Ch'eng-kung Sui's
(成公綏)
Poetic Essay on Whistling
(The Hsiao Fu 嘯賦):

A translation of the text of the *Hsiao-fu*

with a study of the poem

and an analysis of the word *hsiao* 嘯

by

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Fu on Whistling

by

Ch’eng-kung Sui

嘯 賦 （晉 成公綏）

I.

逸群公子，
體奇好異。

傲世忘榮，
絶棄人事。

睎高慕古，
長想遠思。

將　登箕山以抗節，
浮滄海以游志。

II.

於是　延友生，
集同好。

精性命之至機，
研道德之玄奥。

愍流俗之未悟，
獨超然而先覺。

狹世路之阨僻，
仰天衢而高蹈。

邈姱俗而遺身，
乃慷慨而長嘯。

III.

于時　曜靈俄景，
流光濛汜。

逍遥携手，
踟跦步趾。

發妙聲於丹脣， 12
激哀音於皓齒。

響抑揚而潛轉， 13
氣衝鬱而熛起。

協黃宮於清角， 14
雜商羽於流徵。

飄遊雲於泰清， 15
集長風乎萬里。

曲既終而響絕， 16
遺餘玩而未已。

良自然之至音， 17
非絲竹之所擬。

IV.

是故 聲不假器， 18
用不借物。

近取諸身， 19
役心御氣。

V.

動脣有曲， 20
發口成音。

觸類感物， 21
因歌隨吟。

大而不洿， 22
細而不沈。

清激切於竽笙， 23
優潤和於瑟琴。

玄妙足以通神悟靈，
精微足以窮幽測深。

收激楚之哀荒，
節北里之奢淫。

濟洪災於炎旱，
反亢陽於重陰。

VI.

唱引萬變，
曲用無方。

和樂怡懌，
悲傷摧藏。

時幽散而將絕，
中矯厲而慨慷。

徐婉約而優遊，
紛繁騖而激揚。

情既思而能反，
心雖哀而不傷。

總八音之至和，
固極樂而無荒。

VII.

若乃 登高臺以臨遠，
披文軒而騁望。

喟仰抃而抗首，
嘈長引而憀亮。

或舒肆而自反，
或徘徊而復放。

或冉弱而柔撓， 36
或澎濞而奔壯。

橫鬱鳴而滔涸， 37
冽飄眇而清昶。

VIII.

逸氣奮湧， 38
繽紛交錯。

列列飀揚， 39
啾啾響作。

奏胡馬之長思， 40
向寒風乎北朔。

又 似鴻雁之將雛， 41
群鳴號乎沙漠。

IX.

故能 因形創聲， 42
隨事造曲。

應物無窮， 43
機發響速。

怫鬱衝流， 44
參譚雲屬。

若離若合， 45
將絕復續。

X.

飛廉鼓於幽隧， 46
猛虎應於中谷。

南箕動於穹蒼， 47
清飆振乎喬木。

散滯積而播揚， 48
蕩埃藹之溷濁。

變陰陽之至和， 49
移淫風之穢俗。

XI.

若乃 遊崇崗， 50
陵景山。

臨巖側， 51
望流川。

坐盤石， 52
漱清泉。

藉皋蘭之猗靡， 53
蔭修竹之蟬蜎。

乃吟詠而發散， 54
聲駱驛而響連。

舒蓄思之悱憤， 55
奮久結之纏綿。

心滌蕩而無累， 56
志離俗而飄然。

XII.

若夫 假象金革， 57
擬則陶匏。

眾聲繁奏， 58
若笳若簫。

磞硠震隱，
訇礚磅嘈。

發徵則隆冬熙蒸，
騁羽則嚴霜夏凋。

動商則秋霖春降，
奏角則谷風鳴條。

XIII.

音均不恆，
曲無定制。

行而不流，
止而不滯。

隨口吻而發揚，
假芳氣而遠逝。

音要妙而流響，
聲激曜而清厲。

信自然之極麗，
羌殊尤而絕世。

越韶夏與咸池，
何　徒取異乎鄭衛。

XIV.

于時　綿駒結舌而喪精，
王豹杜口而失色。

虞公輟聲而止歌，
甯子檢手而歎息。

鍾期棄琴而改聽，
孔父忘味而不食。

百獸率舞而抃足， 71
鳳皇來儀而拊翼。

乃知長嘯之奇妙， 72
蓋亦音聲之至極。

English Translation

by
Douglass A. White

I

The secluded gentleman,
In sympathy with the extraordinary, 1
And in love with the strange,

Scorns the world and is unmindful of prestige. 2
He cuts loose from human endeavor and leaves it behind.

He gazes up at the lofty, longing for the days of old. 3
He ponders lengthily, his thoughts wandering afar.

He would
Climb Mount Chi, in order to maintain his moral integrity; 4
Or float on the blue sea to wander with his ambition.

II

So he invites his trusted friends, 5
Gathering about himself a group of like-minded.

He gets at the essence of the ultimate secret of life. 6
He grinds away at the subtle mysteries of *Tao* and *Te*.

He regrets that the common people have not yet reached enlightenment 7
He alone, surpassing all others, has first awakened.

He finds constraining the narrow road of the world -- 8
He gazes up at the concourse of heaven, and treads the high vastness.

He transcends the common, and leaves the limits of his body; 9
Then, filled with noble emotion, he gives a long-drawn whistle.

III

Thereupon,
The dazzling spirit inclines its luminous form 10
Pouring its brilliance into Meng-ssu.

