

## THEORETICAL WRITINGS ON CHINESE MUSIC BY WESTERNERS IN THE 19TH CENTURY

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ТЕОРЕТИЧНИ ТРУДОВЕ ВЪРХУ КИТАЙСКАТА МУЗИКА,  
НАПИСАНИ ОТ ЗАПАДНИ АВТОРИ ПРЕЗ XIX В.

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**Abstract:** In the 19<sup>th</sup> century, Western countries have dispatched a number of officials and missionaries stationed in China, in order to tighten the control over the Qing imperial court; most of them were well educated, and left a bibliography of classics on Chinese culture devoting themselves to translate and write books. Theoretical writings, however, have been overlooked by the academic as facing the strained social situation of the 19<sup>th</sup> century, where none of paper focusing on theoretical writings on Chinese music by westerners in the 19<sup>th</sup> century has been put forward.

This paper here, through reading and collecting a mass of works, will firstly draw attention to make a list of comprehensive books with related contents to the topic of Chinese music published in the 19<sup>th</sup> century; secondly, the priority will be given to professional books specialized in Chinese music; important journals in foreign languages regarding Asian issues with published papers and articles on Chinese music, and finally, those special editions of Sinology researches in the West. Its aim, to sum up the above

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written, is to comprehend better, on one hand, how related aspects of Chinese music were understood by westerners, its accuracy and reliability; on the other hand, Westerners' overall cognition towards Chinese music in the 19th century, through which one truth should be pointed out: that 19th century enjoyed considerable attention, so as to form a clear line of theoretical writings on Chinese music by Westerners in the respect of understanding Chinese culture over the communication history between the West and China.

**Keywords:** Theoretical writings, Chinese music, 19th century, Westerners.

**Резюме:** През XIX в. Западните държави изпращат редица чиновници и мисионери в Китай, за да засилят контрола над императорския двор на Цин; повечето от тях са добре образовани и оставят богата библиография от класически произведения за китайската култура, като се отдават на преводи и писане на книги. Теоретичните им трудове обаче са останали пренебрегнати от академичните среди, тъй като са били изправени пред напрегнатата социална ситуация през XIX век, в която не се появява нито една статия, посветена на теоретичните трудове върху китайската музика, написани от западни автори през XIX век.

В тази статия, чрез прочитане и събиране на множество трудове, първо ще се обърне внимание на съставянето на списък от изчерпателни книги със съдържание, свързано с темата за китайската музика, публикувани през XIX в.; второ, приоритет ще имат професионалните книги, специализирани в китайска музика; важни списания на чужди езици, отнасящи се до азиатската проблематика, в които са публикувани статии и доклади за китайската музика, и накрая, онези специални издания на синоложките изследвания на Запад. Целта на проекта е, обобщавайки написаното по-горе, да се разбере по-добре как, от една страна, са били разбрани от западните специалисти свързаните с китайската музика аспекти, тяхна-

та точност и достоверност; от друга страна, да се разбере цялостното познание на западните специалисти по въпросите на китайската музика, чрез което следва да се изтъкне една истина: че XIX в. се е радвал на значително внимание, формиращо теоретичните трудове на западни специалисти върху китайската музика и разбиране на китайската култура през историята на общуването между Запада и Китай.

**Ключови думи:** Теоретични трудове, китайска музика, XIX век, западници.

### Comprehensive books with contents of Chinese music

19th century, haunted under the shadow of war, however, was a little behind in many fields of society, missionaries and western sinologists, with sparing no effort on enhancing mutual understanding between China and the West, left a large amount of book heritages, among which I have selected those comprehensive books either containing some vague descriptions of Chinese music or an independent chapter for discussing Chinese music specifically.

**Table 1.** Comprehensive books with some contents on Chinese music

Title	Author	Country	Year	Notes
Travels in China* <sup>1</sup>	John Borrow	Britain	1804	With five Chinese tones
China: its costume, arts, manufactures, &c.* <sup>2</sup>	M. Bertin and M. Breton	Britain	1812	With 12 Chinese instruments
The Chinese, a general description* <sup>3</sup>	John Francis Davis	Britain	1836	With introduction of China drama
The Chinese as they are* <sup>4</sup>	G. Tradescant Lay	Britain	1841	With one chapter titled „Music of the Chinese”

The Middle Kingdom* <sup>5</sup>	Wells Williams	America	1848	With very brief introduction of Chinese music
Le siècle des Youên ou Tableau historique de la littérature chinoise* <sup>6</sup>	Antoine Bazin	France	1850	With introduction of Yuan, Ming drama
The Chinese empire* <sup>7</sup>	Huc Evariste Regis	France	1855	With introduction of China drama
New Syntax of the Chinese Language* <sup>8</sup>	Stanislas Julien	France	1869	With translation of the first three acts, <i>The Orphan of Zhao</i>
Cursus Litteraturae Sinicae Neomissionariis Accomodatus* <sup>9</sup>	Angelo Zottoli	Italy	1879	With some contents of China drama

\*<sup>1</sup> John Borrow, *Travels in China, containing descriptions, observations and comparisons, made and collected in the course of a short residence at the imperial palace of Yuen-Min-Yuen, and on a subsequent journey through the country from Peking to Canton*, 1804, Printed and sold by W.F. Mlaughlin, No.28, north second-street.

\*<sup>2</sup> M.Breton, *China: its costume, arts, manufactures, &c, edited principally from the originals in the cabinet of the late M. Bertin: with observations explanatory, historical, and literary by M.Breton*. 1812, London, printed for J.J. Stockdale, 41, pall mall.

\*<sup>3</sup> John Francis Davis, *The Chinese: a general description of the empire of China and its inhabitants*. 1836, New York, Harper & Brothers, Cliff-street.

\*<sup>4</sup> G.Tradescant Lay, *The Chinese as they are: their moral, social, and literary character; a new analysis of the language; with succinct views of their principal arts and sciences*. 1841, London: Willian Ball & Co., Paternoster Rwo.

