The active exchange of Chinese and Japanese cultural scholarship in the modern era has led to a marked difference in the direction of attention of scholars in the two countries. In the Chinese academy, Wang Guowei focused on ancient writing and archaeological research, Chen Yinke focused on ancient systems and religious research, and Luo Zhenyu focused on ancient writing and Dunhuang studies, etc. Thus, ancient writing, archaeology, and ancient political and economic systems became the research trend in the historiography at that time; Japanese sinology: Naka Tomose and Shiratori Kukichi successively proposed and refined the concept of orientalism; in 1920, Tanabe Kamio began to investigate and study the history of oriental music; in 1936, Tanabe Shoo, Hayashi Kenzo and others established the Society of Oriental Music, which shows that the path chosen by Japanese scholars was

to base on orientalism as a whole and conduct research in different subdivisions. In this context, although Guo Moruo was in Japan and was acquainted with Lin Qiansan and had the intention of music research, his main research efforts were still focused on the great historiography rather than music history. There are very few musical writings related to Guo Moruo that can be found, two in total: the essay “Wan Bao Chang, the Great Musician of the Sui Dynasty” (the Japanese version is “Wan Bao Chang - His Career and Art” (later abbreviated as “Wan”) and (translated) Lin Qiansan’s “Study of Yan Music Tunes in the Sui and Tang Dynasties”.

Lin Qiansan graduated from Tokyo Imperial University (today’s Tokyo University) with a bachelor’s degree, which was the center of Japanese oriental studies at the time, and his academic research was heavily influenced by oriental studies and the oriental musicology of Shoo Tanabe. In his study of Chinese dodecaphonic rhythms, Tanabe Shonao, inspired by Lü’s Spring and Autumn Period-Ancient Music, argued that Chinese dodecaphonic rhythms originated in Western Asia (this view has been refuted by several Chinese scholars), and then Lin Kenzo proposed in his study of Sui and Tang Yan music tunes that the seven tunes of Sujiva are the seven tunes of India. The culture of the West was the mainstream of the Japanese academy at that time. The culture of the West is the mainstream of the Japanese academy at that time, and under the influence of the Japanese environment at that time, Guo Moruo almost completely accepted the “music culture of the West”. However, Guo Moruo held such a view at that time, and this paper believes that there is an important reason that Guo Moruo came to the conclusion that “characters such as qin and ser in divination and jinwen have no influence” in the process of oracle bone research, and such material testifies to a certain extent to the view that “the west speaks”. On the “West to say” Lin Qiansan “East Asian musical instruments test” has the following views: (wind instruments) “..... its structure is roughly the same as the wicker bamboos, is equipped with compound spring (playing together spring) of the tube. These instruments are not inherent to the Han Chinese, but are foreign.” (playing musical instruments) “ancient Chinese zither, zhengzhu and other important stringed instruments, the original mother of the half-tubular zither and more ancient round tubular zither is still a large number of distribution in the South China Sea, as far as Africa .....” the text through reverse examination that Hu Jia and wicker bamboos and other musical instruments In this article, we believe that the ancient Chinese musical instruments such as Hu and Wicker are not inherent in China, and their origins are not in China. This article will not discuss the right or wrong viewpoints, but will only raise questions about the content of the article, as there are many wind instruments listed by Lin Qiansan, including wicker and wicker, but not the most influential and widely used flute and harp in East Asia. Whether it is the study of the Sui and Tang dynasties, or the study of East Asian musical instruments, the main theme of the study is the exchange of music between China and other parts of West and Central Asia. Lin Qiansan’s expression of “to the west” is more euphemistic than Guo Moruo’s, but Guo Moruo once said, “I have seldom asked about the story of music in my own country even if I were an amateur in music, but since I befriended Lin, I have been able to understand a bit more”, which shows that Guo Moruo’s understanding of music at that time