And [his friends,] wandering hand in hand, 11
Pause in their strides.

He sends forth marvelous tones from his red lips, 12
And stimulates mournful sounds from his gleaming teeth.

The sound rises and falls, rolling in his throat. 13
The breath rushes out and is repressed, in a brilliant crescendo.

He harmonizes ‘golden *Kung*’ with ‘sharp *Chiao*,’ 14
Blending *Shang* and *Yü* into ‘flowing *Chih*.’

The notes float in the sky with the passing clouds, 15
[as when a dragon hums;]
And gather a great wind for ten thousand miles,
[as when a tiger howls.]

When the song is finished, and the echoes die out, 16
It leaves behind a lingering pleasure, that yearns for more.

Indeed, [Hsiao is] the most perfect natural music, 17
Which can not be imitated by strings or woodwinds.

IV

Thus, [the Whistler]
Uses no instrument to play his music, 18
Nor any material borrowed [from Nature;]

He chooses it from the near-at-hand – his own body, 19
And with his mind he controls his breath.

V

By moving his lips there is melody; 20
Pursing his mouth, he makes the sounds.

Distinguishing the categories of Nature, he resonates with things; 21
Following the songs of Nature, he accords his intonation.

[The music is]
Loud, but not raucous; 22
Tenuous, but not lost.

Pure, surpassing both reed and mouth organ; 23
Richly harmonious with lute and harp.

Its mysterious subtleness is able to communicate with souls 24
and awaken spirits.
Its fine essence can plumb the unknown depths.

It holds back the distressing abandon of a *Chi-Ch'u* melody. 25
It regulates the extravagant dissipation of a *Pei-li* song.

It turns floods into drought, 26
And turns dominant *Yang* into recessive *Yin*.

VI

The melody passes through ten thousand modulations. 27
The rhythm holds to no regular beat.

The harmonious and happy 28
Are made joyful and satisfied [within;]
The grieved and wounded
Are made torn and bleeding inside.

At times it is deep and dispersed, and about to cut off altogether. 29
In between it is strong and harsh, and full of high spirit.

It wanders slowly to and fro, persuasive and clear; 30
It rises swiftly in a crescendo, complex and intricate.

Though our minds be filled with thoughts, [Hsiao] can divert us; 31
Though our hearts be distressed, they are not broken.

Whistling combines the eight sounds into perfect harmony. 32
Indeed, it produces extreme pleasure without going to excess.

VII

For it is like
Climbing a lofty pavilion to look into the distance; [at the top] 33
You open your study door and let your gaze roam.

Your raise your head, gasping, to look up, and tap the rhythms 34
As your long-drawn canto blossoms forth in resonating reverberations.

Sometimes the melody rolls out easily and turns back by itself. 35
Sometimes it hesitates, and then lets loose again.

Sometimes it is soft and yielding, tender and pliant; 36
Sometimes it is rushing and vigorous, like the sound of waves
and gushing water.

Unexpectedly, the sound is suppressed and the torrent dries up -- 37
And then a pure note floats out, limpid and bright.

VIII

Now excessive vitality stirs up an effusion; 38
A confusing mixture, interchanging and intertwining,

Like a rising whirlwind, "*lieh-lieh*;" 39
Tracing echoes: "*chiu-chiu*;"

Or like the neighing of a tatar horse,
Facing into the cold wind from the northern steppes.

Or when
The wild goose soars off with her young chicks;
The flock cries out [as it flies] over the desert wastes.

IX

Thus, the Whistler can:
Create sounds modeled on the forms [of Nature] and,
Compose melodies in accordance with their actions;

Respond without limit to the things of Nature; and,
Trigger inspirations, [that send] echoes rushing off,

Like a turburlent torrent bursting forth,
Or clouds piling up endlessly,

Now scattering, now running together;
About to break off, and then continuing . . . .

X

Fei Lien, the Wind God, swells out of his deep cavern,
And a fierce tiger replies with a howl in the central valley.

The Southern Sieve moves in the sky,
And a bright whirlwind quivers in the lofty trees.

It shatters our crammed-up [cares] and scatters them,
Purging away the turbid constipations of [life's] dusty cloud.

It works the changes of *Yin* and *Yang* in perfect harmony,
And transforms the base vulgarity of lewd customs.

XI

If [the Whistler]
Wanders over lofty hills and crags,
Crossing a huge mountain;

And, at the edge of a gorge, 51
Looking over at a purling stream,

Sits on a great rock, [and from the stone,] 52
Rinses his mouth with the sparkling spring;

[Or sits amid] the confusion of the luxuriant profusion of marsh orchids, 53
In the shade of the elegant charm of tall slender bamboos –

Then his intonation pours forth in all directions, 54
The music an endless succession of tones and vibrations.

And he unfolds [in his whistling] the inexpressible melancholic thoughts 55
Harbored mutely in his mind.
And he arouses his most intimate feelings,
Which have long been knotted up.

His heart, cleansed and purified, is carefree; 56
And his mind, detached from the mundane, is sylph-like.

XII

Should he then
Imitate gong and drum, or 57
Mime clay vessels and gourds,

There is a mass of sound like many instruments playing -- 58
Both reed whistle and flute of bamboo –

A crash of boulders shaking, 59
An horrendous crashing, smashing, breaking.

[Or should he]
Sound the tone *Chih*, then severe Winter becomes steaming hot; 60
Open out into *Yü*, then a sharp frost makes Summer fade;

Move into *Shang*, then a long Autumn rain appears to fall in Springtime; 61
Strike up the tone *Chiao*, then a Spring valley breeze soughs

in the bare Autumn branches.