\*<sup>5</sup> S. Wells Williams, *The middle kingdom; a survey of the geography, government, education, social life, arts, religions & C., of the Chinese empire and its inhabitants, with a new map of the empire, and illustrations, principally engraved by J.W.Grr*. 1848, New York and London, Wiley and Putnam.

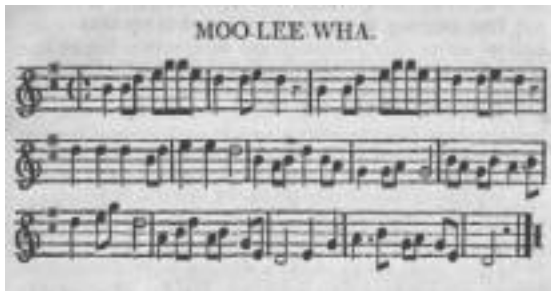
\*<sup>6</sup> Antonie Bazin, *Le siècle des Youên ou Tableau historique de la littérature chinoise – depuis l'avènement des empereurs mongols jusqu'à la restauration des Ming*, 1850,

- \*7 M. Hug, *The Chinese empire: forming a sequel to the work entitled „Recollection of a journey”*, 1855, London, Harper & Brothers, publishers, Franklin Square.  
 \*8 Stanislas Julien, *Syntax Nouvelle de la Langue Chinoise [New Syntax of the Chinese Language]*, 1869, Paris.  
 \*9 Angelo Zottoli, *Cursus Litteraturae Sinicae Neomissionariis Accommodatus*, 1879, Shanghai, Missions Catholicae.

### Some words on those books

John Borrow got a position in the first British embassy in China as comptroller of the household to Lord Macartney from 1792-1974, who acquired soon good knowledge of Chinese language, on which he subsequently published several books based on his observations, journeys and feelings in China. His book, *Travels in China*<sup>3</sup>, published in 1804, can be praised as one of the most all-sided and reliable works for foreigners to know previous history of China's life and culture. Chapter 6, titled *language – literature, and the fine arts – sciences – mechanics, and medicine*, as he acknowledged that painting and music stood on his weak side, gives partial attention to Chinese music (8 pages, pp. 226-233), in which the impressive spot of such section is that nine Chinese popular airs and nominated Chinese tune „Mo-Li-Hua”<sup>4</sup> (Jasmine Song) in the western notation were recorded.

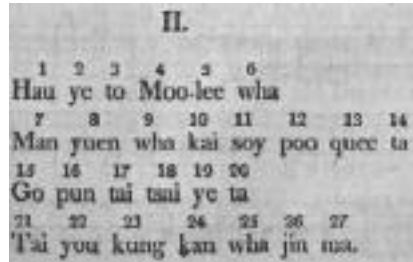
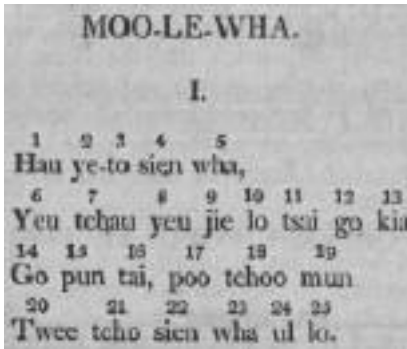
Here below, „Mo-Li-Hua” recorded is displayed.



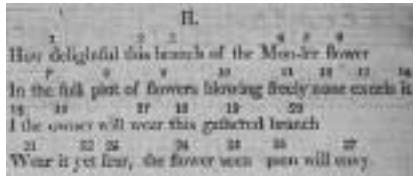
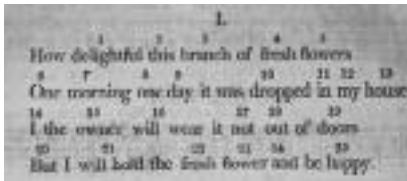
#### *Mo-Li-Hua in western notation*

<sup>3</sup> The whole book is divided into 10 chapters, 443 pages totally.

<sup>4</sup> A very important Chinese traditional song, gained a world reputation as the aria in Puccini's *Turandot*, it is seen as the first Chinese song spread over the Europe, to some extent, can be the symbol of Chinese traditional music.



*Lyrics in imitating pronunciation of Chinese*



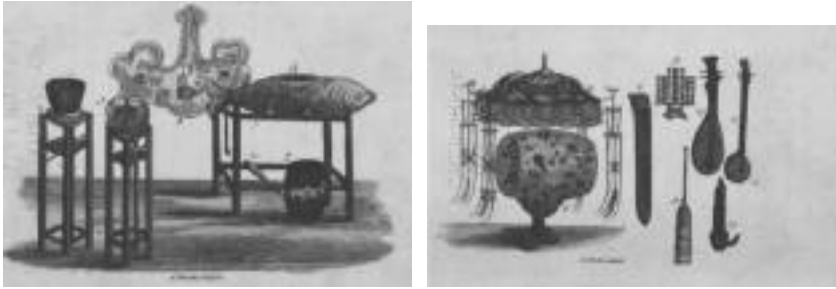
*Literal translation*

*China: its costume, arts, manufactures*, published in 1812, a series of books, containing 4 volumes totally, involving every aspect of China, highlights two chapters with respect to Chinese music, in Volume 3, titled Musical Instruments (pp. 11-25) and Other Musical Instruments (pp. 25-28), followed by one chapter additionally, to a certain degree, referring to music, which mainly discusses theatre drama in China.