depended on Lin Qiansan. It is clear that Guo Moruo's understanding of music depended on Lin Qiansan, or that Guo Moruo's understanding of "Chinese music coming from the west" originated from the influence of Lin Qiansan. Guo's methodological approach to music research was based on the "twofold method of evidence" (not explicitly proposed by Wang Guowei during his lifetime, but reflected in his works, and explicitly proposed in *New Evidence in Ancient History* in 1994). Guo excelled at both the comprehensive dialectical use of paper records and his familiarity with subterranean oracle bone and gold materials, which has been described by contemporary scholars as "the creation of a materialistic historical system of ancient Chinese culture. (Note 5) "For the study of Chinese ancient history, a new era has been opened." (Note 6) In Guo Moruo's "Wan Bao Chang, the Great Musician of Sui Dynasty", the above method is used several times. In the examination of Wan Baochang's life and "the creator of 84 tunes", he uses documentary evidence to identify the falsity of different documentary records, for example, there is no record of Wan Baochang's birthplace and birth year in *Sui Shu - Wan Baochang Zhuan*, but Guo deduces that Wan Baochang was born in Jiangnan through *Bei Qi Shu - Wang Lin Zhuan*, *Bei Qi Shu - Zu Xiaofeng Zhuan*, and *Sui Shu - Music Zhuan*. In the testimony of "the creator of 84 tunes", "*Sui Shu - Music*" records that Zheng created 84 tunes, but "*Sui Shu - Wan Bao Chang's biography*" clearly records that Wan Bao Chang "has discussed For these two inconsistent historical records, Guo Moruo, through a comprehensive examination of the historical records such as "The General Dictionary" and "The Book of Northern Qi - Zu Scepter's Biography", finally concluded that the eighty-four tunes were created by Wan Bao Chang, and that Zheng Yi had plagiarized Wan Bao Chang's creation. Lin Qiansan describes his exchange with Guo Moruo: "Mr. Moruo is a fearful friend whom Yu has been working with for many years, and he has taken it upon himself to perform the labor of translating this small work with his friendship over the past few years, but this is not an ordinary translation. The translator himself has also made efforts to investigate, and to point out any inaccuracies in what is said, and to correct any slight contradictions. ....". As can be seen from "A Study of Yan Music Tunes in the Sui and Tang Dynasties", the book as a whole focuses on specific music-historical issues (ancient music rhythms), with traces of Guo Moruo's style of historical research, his insistence on humanism, and his great sympathy for musicians such as Wan Baochang and Su Guibao, not wanting them to be overshadowed by history, and discussing in detail their contributions to the progress of music rhythms in the Tang Dynasty. Hayashi Kenzo specializes in a research method that combines positivism and dichotomous evidence, originally a philosophical idea that values sensory experience over metaphysics, and later extended to a method of historical research centered on examinations. Japanese empirical historiography, under the dual influence of the Chinese Qianjia school and Western Rankism, focused on the combination of historical evidence and argumentation, and this research method was also widely disseminated in the field of Oriental studies.

It is worth noting that Lin Qiansan's research on the Dunhuang pipa spectrum also used empirical research to determine the time of the Sutra on the Sacred Day of the Zhongxing Hall in the Fourth Year

of Changxing. There is a lot of wealth music information in Dunhuang art, both Lin Qiansan and Guo Moruo have focused on research in this area. Lin Qiansan, from the perspective of Dunhuang Pipa music, confirmed the eastward flow of ancient Western Asia music culture with the existing results, which completely coincided with Wang Guowei's dual evidence method of "getting more underground materials".

### **3. The revelation and Significance of the Communication between Lin Qiansan and Guo Moruo's Musical Thoughts**

For a long time, the musical and cultural exchanges among East Asian countries revolved around China, and the theory of Chinese musical thought represented by Confucianism has long ruled the official discourse of East Asian countries, for example, Japan and Korea imitated China to establish the Yale-liao, which is the embodiment of these ideas. The musical ideas of Guo Moruo and Lin Qiansan unfolded under such a historical foundation and in a new form of communication in the new era.