XIII

The [eight] sounds and [five] harmonies constantly fluctuate; 62
The melody follows no strict beat.

It runs, but does not run off. 63
It stops, but does not stop up.

Following his mouth and lips, he expands forth. 64
Floating on his fragrant breath, he wanders afar.

The music is, in essence, subtle with flowing echoes. 65
The sound races impetuously, but with a harsh clarity.

Indeed, with its supreme natural beauty, 66
It is quite strange and other-worldly.

Since it transcends [the music of] Shao Hsia and Hsien Ch'ih, 67
Why vainly seek the extraordinary [in the music] of Cheng and Wei?

XIV

For when [the Whistler performs],
Mien Chü holds his tongue and is beside himself 68
Wang P'ao silences his mouth and turns pale.

Yü Kung stops singing in the middle of a song. 69
Ning Ch'i restrains his hands [from tapping] and sighs deeply.

Chung Ch'i abandons his lute and listens attentively. 70
Confucius forgets the taste [of meat] and stops eating.

The several animals all dance and stomp their feet. 71
The paired phoenixes come with stately mien, and flap their wings.

Then they understand the magnificent beauty of the long-drawn whistle; 72
Then, indeed, they [know] the most perfect of sounds.

Explicatory Notes
(Numbers refer to couplet numbers in poem)

1. "Ch'in fu" 琴賦: **Wen Hsüan** 文選 (abbreviated hereafter as WH), ch.18.10b 遯世之士, see R.H. van Gulik, **Hsi K'ang and His Essay on the Lute**, p. 54.
3. "Wu fu" 舞賦 (傅毅): WH 17.13b:遠思長想
4. 箕山 A mountain in Honan where Ch'ao-fu 巢夫 and Hsü Yu 許由 retired when Yao 堯 offered them the empire. Po i 伯益 also went there to avoid Yü's son. (琴賦註 WH 18.11a). **Analects** V.6: "The Master said, 'My doctrines make no way. I will get upon a raft, and float about on the sea 浮於海.'" (Legge) Here Confucius proposes to retire from the world.
7. **Li-chi**, Chap. XLIII, Che-i; Couvreur, Vol. II, 675: "Juvenili maturave aetate homines reverentos in parentes ac fratres majores; sexagerariive qui amant ritus, non sequantur pravos mores 不從流俗 et excolant seipsos usque ad morem, sunt necne? Occupant haec loca." (A toasting game at a party.) **Mencius** 萬章 Pt. I, ch. VII, verse 5: "They who are first informed should instruct those who are later in being informed, and they who first apprehend principles, should instruct those who are slower to do so." 使先知覺後知
10. Kuei t'ien fu 歸田賦, 張衡 WH 15.15b: 於時曜靈俄景. Ch'u-tz'u 天問 "The sun rises from *T'ang* valley and sets in *Meng-ssu* 蒙汜."
11. 宮商角徵羽 These are the notes of the Chinese pentatonic scale (fa, sol, la, do, re). *Ch'ing-chiao* is probably the name of a mode in ancient Chinese music. Shih K'uang 師曠 is supposed to have played a lute piece of that name for Duke P'ing. The performance is supposed to have caused a drought which lasted three years. (See van Gulik, p. 58-59, and A. C. Graham, Book of **Lieh-tzu**, p. 108.) Liu-chih 流徵 is probably also a mode.
15. **Chou-i**, hexagram 乾, Wen-yen 雲從龍風從虎 "Clouds follow the dragon, and the wind follows the tiger." (Z.D. Sung, p. 9) This ties in with 龍吟虎嘯 "The dragon drones, and the tiger howls." 歸田賦：龍吟芳澤，虎嘯山丘。
19. **Chou-i**, Great Appendix, Sect. II, ch. II: "Anciently, when Pao-hsi had come to the rule of all under heaven, looking up, he contemplated the brilliant forms exhibited in the sky, and looking down, he surveyed the patterns shown on the earth. He contemplated the ornamented appearances of birds and beasts, and the different suitabilities of the soil. Near-at-hand, in his own person, he found things for consideration, and the same at a distance in things in general." 近取諸身 Tr. Z. D. Sung. 役心御氣 This terminology definitely refers to Taoist breath control techniques. See attached remarks on "*Hsiao fu*".
23. 竽 Yü: a musical instrument with 36 reed pipes. 'Lute': 琴. 'Harp':瑟.

24. *Lao-tzu*: "Where the Mystery is the deepest is the gate of all that is subtle and wonderful." **Tao-te-ching**, ch. I; Legge, Texts of Taoism, p. 95. 玄之又玄衆妙之門

    Li-chi, Bk. XVII, Sect. I, ch. 33: "When we think of ceremonies and music . . . . how there [is] in them . . . . a communication with the spirit-like [operations of Nature], we must pronounce their height the highest, their depth the most profound, and their breadth the greatest." Legge. ". . . et communicant cum inferis ac superis spiritibus. Penetrant alta, attingunt remota, at metiuntur profunda ac crassa." Couvreur. 夫禮樂・・・ 通乎鬼神窮高遠而測深厚

25. **Ch'u-tz'u**, Chao-hun, 9.11b: "And the courts of the palace quake and tremble as they throw themselves into the Whirling Ch'u." (dance) 宮庭震驚，發激楚些。 Hawkes, p. 108, 1.104.