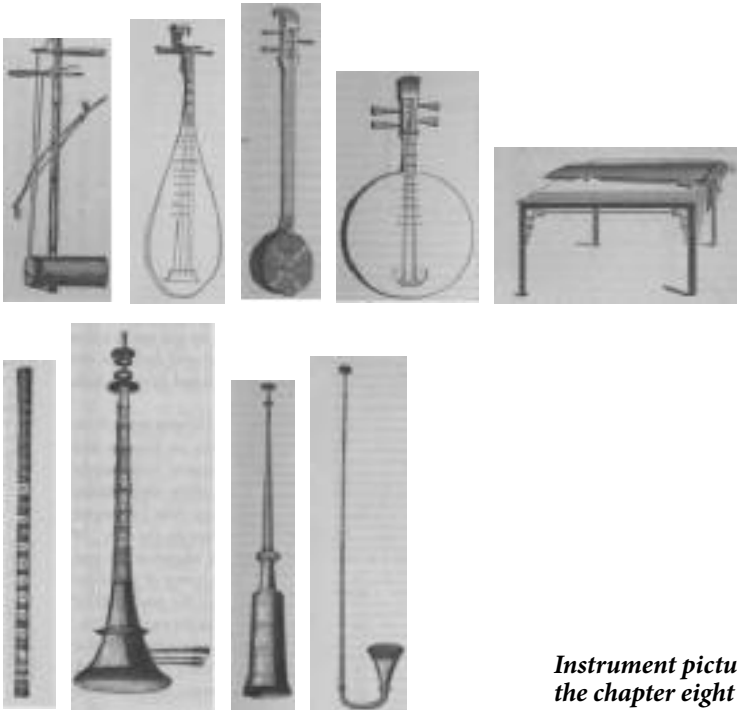
Besides some important elements of consisting Chinese music system, tone production, pentatonic, plain melody, singing; eight instrument categories are mentioned briefly, with two large illustrations representing various Chinese instruments (12 kinds<sup>5</sup>: 1. Hien-Pan, an instrument made of iron; 2. A vase of Bronze or other medal; 3. A drum; 4. A large piece of hollow wood, in the shape of a fish; 5. Bong-Gui, another piece of hollow wood.6. Pan-Kou, a kind of large Kettle-drum; 7. Tsen, a kind of guitar with seven strings; 8. Hien-Lo, a kind of dulcimer or

<sup>5</sup> Descriptions here are from author's text.

Chinese, made of ten pieces of brass; 9. A trumpet; 10. Guie-kin, a kind of guitar with three or four strings, in the latter case, it is called Pipa; 11. A three-stringed guitar; 12. Cheng, a portable organ).



*12 kinds of Chinese instruments*



*Instrument pictures from the chapter eight*

The chapter eight, *Music of the Chinese*, from G. Tradescant Lay's book, *Chines as they are*, mainly gives priority to several Chinese instruments rather than music theory, in which 11 sorts of instruments are displayed and explained specifically with detailed descriptions of each one.

A little knowledge about Chinese music is inked in American missionary Wells Williams's book, *The Middle Kingdom*, in which briefly put some words on a very brief introduction to Chinese music theory and instruments. The rest of books listed above are mostly with related contents of drama which should be regarded, nevertheless, as one kind of representations of Chinese music, but the importance with respect to music is inferior to the relation to literature, as a book mentioned Chinese drama basically refers to lyrics, or specifically the translations of text.

### **The professional books on Chinese music**

Of the professional books on Chinese music, little attention was given by either Chinese scholars or western experts to excavate deeply in the period of 19th century, while 20th century has been staying at a high level as its, on the one side, of convenience access, on the other side, its far-reaching research meaning upon which professional contributions have been emerging in endlessly. This section will make an effort on collecting and organizing professional books on Chinese music, including two books entitled Chinese music by J.A.van.Aalst and Mrs. Timothy Richard, both of which are regarded as the most accessible works and authoritative information source on Chinese music in the western context within the 19th century; moreover, several books on the specific topic of Chinese drama.



**Table 2.** Professional books on Chinese music

Title	Author	Year	Note
Encyclopedia Britannica* <sup>1</sup> (The Seventh Edition)		1842	Some negative writings on Chinese music
Histoire Générale De La Musique Et De La Danse* <sup>2</sup>	Adrien de La Fage	1844	Containing one volume on Chinese music
Theorie physiologique de la musique	Gueroult Georges Tr	1874	Referring to Chinese music
Chinese music	J.A.van. Aalst	1884	
Paper on Chinese music	Mrs. Timothy Richard	1889	

\*<sup>1</sup> 1830-1842, 21 volumes, 17101 pages

\*<sup>2</sup> Published in 1844 in French language, a general music history book, has one chapter on Chinese music, named „musique des Chinois”

### Some words on those books

In the seventh edition of *Encyclopedia Britannica*, the relevant contents of Chinese music (7 paragraphs) is attached in the word entry – China, referring to Chinese melodies, singing, gamut. I have to emphasize that the evaluation of Chinese music is absolutely negative<sup>6</sup>, what's more, Chinese traditional song „Moo-Lee-wha” is recorded by western notation.

<sup>6</sup> In China the music is still barbarous enough, whatever the people may be who can admire it, *Encyclopedia Britannica*, 1842, p. 582.

It may be added, that affected gravity of Chinese manners, and their unsocial life, are unfavorable to the cultivation of music, which cannot be expected to arrive even at a state of mediocrity, *Encyclopedia Britannica*, 1842, p. 582.



*Chinese tune „Mo-Li-Hua” from Encyclopedia Britannic*

General music history book, *Histoire Générale De La Musique Et De La Danse*, has one volume (volume 1), called „*Musique des Chinois*”, specifically researching on Chinese music, which is divided into 13 chapters, all of which will be listed as follows<sup>7</sup>. Of the other book, *Theorie physiologique de la musique*, there is no independent chapter and detailed information writing about Chinese music, for which will not gain any word here.