From the end of the 19th century to the 20th century, with the spread of modern western learning to the east, Japan became an important window for the introduction of western academic ideas into China, every year, a large number of Chinese youths flowed to Japan, and some students who stayed in Japan, represented by Zeng Zhifan, Shen Xinguang and Xiao Youmei, introduced songs and music theories popularized in Japanese academies into China, thus forming another climax in the history of Sino-Japanese musical and cultural exchanges. The frequent academic exchanges between Chinese and Japanese historians have brought about progress in research methods, and the formation of Wang Guowei's "double evidence method" was influenced by Lankan historiography, which was first developed by Bai Niao Kuji (Note 7) introduced to the Chinese academy. Japanese academic thoughts and ideas were introduced into China with academic exchanges, but when Chinese academic circles accepted academic ideas, they often substituted the historical views of Japanese scholars at the beginning of the last century into their own academic ideas. Up to now, they often see the expression "Western advanced academic ideas and scientific research methods have impacted Chinese traditional cultural research" in articles. This article does not explore whether this expression is correct or not, However, the context of this perspective itself is a direct copying of Japanese sinology. For example, Japanese scholar Hetian Qing commented on Bainiaokuji that "the characteristics of Dr. Bainiao's research method, in general, lie in the adoption of Western methods. Most Japanese scholars have always been affected by sinology, and most of them cannot get rid of the heavy pressure of Chinese thinking methods. Generally speaking, the history of the rule of law in the West and the history of the East" (Note 8). This is the perspective and attitude of modern Japanese towards China. Although most of the objects of Japanese Japanese studies and Chinese cultural studies overlap, the vision of Chinese "insiders" cannot be completely consistent with that of foreign "outsiders". This paper believes that the distinction between what kind of position and what kind of background scholars make is also the focus of research that cannot be ignored. Contemporary scholars have published articles on the influence of

Japanese ethnomusicology (Japanese musicology) on mainland Chinese musicology, and on Lin Qiansan's Textual Research on East Asian Musical Instruments. (Note 9) The evaluation of the book is: "A comprehensive discussion has been made on. Traditional musical instruments. In the book of comparative musicology used to study oriental music, the book has a high academic status and reference value, and has had a great impact on the East Asian musical instrument research field in China and the world for half a century." Japanese scholar Tanabe Shangxiong the idea of "Chinese music coming from the west" is controversial in China. Lin Qiansan never directly supported this idea in his works and was praised by Chinese scholars. Yang Yinliu once said: "Japanese musicologist Tanabe Shangxiong's" History of Chinese Music "is basically a" foreign theory ". Another scholar, Lin Qiansan, has a different view from him. He studies hard, pursues facts, and has a serious attitude". This paper agrees with Yang Yinliu's academic attitude of praising Lin Qiansan, but if we study Lin Qiansan's works as a whole, its fundamental idea is still to provide theoretical support for Tanabe Shangxiong's theory of "Chinese music coming from the west". Although Lin Qiansan has never expressed himself in his works published in China, as he said in the introduction of the founder of the first issue of Oriental Musicology, he has always "dedicated himself to the study of the history of the eastward spread of western music as a permanent topic". This paper argues that although Lin Qiansan's research object is the music history of Sui and Tang dynasties or the history of musical instruments of East Asian countries more than 1000 years ago, the core idea has not changed - "demonstrating the spread of western music to the east". Music thought can reflect the problems of music research under the complex background of the times, that is, the researchers themselves are affected by the overall academic atmosphere and political environment. Therefore, Lin Qiansan's music theory has its own selfish aspects, but its flaws do not hide its flaws.