    Shih-chi, Basic Annals of Yin, ch.3, p. 12, ch. 3, p. 12, 1.1:紂使師涓作新浮聲北里之舞靡靡之樂 Chou 紂 was the degenerate last king of the Shang (Yin) dynasty. '*Pei-li*' evidently refers to a particular dance tune associated with him. 北里

31. **Mao-shih** 毛詩小序周南：關雎・・・哀窈窕思賢才而無傷善之心焉 "In the *Kuan-ch'ü* we have . . . . sorrow about modest retiring ladies (not being found for the harem,) and thought about getting ladies of worth and ability – all without any envy of their excellence." Legge, **Shih-ching**, "Little Preface".

32. Pa-yin 八音: Gourds, earthenware, stretched hides, wood, stone, metal, silk strings, and bamboo. Mao-shih, Pt. I, Bk. 10, Ode 1: 蟋蟀: "Let us not be wild in our love of enjoyment." 好樂無荒 Legge.

40. The first of the 19 Old Poems (古詩十九首) contains the following couplet: 胡馬依北風，越鳥巢南枝 "The barbarian horse leans into the North wind. The bird of Yüeh nests on the Southern branch." This couplet describes loneliness at being away from home.

41. Li Ling 李陵，別歌，KSY 2.8b: "I traveled 10,000 *li*, crossing the sandy desert. 徑萬里兮度沙漠

44. The gathering of the clouds signifies the rising dragon, an auspicious sign. See note on couplet 15. See also **Huai-nan-tzu**: 龍舉而景雲屬

46. Fei Lien 飛廉 Earl of the Wind 風伯. See Dictionary of Chinese Mythology, p. 127. **Ch'u-tz'u**, "*Li-sao*": "The Wind God went behind as my outrider." Hawkes, p. 28, 1.100. 後飛廉使奔屬 **Mao-shih**, "*Ta-ya*" 桑柔 Ode 257, v. 12-13: 大風有隧有空大谷 "Great winds have a path – they come from the large empty valleys." Legge, p. 525-6. See note on couplet 15.

47. **Mao-shih**, "Hsiao-ya" 大東 Ode 203, v. 7: 維南有箕 "In the South is the Sieve, but it is of no use to sift." Legge, p. 356. **Mao-shih**, "*Kuo-feng*",

Chou-nan: 漢廣 Ode 9, v.1: 南有喬木 "In the South rise the trees without branches." Legge, p. 15.

49. **Li-chi,** XVII.II.33: Rites and Music move with the *yin* and *yang*." 夫禮 樂行乎陰陽 Also, "It transmutes the customs and changes the mores." 移風易俗 (**Huai-nan-tzu**, ch.9.19b)

50-51. Hsieh Ling-yün 謝靈運 (4th-5th c. BD) poem: 從斤竹澗越嶺溆行： 企石挹飛泉 WH 22.17b.

53. **Analects**, VII.8: "The Master said, 'I do not open up the truth to one who is not eager to get knowledge, nor hel out any one who is not anxious to explain himself.'" Legge, p. 197. 不憤不啓不悱不發。

54. **Chuang-tzu**, 刻意, ch. 15, middle: "The sage. . . . suffers no calamity from Heaven, no involvement from things . . . . " Legge, **Texts of Taoism**, p. 365. 聖人無天災無物累. *Ch'in fu*, WH 18: "Then they realize the constraining shackles of worldly life." van Gulik, 54. 悟時俗之多累. **Huai-nan-tzu**, 18.16b: "The lone leopard turns his back on the world and shuns vulgar society." 單豹倍世離俗.

58-59. **Lieh-tzu** 列子 ch. 5.28a: "Wen of Cheng. . . left his family to travel as an apprentice with Music Master Hsiang . . . 'How are you getting on with the lute?' Hsiang asked. 'I've got it. Let me show you.' Then during the Spring, he touched the Autumn string and called up the note of the eighth month; a cool wind came suddenly, and fruit ripened on the bushes and trees. When Autumn came, he touched the Spring string and aroused the note of the second month; a warm breeze whirled gently, and the bushes and trees burst into flower. During the Summer he touched the Winter string and called up the note of the eleventh month; frost and snow fell together, and the rivers and lakes abruptly froze. When Winter came he touched the Summer string, and aroused the note of the fifth month; the sunshine burned fiercesly and the hard ice melted at once. When he was coming to the end, he announced the Kung string and played the other four together. A fortunate wind soared, auspicious clouds drifted, the sweet dew fell, the fresh springs bubbled. Then Music Master Hsiang slapped his chest and stepped high, saying, 'Sublime, your playing! Even the Music Master K'uang performing the *ch'ing-chiao* music 清角 and Tsou Yen blowing the pitchtubes, had nothing to add to this. They would have to put their lutes under their arms, take their pipes in their hands, and follow behind you.'" A. C. Graham, **Book of Lieh-tzu**, p. 107-8.

60. *Yin, chün* 音均 Refers to the eight sounds (couplet 32), and the five notes (couplet 14), respectively.

62-66. Here again the sense indicates the effects of Taoist breath control.