J.A. Aalst set foot on Chinese ground in the second half of the 19th century, served for the Qing government, he himself was quiet proficient in music, who could play flute, piano, oboe and other instruments; won, even, the Ghent Conservatory music award as early as in 1875. Robert Hart (1835-1911), Aalst’s superior, who shared the same interests in music

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<sup>7</sup> Chapitre I: Prolégoènes; sources et plan de ce 1er livre, P1b; Chapitre II: Fastes de la musique chinoise P25; Chapitre III: Principes du système musical des Chinois, P98; Chapitre IV: Des lu, et de la dimension des tuyaux qui les produisent, P102; Chapitre V: Des modes chionis, P117; Chapitre VI: Du rythme chinois, P129; Chapitre VII: De la semiographie musicale des Chinois, P136; Chapitre VIII: De la musique chinoise considérée dans ses organes, P145; Chapitre IX: De la mélopée chinoise, P238; Chapitre X: Exercice de la musique en Chine, P274; Chapitre XI: Danses et ballets des Chinois; exercices qui s’y rapportent, P335; Chapitre XII: Des peuples qui ont adopté la musique des Chinois, P371; Chapitre XIII: Réflexions générales et conclusion du 1er livre, P378.

and founded China's first western string orchestra – Hart orchestra, later recommended Aalst to give a presentation about Chinese music at the Health Fair in 1884<sup>8</sup>, which was predicted by the Taiwan Scholar Han Kuo-Huang<sup>9</sup> (1946) that owing to the keynote lecture of Chinese music that Aalst presented at the fair, the book, *Chinese Music*, was written and finally published<sup>10</sup> (Han Kuo-Huang, 1988, p. 129).

The book, short in length, 97 pages totally, consists of 8 chapters, in which main contents are covered by the first, second, third, fourth, fifth, and eighth chapters, while the sixth and seventh chapters inking in author's comments and opinions on Chinese music – **Chapter 1**, *on Ancient Music* (pp. 1-3); **Chapter 2**, *on Chinese Music* (pp. 4-13); **Chapter 3**, *Chinese system of notation* (pp. 14-24); **Chapter 4**, *Ritual Music* (pp. 25-46); **Chapter 5**, *Description of Instruments* (pp. 47-83); **Chapter 6**, *Conclusion* (p. 84); **Chapter 7**, *Introduction* (pp. 85-86); **Chapter 8**, *Popular Music* (pp. 87-97).

Mr. and Mrs. Timothy Richard had preached in China for 45 years, whose main achievement in the respect of music was to translate and introduce the western „Tonic Sol-fa”system to China, which undoubtedly was the earliest practice of western music theory and knowledge spreading in China; in order to make, afterwards, easily access to the singing and teaching of anthems in China, *Tune-book in Chinese notation* was published in 1898, in which, according to the research of Chinese scholar, Qi Liu, twelve Chinese folk tunes<sup>11</sup> and

<sup>8</sup> Namely The International Health Exhibition, London, 1884.

<sup>9</sup> Famous Taiwan musicologist, especially specializing in ethnomusicology, is one of the earliest scholars in China arousing wide concern on the phenomenon of music exchange between China and the west.

<sup>10</sup> J.A. Van Aalst and his Chinese music, Han Kuo-Huang, *Asian music*, Vol.19, No.2, East and Southeast Asia, 1988, pp.127-130, „For the Health Exhibition Hart sent him a lecturer on Chinese music. The book was probably published for that occasion in that very year.” (p. 129)

<sup>11</sup> Qi Liu, 刘奇, Timothy Richard and *Tune-book in Chinese notation* 《李提摩太夫妇与小诗谱》, 1989. Mr Liu stated that: „..... besides twelve ‘Chinese tunes’, such as ‘Lao Liu Ban, Hua Yan Hai Hui, Bai Zhen, Bu Gao, Yao Min Ge, Pu Tian Yue’ and so on”(„.....还包括十二首 ‘中国曲调’, 如《老六板》、《华严海会》、《败阵》、《步步高》、《尧民歌》、《普天乐》等”)

five Buddhist music<sup>12</sup> were recorded. The other book, Paper on Chinese music, published in 1898, can be known, from the preface, „Paper on Chinese Music, by Mrs. Timothy Richard, read before the China Branch of the Royal Asiatic Society, Shanghai, November, 1898”, that was a thesis submitted to the North-China Branch of the Royal Asiatic Society (published in 1890, Vol 21, see the section, Chinese music on journals), for which, short in length, 44 pages in total, is listed by 11 chapters as follows – **I: General History of Chinese Music**, pp. 3-9; **II: Chinese notation**, pp. 9-12; **III: Time-marks**, pp. 12-13; **IV: Mathematical Proportions**, pp. 13-15; **V: Modulation**, pp. 15-16; **VI: A few words on modes**, pp. 16-17; **VII: Harmony**, pp. 17-18; **VIII: Tune-books**, pp. 18-19; **IX: Instruments and orchestras**, pp. 19-21; **X: Dancing**, pp. 21-22; **XI: Uses and Effects**, pp. 22-26.

The book is attached with an appendix, further description and explanation of the body chapters, its main contents are – **A: Comparative Table of Notation**, p. 27; **B: Chinese Modulator**, p. 28; **C: Example of Chinese Tune with Time-marks, Take Bu Bu Gao as an example**, p. 29; **D: Chinese Tunes in Staff Notation**, 30 pieces, pp. 30-44; **E: Pictures of Instruments**, 4 kinds; **F: Examples of Dancing of Posturing**, 4 kinds.

When comes to China drama in the western world, two French sinologists should not be ignored – Stanislas Aignan Julien, Antoine Bazin, who made huge efforts in terms of translations and introductions of Chinese classical literature, especially for China drama, to the western world. Their French translations (105 in total) on China drama will be displayed in Attachment.