It is worth mentioning that Guo Moruo's article "Wan" mentioned above abhorred Zheng's plagiarism of Wan Bao Chang's 84 tunes (this article does not discuss the creator of the 84 tunes, but only paraphrases Guo Moruo's attitude in the article), and repeatedly emphasized that Zheng was "a man of no character", "plagiarizing the achievements of others", and "a cultural bandit". The author of "A Study of Yan Music Tunes in Sui and Tang", Lin Qiansan, directly quotes the record of Zheng's translation of 84 tunes in "Sui Shu - Music Zhi", here, this paper speculates that although the article "Wan" was published in 1935 and "A Study of Yan Music Tunes in Sui and Tang" was published in 1936, the Guo Moruo's translation of "Sui" should have been published before the publication of "Wan", and "Study of Yan Music Tunes in Sui and Tang" also slightly mentions that Wan Baochang might be associated with 84 tunes, so it is clear that Guo Moruo's musical thoughts also had quite an influence on Lin Qiansan.

#### 4. Conclusions

The academic interaction between Lin Qiansan and Guo Moruo carries a silhouette of the musical exchange between China and Japan in the last century, confirming that the flourishing and existence of



an academic must be due to the mutual flow of ideas and mutual influence. The study of eastern music engaged in by Hayashi Kenzo and others developed under the influence of Japanese sinology, which was an overseas extension of traditional Chinese theory (sutra, history, and scripture), and the academic thinking formed by Japanese scholars on this basis influenced the Chinese academy in turn. As time passes, looking back at the academic perspectives of the 1930s, one cannot help but sigh at the influence of Japanese scholars such as Shoo Tanabe and Naruo Kishibe who organized academic groups to study Eastern music (mainly Chinese music) during this period, relying on the academic journal "Eastern Music Studies" and actively publishing relevant articles in international academic journals, and whose works were translated into Chinese and introduced to China, while at this time the only Chinese scholars with At this time, there were only a few influential musicologists in China, such as Wang Guangqi and Yang Wule, and there was no relevant academic organization, so it was difficult to form academic synergy in research. The academic interaction between Lin Qiansan and Guo Moruo reveals the historical shortcomings of the past research on the exchange of musical ideas between China and Japan, and highlights the real needs of the research on the exchange of cultural ideas between China and Japan in the new era, and provides a good reference and direction for the future exchange of musical culture between China and Japan.

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## Notes

Note 1. Initiated by Naruo Kishibe, the first president was Shoo Tanabe.

Note 2. His name was Su, his character Jinfu, and his name was Humwo, and he was a native of Hosokawa village, Miki-gun, Harima country (present-day Hyogo Prefecture). He joined Kagemusha Temple as a Zen monk when he was seven or eight years old and renounced his Buddhist faith around the age of thirty and returned to Zhu Zixue, which he is known as the founder of Japanese Zhu Zixue.

Note 3. He was the founder of the empirical theory school of Dechuan Zhuxi School. Under his advocacy, the development of empirical rationalism in Japanese Zhu Zi school made the category of Zhu Xi's "reason" the basis for the development of rational thinking in the preparation of Japanese modernization and the media for the introduction of modern Western natural science.

Note 4. Study of Eastern Music - Introduction to the Founder

Note 5. Dong Zuobin, "The Understanding of Ancient Chinese Culture," Modern Chinese Academic Classics - Dong Zuobin Volume, Hebei Education Press, 1996, p. 164.

Note 6. He Ganzhi, "The Debate on the History of Chinese Society", Shanghai Life Bookstore, 1934, p.

105.

Note 7. Bainiaokuki (いらとりくらきち), 1865-1942, professor of Tokyo University, chairman of Toyo Library.

Note 8. Huang Xianfan dictated; compiled by Gan Wenjie, Gan Wenhao and Gan Jinshan, Huang Xianeven's autobiography, Guangxi Normal University Press.

Note 9. (Japan) by Lin Qian, A study of musical instruments in East Asia [M]. Music Publishing House, 1962(02).