67. Hsien Ch'ih 咸池 and Shao Hsia 韶夏: musicians of the Yellow Emperor 黃帝. *Cheng* 鄭 *Wei* 衛 : see "*Sheng fu*", WH 19.19a.. **Li-chi**: "The music of Cheng and Wei is that of the disordered world." Couvreur, II.49.86.
68. Mencius, VI.6.5: "When Wang Pao 王豹 dwelt on the Ch'i, the people on the West of the Yellow River all became skillful at singing in his abrupt manner. When Mien Chü 綿駒 lived in Kao T'ang, the people on the West became skillful at singing in his prolonged manner." Legge. When there is the gift within, it manifests itself without. **Chuang-tzu**, "*T'ien-ti*": "When Tzu-kung was told off by the gardener, he shrunk back abashed, and turned pale 失色." His disciples asked who the man was: "Why, Master, when you saw him, did you change your bearing, and become pale 失色, so that you have been all day without returning to yourself?" Legge, **Texts of Taoism**, p. 369.
69. Yü Kung 虞公: A good singer who lived during the Han Renaissance. When he sang, his voice shook the rafters and raised the dust on the floor. Ning Ch'i 甯戚: A poor man who wanted to be employed by Duke Huan of Ch'i 齊桓公. He camped outside the city gate and cooked his ox while he sang a sad song about how the duke should not ignore him because he was very talented. The Duke hired him. See **Huai-nan-tzu**, 9.19b; 10.35a.
70. Chung Tzu-ch'i 鍾子期: A famous lute player. "Po Ya 伯牙 was a good friend of Chung Tzu-ch'i. When Po Ya plucked the lute, Tzu-ch'i listened to him. . . ." He was a good listener as well as a good player. (See 呂氏春秋，本味). **Analects**, VII.13: "When the Master was in Ch'i, he heard the *Shao* [music], and for three months did not know the taste of flesh." 三月不知肉味 Legge.
71. **Shang-shu**, II.I.V.24: "K'uei said, 'Oh, I smite the stone; I smite the stone. The various animals lead on one another to dance. When the nine parts of the service according to the emperor's arrangements have all been performed, the male and female phoenix come with their measured gambolings." Legge. 百獸率舞…鳳凰來儀

Remarks on the *Hsiao fu*

The Author

Few definite facts are known about the Chin Dynasty poet, Ch'eng-kung Sui. Perhaps the most detailed information can be found in his biography, which is located in the **Chin-shu** 晉書 ch. 92.

"Ch'eng-kung Sui (成公綏: styled Tzu-an 子安) was a man from Po-ma 白馬 in Tung-chün 東郡. From a young age he showed himself to be clever and bright, and read widely in the classics and the commentaries. By nature he had few desires, and did not work for material gain. His family was poor, and they were hungry all year around, but he was always unperturbed.

"As a youth he had a great talent for writing *fu* which were quite beautiful. Leisurely and quiet, with a lot of self control, he did not seek fame or success . . . .

"Sui particularly loved music. Once during hot weather, he tuned himself to the wind and whistled. He made his tune cool and melodic.* Following this he composed the *Hsiao fu* 嘯賦 . . . .

"Chang Hua 張華 was especially fond of Sui, and every time he (Hua) read his writings, he sighed, and humbly considered him without peer. He recommended [Sui] to the T'ai Ch'ang 太常, and he was made a Po-shih 博士. He held successively the positions Mi-shu-lang 秘書郎, and then minister 丞; he was retired as Chung-shu-lang 中書郎. Every time he conducted business with Hua (was summoned), they wrote *shih* and *fu* together. He also established the law code with Chia Hsüan 賈玄 and others. In 273 泰始九年 he died at the age of 43. His various writings, *shih* and *fu*, in some 10 volumes, survive."

The Poem

The Hsiao fu is substantially shorter than either the *Ch'ang-ti fu* ("Rhymeprose on the Long Flute", WH 18, by Ma Jung, 79-166) or the *Ch'in fu* ("Rhymeprose on the Lute", WH 18, by Hsi K'ang, 223-262). Moreover, it contains a surprising number of 3- and 4-beat couplets. This tends to give the poem a feeling of terseness, which is somewhat antithetical to the usual rambling nature of the *fu*.

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*嘗當暑承風而嘯冷然成曲 : Because of the word 暑 for the hot summer weather, I translate 冷然 as 'cool and melodic.' See *Hsiao fu* 60-61.

The piece also lacks not only a preface, but contains no clearly prosaic passages, rhyme being present throughout (except for Section IV). Thus I think it is entirely possible to consider the *Hsiao fu* poetry, and not merely rhymeprose. I shall discuss details of the text according to the sections into which I have divided it.

Section I

The opening lines of the poem present a stereotype of the Taoist adept. He is a gentleman, certainly well-cultivated, who retires from the world in order to seek peace, seclusion, and probably to dabble with Taoist practices. It definitely reminds one of persons like Juan Chi or Hsi K'ang.

In couplet 2 the adept scorns the world (傲). This attribute is commonly applied to Taoist adepts, and often occurs in connection with whistling (e.g., T'ao Ch'iens wine-drinking poem #7 嘯傲東軒下).

The key word in this section is ambition (志), with an undercurrent of pride, and frustration with the world. This is seen in the allusions. The gentleman often retires because, politically speaking, he is not at one with the times.

Section II

The first two couplets can be seen in very similar form in the opening of Ch'eng-kung's Fu on Inviting Guests (延賓賦 CKTAC*, 8a): "When I invite 延 guests and summon visitors, I gather my good friends 集友生 about me. In peace and quiet, we hold lofty discourses, discussing the Tao and studying the essences. 講道研精."

Couplets 7, 8, and 9 expand on the reasons why he has left the world, and finally at the end of 9 we find that his unfulfilled ambitions in the political world are fulfilled in seclusion by means of the long-drawn whistle 長嘯 .