## **Chinese music on Journals**

### **The Journal of North-China Branch of the Royal Asiatic Society**

*The North-China Branch of the Royal Asiatic Society*, active during 1857 (founded year, in Shanghai) and 1951 (ceased year), was one of 11 branches of a special institute – the Royal Asiatic Society of Great Britain and Ireland, 1823 in London, whose responsibilities were, in the

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<sup>12</sup> Qi Liu, 刘奇, Timothy Richard and Tune-book in Chinese notation 《李提摩太夫妇与小诗谱》, 1989. First song, Buddhist Chant佛号; fourth song, Chefoo烟台; fifth song, Haverfordwest哈福特韦脱.

whole Asiatic regions, to study oriental science and technology. There are 10 papers, through carefully researching via keywords, *Chinese music*, in the contents over the history course of 1857 – 1951, related to Chinese music, among which 5 papers were published during the 19<sup>th</sup> century. Here will display key information of those 5 papers<sup>13</sup> – *On the Musical Notation of the Chinese* (1858, Edward W. Syle); *The Music of China* (1858, Edward W. Syle); *Notion of the Ancient Chinese Respecting Music*, (1868, C. Jenkins); *Short Notes on Chinese Instruments of Music* (1873, Denny, N.B); *Chinese music* (1898, Timothy Richard).

### 1.1. The Journal of Chinese Review

*The China Review or, Notes and Queries on the Far East*, released in 1872 in Hong Kong, 25 volumes in total, 150 periodicals, approximately 40000 pages, is one of the most precious heritages about early sinology study in the western context. The journal takes „China” as research object, occasionally involving papers discussing relations with neighboring countries – Japan, North Korea, and Southeastern Asia areas, but in a minority numbers; its scope of studies mainly covers Chinese language characters, literature, culture, history and so on. I have sorted out all periodical volumes, published in the past 29 years, from the *Journal China review*, among which 10 articles on Chinese music were stood out, released within decade, from 1872 to 1882, as follows – *A Chinese comic song* (Vol.1 No.3, 1872, C.T., H.M.C.S); *The Chinese Theory of Music*<sup>14</sup> (Vol.1 No.5, 1873, Rev. Ernst Faber); *The*

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<sup>13</sup> The rest 5 papers, published during 20<sup>th</sup> century, are: 1. Thomas W. Kingsmill: *The Music of China* 1908,1909; 2. Gibson, H.E: *Music and Musical Instrument of Shang*, 1937; 3. John Hazedel levis: *Foundations of Chinese Music* 1937; 4. Phelps Dryden L: *The place of Music in the Platonic and Confucian Systems of Moral Education* 1928; 5. John Hazedel levis: *Foundations of Chinese Musical Art*, 1937.

<sup>14</sup> Some notes I should add on the article titled *The Chinese theory of music* by Rev. Ernst Faber as its specialty of six chapters published in two different journals – *The China Review* (chapter 3. 4, 5, 6 with an introduction which is attached before the chapter 3) and *Notes and Queries on the Far East* (chapter 1 and 2), respectively, all of which combined is an entire essay about Chinese music from the perspective of various angles (almost including all aspects of Chinese music). The content of each chapter will be displayed here – Introduction (Vol.1 No 5, *Chinese Review*); Chapter I (*Philosophy of Music*, *Notes and Queries*

Chinese Theory of Music(continued) (Vol.2 No.1, 1873, Rev. Ernst. Faber); The Chinese Theory of Music (continued) (Vol.1 No.6, 1873, Rev. Ernst. Faber); *Chinese Songs for the harp* (Vol.2 No.1, 1873, Rev. John. Chalmers, M.A.); *Chinese music* (Vol.2 No.4, 1874, W.G.); *Did weber compose Chinese music?* (Vol.2 No.5, 1874, F.H.); *Chinese and Japanese music compared* (Vol.5 No.2, 1876); *Chinese music* (Vol.5 No.4 1877, S.); *the „笙”and Chinese Reed organ* (Vol.11 No.1, 1882, F. Warrington Eastlake).

### **The Journal of Chinese Recorder**

*Chinese Recorder and Missionary Journal* was established by American missionary community to have a platform for exchanging information and discussing mission works in China, with the initial publication, *The Missionary Recorder: A Repository of Intelligence from Eastern Missions, and Medium of General Information*, in 1867 in Fuzhou, after which became a main approach for foreigners to air their opinions and missionaries proselytizing in China. For its aim of propagandizing missionary works in China, few writing has been found on the topic of Chinese music. Here below, therefore, will show all related index on Chinese music published in *The Journal of Chinese Recorder* during the 19<sup>th</sup> century – *Chinese Music* (Vol. 15, 1884, J. A. Aalst); *Music, Chinese, Notes On* (Vol.17, 1886, Rev. Ernst Faber); *Chinese Music and its Relations to Our Native Service* (Vol. 21, 1890, Rev. W.E. Soothill); *Chinese Music* (Vol. 21, 1890, Mrs. Timothy Richard).

#### 1.2. The Journal of Chinese Repository

*The Chinese Repository* was the first major sinology journal globally, published in Canton from 1832 to 1851, 20 volumes, 232 periodicals in total, for missionary works in the whole of Asia and popularizing the knowledge about history of Chinese culture, afterwards social development, its events and heritages of literature, which is the

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on the Far East, Vol.4); Chapter II (Numbers, Notes and Queries on the Far East, Vol.4); Chapter III (Measures and Weights, Vol.1 No 5, Chinese Review); Chapter IV (The Production of Tones, Vol.1 No 6, Chinese Review); Chapter V (Tonal-Scales, Vol.1 No 6, Chinese Review); Chapter VI (Analogy Between Chinese, Egyptian, and Greek Tonal-Scales, Vol.2 No 1, Chinese Review)

incomparable first-hand material covering historical information during the period of Opium War.

Besides two full articles on Chinese music were published in 1839 and 1849 respectively – *Remarks on the musical instruments of the Chinese, with an outline of their harmonic system* (Volume 8, No.1, 1839, G. T. Lay, pp. 38 – 54); *Théâtre Chinois, ou Chioix de Pièces de Théâtre composées sous les empereurs Mongols. Traduites Pour la première fois par M. Bazin ainé* (Volume 18, No.3, 1849, M. Bazin, pp. 113 – 155); some notes, however, on Chinese music extracted from several formal papers which research on other aspects (not related to music), have been shown in the following<sup>15</sup> – *Music, among the ancients*<sup>16</sup> (p. 4); *Music Confucius idea of* (p. 5, one paragraph) [from Art I: *Education among Chinese*<sup>17</sup>, Volume 4, No.1, 1835]; *Music, board of Peking* (p. 143, one paragraph) [from Art III: *Structure of Chinese government*<sup>18</sup>, Volume 4, No.3, 1835]; *Musicians, their service* (p. 254, two paragraphs) [from Art VI: *Practical Lessons in Sacrificial Rites*, Volume 6, No.5, 1837, Two Professors<sup>19</sup>]; *Music in Buddhist Temples* (pp. 34, one paragraph) [from Art II: *Travels in Siberia*<sup>20</sup>, Volume 20, No.1, 1851, Adolph Erman].

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<sup>15</sup> One more text about Music in Japan was mentioned in 1840, Volume 9, called Musical Instrument in Japan, but following by a full text titled Notices of Japan, No: Domestic life and customs of the Japanese, relating to births, marriages, funerals &c.

<sup>16</sup> Very little relevance to Chinese music has been found through the text, mainly about ancient history.

<sup>17</sup> Art I: Education among the Chinese: Its character in ancient and modern times; in its present state defective with regard to its extent, purposes, means, and results; measures necessary for its improvement.

<sup>18</sup> Art III: Structure of Chinese government: the supreme government – Imperial councils; the six boards; the office for colonial affairs; the censorate; the Tun-gching sze, a court of representation and appeal; the Tale sze, a court of criminal justice, the Hanlin college.

<sup>19</sup> The article says that it is given at the public literary hall in the department of Kwangehow, by two professors for the Board of Rites in Peking, Under the direction of the commissioner of territory and finance.

<sup>20</sup> Art II: Travels in Siberia: Including excursions northwards down the Obi to the Polar circle, and southwards to the Chinese frontier. By Adolph Erman, 2 Vols, Philadelphia, 1850.

3.5. Other articles on Chinese music<sup>21</sup>

1) Oriental music considered, on the music of the Chinese (F.W.H, The quarterly musical magazine and review, Volume 9, 1827); 2) Music among the Chinese (Syle, E.W. 1867); 3) Chinese Theatre in San Francisco (Harper's Magazine, 1883); 4) Wind Instruments (John Chalmers, 1885); 5) The Chinese Theatre (Spectator: Literary Supplement, 1886); 6) Des Rapports de la Musique Grecque avec la Musique Chinoise (Édouard Émmanuel Chavannes, 1889); 7) on some psychological aspects of the Chinese musical system (Gilman, B.I.1892); 8) Observations on the music of the Chinese (Kelley, E.S. American art journal,1893); Chinese music (Simms, M.E. music, 1894); 9) Chinese fragment (Adams, Grosby music, 1894); 10) Confucianism and Music (Bantock. Gr. New quarterly music review, volume 3, 1896).

**Conclusion:**

One fact, from the above, can be known that 19<sup>th</sup> century, to some extent, although, over the thousands years of Chinese history, was a shamed period with the invasion of the war and decay upon the society. As a consequence, studies in regard of Chinese music in that period have kept in a minority while rather modern even contemporary stages where majorities of researches in terms of every aspect of China have come forth in the west, have become the focus of current research trends; but what I have studied and collected shows that of theoretical writings on Chinese music by westerners in the 19<sup>th</sup> century, is not far much behind the previous and afterwards centuries, missionaries and western scholars had also put their marks on Chinese music, despite misunderstanding and negative comments outstripped, which perhaps had poorly influence on how foreign people comprehended Chinese music and even culture. We should admit, on the opposite side, that can be an „useful approach” to implant Chinese music in the west, and a „theoretical platform” to absorb the real oriental culture.

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<sup>21</sup> The resources are from a master dissertation, *Preliminary Study on Transmission of Chinese Music into Europe in Ming and Tsing Dynasties* (《明清中乐西传欧洲的初步研究》), Li Ran, Fujian Normal University. 2006



## ATTACHMENT

	<b>Transliteration</b>	<b>Translation</b>	<b>Source text</b>	<b>Translator</b>	<b>Year</b>
1.	Hoel-Lan-Ki	L'Histoire du cercle de crale	《灰澜记》	Stanislas Julien	1832
2.	Ho-han-chan	la Tunique confrontée	《合汗衫》	Stanislas Julien	1832
3.	Teou-ngo-youen	Le Ressentiment de teou-ngo	《窦娥冤》	Stanislas Julien	1832
4.	Fong-yu-lan	Les Malheurs de Fong-yu-lan	《冯玉兰》	Stanislas Julien	1832
5.	Khan-thsian-nou	L'Esclave des richesses qu'il garde, L'Avare	《看钱奴》	Stanislas Julien	1833
6.	Si-siang-ki	L'Histoire du pavillon d'occident	《西厢记》	Stanislas Julien	1833-1834
7.	Tchao-Chi-Kou-Eul	l'Orphelin de la Chine	《赵氏孤儿》	Stanislas Julien	1834
8.	Tchao-meihiang	les Intrigues d'une soubrette	《伶梅香》	Antoine Bazin	1834-1835
9.	Tchao-meihiang	les Intrigues d'une soubrette	《伶梅香》	Antoine Bazin	1838
10.	Ho-han-chan	la Tunique confrontée	《合汗衫》	Antoine Bazin	1838
11.	Ho-lang-tan	la Chanteuse	《货郎担》	Antoine Bazin	1838
12.	Teou-ngo-youen	Le Ressentiment de teou-ngo	《窦娥冤》	Antoine Bazin	1838
13.	Le Pi-pa-ki	L'Histoire du luth	《琵琶记》	Antoine Bazin	1841
14.	Han-kong-thsieou	Les Chagrins dans le palais de Han	《汉宫秋》	Antoine Bazin	1851
15.	Kin-thsien-ki	le Gage	《金钱记》	Antoine Bazin	1851
16.	T'chin-tcheou-thiao-mi	le Grenier de T-chin-tcheou	《陈州糶来》	Antoine Bazin	1851