Section III

This section is a poetic description of what happens during the whistle. Couplets 10 and 11 set the scene. Although these are 4-word lines, he verbosely

*成公字安集：漢晉六朝百三家文 4164

describes only two aspects, thus cleverly combining the lush *fu* style with his own terse inclinations.

The whistle starts in couplet 12; 13 and 14 describe the melody. Couplet 15 describes the sound traveling, and in couplet 16 the whistle ends. Couplet 17 concludes that what makes this music stand out from all other types is its quality of 'naturalness' 自然. This idea also appears in the *Ch'in fu*: "Being surrounded by such scenery, [these trees] naturally are spiritual and beautiful, and suitable for inspiring the love of music." (van Gulik 54, 74) Also, as Hsiao T'ung 蕭統 said, "Why should one need musical instruments of silk and bamboo, as mountains and water produce the pure tones?" 何必絲與竹山水有清音 van Gulik 44.

Section IV

This very short section is the only one which is unrhymed. It is important, because it helps explain what the poet means by 'naturalness' in couplet 17. The process of making the whistle begins not externally with instruments, but internally 近取諸身, with the regulation of the breath 御氣. This terminology is specifically used in Taoist literature on breath control. The *ch'i*, or breath also manifests itself both externally and internally. The key to Taoist breath control is not the regulation of the external *ch'i*, but of the internal *ch'i* 內氣; "The point is to absorb the Spontaneous Original Breath 自然元氣 and to spread it into the viscera and the receptacles; when the breath is preserved for a long period, men do not die. Why borrow from outside and try to inhale the external breath 外氣?" (Maspero, "Nourrir le Principe Vital," **JA**, Vol. 229, p. 227)

Section V

Couplet 21 describes what the whistler's control of his breath enables him to do. Through his 'natural' breath, he achieves an identification with Nature, or rather, a state of harmony with his surroundings. This enables him to perceive what it is about an animal, or an object, or an action which makes it what it is. Moreover, by his control of his breath, he can not merely imitate the sounds of nature, but actually sing as one with them. Compare this couplet with 42 and 43.

Couplet 22 gives the qualities of the sound as well as dynamics; hence, my free translation.

Couplet 23: There is a difference between these two lines, which is important in determining Ch'eng-kung's concept of *hsiao*. The first is a comparison, showing that the sound is like that of wind instruments. The second says it goes well with lute and zither playing. There is a definite connection between whistling and lute playing.

Couplet 24 refers to the whistler's ability to summon spirits, as Liu Ken 劉根 did. This tradition goes back to the **Ch'u-tz'u,** *Chao-hun*.

The *Ch'in fu* has a long passage that expresses the same idea as couplet 28.

"If the downcast hear this music, they will all be sorrowful and pained, grief will wound their hearts 傷心, and they cannot refrain from mournful wails. If the strong and joyful 樂 hear it, they will be content and at ease 懽懌; they start dancing; unconcerned and happy, they will laugh and smile the day away. If those of a harmonious 和 and even disposition hear it, they will peacefully nurture 怡養 their equanimity, they become solemn and profound, in aloof serenity they enjoy antiquity, they leave all earthly cares and their souls are free." (van Gulik, 67, 81-82)

The comparison of these two passages, which are identical in meaning, demonstrates the real difference in style and approach that Sui had. Sui expresses in eight characters an idea that takes Hsi K'ang 71. K'ang creates an overwhelming limnographic effect here:憯懍慘悽愀愴傷心, (note the repetitive use of the heart radical to give a graphic picture of the emotion) whereas Sui gets the same relative effect with two characters: 怡懌. In addition, the couplet has internal rhyme and is tightly parallel. Hsi K'ang, on the other hand, writes here in prose.

The remainder of the section elaborates on the emotive qualities of whistling, concluding that, in spite of the strong emotions called up, the music is harmonious, and never gets out of hand.

Section VII

This section continues the description of whistling and its effects which was begun in the section above. Climbing the lofty tower can be read metaphorically to mean 'realizing his lofty ambition.'

Section VIII

Couplet 39 has an interesting pair of onomatopoetic reduplicatives. The first, 列列 *liät-liät* (*lieh-lieh*), describes the sound of the rising whirlwind. The second 啾啾 *tsîəˆu-tsîəˆu* (*chiu-chiu*) suggests the echoes yammering off, bounding and rebounding into the distance. It ties in also with the bird cries in 41.

Section IX

Here the poet begins to pick up the theme of echoes, couplets 42 and 43 recalling 21, and 44 recalling 13 and 15. The character *hsing* 形 seems to indicate that the sounds are created objectively in imitation of the forms of Nature's sounds. *Shih* 事, on the other hand, conveys the impression that the melodies are composed subjectively, the inspiration being derived from one's experiences (actions 事) in life.

Couplet 43 again conveys the idea of response and resonance. The same applies to 45, which can be read for both the clouds and the whistle, since they have become identified with each other through a causal relationship.

The clouds in couplet 44 symbolize the rising dragon, an auspicious sign derived from the **Book of Changes**. The dragon also hums 吟. The whole concept can be taken as a metaphor, symbolizing, like the echo, the empty fulfillment (致虛極…復命… **Tao-te-ching**, chap. 15) of our retired gentleman's ambition 志 (See Section I).

Section X

This is a continuation of the previous section, carrying on the idea of the echoes of the whistle identifying with the responses of Nature.

Fei Lien, the wind god, can thus be taken as personification of the wind 風 rising up in response to the whistle, or as the breath 氣 swelling out of the chest of the whistler. The two processes are linked harmoniously.