	<b>Transliteration</b>	<b>Translation</b>	<b>Source text</b>	<b>Translator</b>	<b>Year</b>
17.	Youen-yang-pi	La Couverture du lit nuptial	《鸳鸯被》	Antoine Bazin	1851
18.	Tchan-Khouai-thong	le Trompeur tropé	《赚蒯通》	Antoine Bazin	1851
19.	Yu-king-thai	Le Miroir de jade	《玉镜台》	Antoine Bazin	1851
20.	Cha-kheou-khiuen-fou	Le Chien de Yang-chi	《杀狗劝夫》	Antoine Bazin	1851
21.	He-han-chan	La Tunique confrontée	《合汗衫》	Antoine Bazin	1851
22.	Sié-thien-hiang	La Courtisana savantée	《谢天香》	Antoine Bazin	1851
23.	Tseng-pao-ngen	La Délivrance de Thsien-kiao	《争报恩》	Antoine Bazin	1851
24.	T'chang-thien-sse	T'chang l'anachrète	《张天师》	Antoine Bazin	1851
25.	Kieou-fong-t'chin	La Courtisane savantée	《救风尘》	Antoine Bazin	1851
26.	Tong-thang-lao	L'Enfant prodigue	《东堂老》	Antoine Bazin	1851
27.	Yen-thsing-po-yu	Yen-thsing vendant du poisson	《燕青博鱼》	Antoine Bazin	1851
28.	Siao-siang-yu	Le Naufrage de T'chang-thien-khio	《潇湘雨》	Antoine Bazin	1851
29.	Khio-kiang-t'chi	Le Fleuve au cours sinueux	《曲江池》	Antoine Bazin	1851
30.	Thsou-tchao-kong	Tchao-kong, prince de Thsou	《楚昭公》	Antoine Bazin	1851
31.	Lai-seng-tchai	La Dette payable dans la vie à venir	《来生债》	Antoine Bazin	1851
32.	Sié-jin-kouei		《薛仁贵》	Antoine Bazin	1851

	<b>Transliteration</b>	<b>Translation</b>	<b>Source text</b>	<b>Translator</b>	<b>Year</b>
33.	Tsiang-theou-machang	Le mariage secret	《墙头马上》	Antoine Bazin	1851
34.	Ou-thong-yu	La Chute des feuilles du Ou-thong	《梧桐雨》	Antoine Bazin	1851
35.	Lao-seng-eul	Le Vieillard qui obtient un fils	《老生儿》	Antoine Bazin	1851
36.	Tchu-chat'an	Les Caisses de cinabre	《硃砂担》	Antoine Bazin	1851
37.	Hou-theou-p'ai	L'Enseigne à tete de tigre	《虎头牌》	Antoine Bazin	1851
38.	Ho-thong-win-tseu	Les Originaux confrontés	《合同文字》	Antoine Bazin	1851
39.	T'ong-sou-thsin	Sou-thsin transi de froid	《冻苏秦》	Antoine Bazin	1851
40.	Eul-niu-thouan-youén	La Réunion du fils et de la fille	《儿女团圆》	Antoine Bazin	1851
41.	Yu-hou-tchun	Les Amours de Yu-hou	《玉壶春》	Antoine Bazin	1851
42.	Tie-khouai-li	La Transmigration de Yu-cheou	《铁拐李》	Antoine Bazin	1851
43.	Siao-Wei-tchi	Le petit commandant	《小尉迟》	Antoine Bazin	1851
44.	Font-kouang-hao	L'académicien	《风光好》	Antoine Bazin	1851
45.	Thsien-niu-li-hoen	Le Mal d'amour	《倩女离魂》	Antoine Bazin	1851
46.	Tchin-po-kao-ngo	Le Sommeil de Tchín-po	《陈抟高卧》	Antoine Bazin	1851
47.	Ma-ling-tao	La Route de Ma-ling	《马陵道》	Antoine Bazin	1851
48.	Kieou-hiao-tseu	L'Innocence reconnue	《救孝子》	Antoine Bazin	1851
49.	Hoang-liang-mong	Le Songe de Liu-thong-pin	《黄粱梦》	Antoine Bazin	1851

	<b>Transliteration</b>	<b>Translation</b>	<b>Source text</b>	<b>Translator</b>	<b>Year</b>
50.	Yang-tcheou-mong	Le songe de Toumo-tchi	《扬州梦》	Antoine Bazin	1851
51.	Wang-tsan-teng-leou	L'Élévation de Wang-tsan	《王粲登楼》	Antoine Bazin	1851
52.	Hao-thien-tha	La Pagode duciel serein	《昊天塔》	Antoine Bazin	1851
53.	Lou-tchailang	Le Ravisseur	《鲁斋郎》	Antoine Bazin	1851
54.	Yu-tsiao-ki	Histoire d'un pecheur et d'un bucheron	《鱼樵记》	Antoine Bazin	1851
55.	Thsing-chan-loui	Les Amours de Pe-lo-thien	《青衫泪》	Antoine Bazin	1851
56.	Li-thchuntang	Le Festin du ministre d'Etat	《丽春堂》	Antoine Bazin	1851
57.	Kiu-ngan-this-mei	Histoire de Meng-kouang	《举案齐眉》	Antoine Bazin	1851
58.	Heou-thing-hoa	La Fleur de l'arrière-pavillon	《后庭花》	Antoine Bazin	1851
59.	Fan-t'chang-ki'chu	Le Sacrifice de Fan et de T'chang	《范张鸡黍》	Antoine Bazin	1851
60.	Liang-chi-yin-youen	Les Secondes noce de Wei-kao	《两世姻缘》	Antoine Bazin	1851
61.	Tchao-li-jiang-fei	Le Dévouement de Tchao-li	《赵礼让肥》	Antoine Bazin	1851
62.	Kho-han-thing	Le Paviion	《酷寒亭》	Antoine Bazin	1851
63.	Thao-hoan-niu	Fleur de pécher	《桃花女》	Antoine Bazin	1851
64.	Tchoye-tcheou	La Nacelle métamorphosée	《竹叶舟》	Antoine Bazin	1851
65.	Jin-tseu-ki	Histoire du caractère Jin	《忍字记》	Antoine Bazin	1851
66.	Hong-li-hoa	La Fleur de poirier rouge	《红梨花》	Antoine Bazin	1851

	<b>Transliteration</b>	<b>Translation</b>	<b>Source text</b>	<b>Translator</b>	<b>Year</b>
67.	Kin-ngan-cheou	La Déesse qui pense au monde	《金安寿》	Antoine Bazin	1851
68.	Hoei-lan-ki	Histoire du cercle de craie	《灰阑记》	Antoine Bazin	1851
69.	Youen-kia-tchai-tchu	Le Créancier ennemi	《冤家债主》	Antoine Bazin	1851
70.	Tchao-mei-hiang	La Soubrette accomplie	《伶梅香》	Antoine Bazin	1851
71.	Tan-pien-tho-so	Le Combat de Yu-tchi-king-te	《单鞭夺槊》	Antoine Bazin	1851
72.	Tching-nan-lieou	Les Métamorphoses	《城南柳》	Antoine Bazin	1851
73.	Kouang-fan-cho	Fan-cho trompé	《啐范叔》	Antoine Bazin	1851
74.	Ou-thong-ye	La feuille du Ou-thong	《梧桐叶》	Antoine Bazin	1851
75.	Tong-po-mong	Le Songe de Tong-po	《东坡梦》	Antoine Bazin	1851
76.	Kin-sien-tchi	Le Mariage forcé	《金线池》	Antoine Bazin	1851
77.	Lieou-hi-ai-ki	Histoire de la pantoufle laissée en gage	《留鞋记》	Antoine Bazin	1851
78.	Khi-yng-pou	Les Fureurs de Yng-pou	《气英布》	Antoine Bazin	1851
79.	Kekiang-theou-tchi	Le Mariage de Lieou-hiuen-te	《隔江斗智》	Antoine Bazin	1851
80.	Lieou-hang-cheou	La Courtisane Lieou	《刘行首》	Antoine Bazin	1851
81.	Tou-lieou-thsoui	La conversion de Lieou-thsoui	《度柳翠》	Antoine Bazin	1851
82.	Ou-ji-thao-youen	La Grotte des Pechers	《误入桃源》	Antoine Bazin	1851
83.	Mo-ho-lo	Le Magot	《魔合罗》	Antoine Bazin	1851

	<b>Transliteration</b>	<b>Translation</b>	<b>Source text</b>	<b>Translator</b>	<b>Year</b>
84.	P'an-eul-kouei	Le Plat qui parle	《盆儿鬼》	Antoine Bazin	1851
85.	Yu-sou-ki	Histoire du peigne de jade	《玉梳记》	Antoine Bazin	1851
86.	Pe-hoa-thing	Le Portique des cent fleurs	《百花亭》	Antoine Bazin	1851
87.	Tcho-ou-thing-kin	Le Mariage d'une religieuse	《竹坞听琴》	Antoine Bazin	1851
88.	P'ao-tchoang-ho	La Botte mystérieuse	《抱妆盒》	Antoine Bazin	1851
89.	Tchao-chi-kou-eul	L'Orphelin de la famille de Tchao	《赵氏孤儿》	Antoine Bazin	1851
90.	Teou-ngo-youen	Le Ressentiment de Teou-ngo	《窦娥冤》	Antoine Bazin	1851
91.	Li-kouei-fou-king	Le Jugement de Song-kiang	《李逵负荆》	Antoine Bazin	1851
92.	Siao-cho-lan	Les Amours de Siao-cho-lan	《萧淑兰》	Antoine Bazin	1851
93.	Lien-hoan-ki	La mort de Tong-tcho	《连环计》	Antoine Bazin	1851
94.	Lo-li-lang	Les Aventures de Lo-li-lang	《罗李郎》	Antoine Bazin	1851
95.	Khan-thsien-nou	L'Avare	《看钱奴》	Antoine Bazin	1851
96.	Hoan-lao-mo	Le Dèvouement de Li-kouei	《还牢末》	Antoine Bazin	1851
97.	Lieou-y-t'chouen-chu	Le Roi des Dragons	《柳毅传书》	Antoine Bazin	1851
98.	Ho-lang-tan	La Chanteuse	《货郎担》	Antoine Bazin	1851
99.	Wang-kiang-thing	Le Pavillon de plaisance	《望江亭》	Antoine Bazin	1851
100.	Jin-fong-tseu	Jin le fanatique	《任风子》	Antoine Bazin	1851

	Transliteration	Translation	Source text	Translator	Year
101.	Pi-thao-hoa	Le Fée	《碧桃花》	Antoine Bazin	1851
102.	T'chang-seng-tchu-hai	La Nymphé amoureuse	《张生煮海》	Antoine Bazin	1851
103	Seng-kin-ko	Le Petit pavillon d'or	《生金阁》	Antoine Bazin	1851
104.	Fong-yu-lan	Les Malheurs de Fong-yu-lan	《冯玉兰》	Antoine Bazin	1851
105.	Si-siang-ki	L'histoire du pavillon d'occident	《西厢记》	Stanislas Julien	1872-1880

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