The fierce tiger that howls 嘯 can represent the creatures of nature, replying to the whistle 嘯, or the whistler responding to Nature 應物無窮 (43), as represented by Fei Lien, the wind. The central valley 中谷 might here be taken as the heart or breast. The Southern Sieve (47) is the constellation connected with Fei Lien.

Couplet 48 can be read to mean that whistling has an effect on the whistler similar to that of practicing breath control, acting as a catharsis on the whistler, bringing him into peace with the world. This is substantiated by couplet 49 which clearly indicates that the change takes place internally within the whistler, bringing him back into harmony with the processes of *yin* and *yang*, and renewing his acceptance of the world, by causing it to transcend its own grossness (in his mind).

Section XI

This section strangely begins in cramped 3-character meter, while describing a very expansive scene. Here, in miniature, is a limnograph of a wild mountain landscape 山水. Hsi K'ang uses the same technique on a much grander scale in the *Ch'in fu* (van Gulik 53, 72-73 磪嵬岑嵓，互嶺巉巖，岩崿嶇崟，丹崖嶮巇。 K'ang uses 14 mountain radicals in a passage of 16 characters. See also 長笛賦 WH 18.2a). K'ang writes verbosely and gorgeously, whereas Sui pares his description down to the minimum essentials.

The rinsing of the mouth (52) is a back-to-nature metaphor meaning roughly that he rinsed his mind with the purity of Nature. This is a reiteration of the catharsis theme of Section X, but with a development into purification. The combination of whistling and communion with Nature, releases his tensions and enables him to express his suppressed feelings (55). Thus, having purified his mind 心滌蕩, he is carefree 無累, and floats, detached from the mundane world. He no longer grasps for that which he can't have.

Section XII

In his whistling he need not only attune hiself to the music of Nature, but he can accord with the music of Man. (See **Chuang-tzu** I.2, 1st pt.)

Couplets 60 and 61 describe the ability of the whistler to conjure the seasons, and weather. I suspect that this basically means that the whistler can call forth these as sensations in his own and the listener's mind. This passage reminds one of Po Ya 伯牙 conveying musical impressions of mountains and waters to Tzu-ch'i 子期

Section XIII

The first two couplets of this section just describe the independence of melody and beat which the whistle has, and its smoothness.

Couplet 64: Here again the whistler seems to have become indistinguishable from his whistle. When he opens his lips, his breath 氣 comes out. But this is his inner, or original breath 內氣、元氣 which is the same as the fragrant breath 芳氣 mentioned in the second line (see Maspero, "Nourrir le Principe Vital," JA Vol. 229, p. 206-7.) When the fragrant breath comes out, it contains his vitality, so he is able to expand his psyche when he whistles with his Spontaneous Original Breath 自然元氣.

This is supported by the subsequent occurrence of the word 'spontaneous', or 'natural' 自然 in couplet 65. Moreover, this couplet strikes the key paradox which has been lurking under the surface throughout the entire poem. How can this naturalness and beauty be strange and other-worldly? It is probably necessary to see a thing in its true natural beauty in order to understand this.

Couplet 67 is a bit of a misfit, because it brings in an allusion that does not add to the theme of naturalness in this Section. Perhaps Sui intends to ephasize how far removed the whistle is from human affairs and scholarly expertise.

Section XIV

This final encomium to the art of whistling raises it to the level of the music of Heaven (**Chuang-tzu**, I.2) combining in a perfect harmony the music of Man and the music of Nature. The long-drawn whistle commands the attention of the entire Universe.

Summary

The *Hsiao fu* is generally characterized by a peculiar intensity which is brought on by several factors. Firstly, this is caused by the economy of verbiage, an unusual quality for a *fu*. The poet has cleverly interwoven his themes and ideas so that several words may suggest a great variety of connotations which are echoed about in the poem. Secondly, it is caused by the general regularity. The couplets are consistently both rhymed and parallel. There is no preface nor any prose passages

(except 18 and 19) to mar the rhythm. Moreover, there is a logical and orderly development of the subject from beginning to end. The poem never drags, because Sui, even as a *fu* writer, tends more toward understatement and terseness, rather than gorgeous hyperbole. Thirdly, this is caused by Sui's emphasis on the poetic power and beauty of whistling, rather than the technical aspect of producing the sound. He is more concerned with the whistler's frame of mind and the dialogue with Nature into which the whistling brings him. This, of course, is unfortunate for those wishing to master the technical aspects of the art.

There are two key sets of images which run throughout the poem, and are closely interrelated. The first is the wind. Associated with it is breath, the sounds of the wind, and the tiger which howls 嘯, causing the wind to rise up. The tiger also represents the whistler, with his pride and individualism, living alone in the forest, making his way with Nature. Thus he also, with the wind, represents 'naturalness' 自然.

The second is the clouds which gather. They represent change, and effects wrought by the whistle. They suggest the dragon, (which also hums 吟) rising out of the deep (**I-ching**, Hex.. I), an auspicious omen. The clouds are gathered by the wind-whistle. The dragon can be taken as the whistler who has transcended the deep pool of the world and risen into the clouds of enlightenment. The dragon and the clouds then stand for the supernatural, or supra-natural element 超然. It is interesting to note that the dragon is never referred to by name in the poem (only obliquely alluded to in couplet 15), and the tiger is mentioned only once in couplet 46.

In general, the *Hsiao fu* has a strong Taoistic mystique. In fact, the only direct references to Confucius (4, 70) are quite un-Confucian, and even uncomplimentary to the sage. The Taoist mood of the poem is set right from the first line, which introduces the gentleman who has retired from society to live the life of a recluse in the mountains, visited only by his close companions. Section I of the poem makes it entirely clear that his real aim is not just to whistle, but to escape from the problems and cares of the mundane world, and to gain peace and enlightenment through a study of the *Tao* and its power. Whistling then is the technique by which he releases his tense emotions, clarifies his mind, and, in the end, fufills his lofty ambition.

The process through which the whistler passes can be outlined roughly as follows:

(1) Lofty ambition
(2) Seclusion
(3) Naturalness, Attunement with Nature
(4) Enhanced Perception
(5) Response
(6) Resonance
(7) Echo and Reverberation
(8) Changes
(9) Vastness and Flexibility
(10) Catharsis
(11) Purification
(12) Harmony
(13) Power over Nature
(14) Fulfillment
(15) Transcendence

Notes on Rhyme and Meter

The *Hsiao fu* consists of 72 distichs of varying length, mostly parallel lines and/or antithetical couplets. Line length varies from three characters to eight characters. The chart below shows the distribution of line-lengths among the couplets.

Number of characters per line	Numer of distichs
Three	Four
Four	Twenty three
Six	Thirty seven
Seven	Seven
Eight	One

The 72 distichs comprise a total of 770 characters, to which is added 19 transition characters which occur independently at certain points in the text. This makes a grand total of 785 characters.

It will be noted that, while 6-beat lines are predominant, over one third of the lines are of four beats, and there are also eight lines in three-beat meter.* This characteristic gives the poem a particular flavor of terseness that is relatively uncommon in such a verbose style of poetry. It contrasts particularly with the *Ch'in fu*, which handles a similar subject much more lushly.

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* The six beat lines regularly have a weak fourth beat in the *sao* manner.

I have arbitrarily divided the text into 14 major sections, generally using the transition words and rhyme-pattern as a guide to the divisions, and supplementing this where the sense of the text implied an obvious break. The following chart should give the reader some idea of the structural pattern of the *Hsiao fu*.

STRUCTURAL PATTERN

	I	II	III	IV	V	VI	VII
		2	2	2			2
	4	3	4	4	4	4	6
	4	6	4	4	4	4	6
	4	6	6		4	6	6
1	6	6	6		6	6	6
		6	6		8	6	6
			6		6	6	
			6		6		
			6				

	VIII	IX	X	XI	XII	XIII	XIV
		2		2	2		2
	4	4	6	3	4	4	7
	4	4	6	3	4	4	7
	6	4	6	3	4	6	7
1	6	4	6	6	7	6	7
				6	7	6	7
				6		1 (6)	
				6			

In the above chart the Roman numerals represent sections of the text as indicated by disjunction of meaning and/or rhyme. The Arabic numerals indicate the number of characters in the lines and stand for couplets, except that the 1's and 2's offset to the left of the columns indicate the position and number of transition characters. It is interesting to note that these transition words form an almost perfect pattern if we consider that Sections IX and X may belong together and the seven-beat lines at the end of Section XII may form a separate short section.

The final couplet of section XIII does not seem to belong there since the penultimate couplet has a sense of finality. However, it can not be put with section XIV where it seems to go, because of the rhyme and meter, in addition to the fact that it comes before the lead-in words for Section XIV.

The general pattern is that the poet tends to open each totally new section with terse four or sometimes three-beat lines. Then he develops and embellishes with six-beat lines. The exceptions to this pattern are noticeable.

Section V has one irregular eight beat couplet, apparently used for the sake of variation. Section XII opens normally, but then abruptly shifts into seven beat lines. Perhaps this is to presage the sudden shift in Section XIV. Note the prose-like construction in these two couplets (60, 61).

Section XIV consists of five seven-beat distichs only, all of which are strictly parallel.

THE RHYME SCHEME

	I		II		III		IV
異	i°	好	°xâu	汜	°zi	物	miuət
事	dẓ.’i°	奧	˙âu°	趾	°tśi	氣	k’jẹi°
思	si°	覺	°kâu	齒	°tś’i		
志	ts’i°	蹈	d’ âu°	起	°k’ji		
		嘯	siəu°	徵	°ti		
				里	°lji		
				已	°i		
				擬	°ngji		

	V		VI		VII		VIII
音	ₒ˙i̯əm	方	ₒpi̯ang	望	miang°	錯	ts’âkₒ
吟	ₒngi̯əm	藏	ₒdz’âng	亮	li̯ang°	作	tsâkₒ
沉	ₒđ’i̯əm	慷	ₒk’âng	放	pi̯ang°	朔	ṣåkₒ
琴	ₒg’i̯əm	揚	ₒi̯ang	壯	tṣi̯ang°	漠	mâkₒ
深	ₒś’i̯əm	傷	ₒśi̯ang	昶	t‘i̯ang°		
淫	ₒiəm	荒	ₒxwâng				
陰	ₒ˙i̯əm						

IX		X		XI		XII	
曲	k’i̯uk◦	谷	kuk◦	山	◦ṣăn	匏	◦b’au
速	suk◦	木	muk◦	川	◦ts’i̯wän	簫	◦sieu
屬	ði̯uk◦	濁	tŭk◦	泉	◦dz’i̯wan	嘈	◦dz’âu
續	dzi̯uk◦	俗	dzi̯uk◦	娟	◦ˑi̯wän	凋	◦tiəu
				連	◦li̯an	條	◦d’iəu
				綿	◦mi̯an		
				然	◦ńi̯an		

XIII		XIV	
制	ts’i̯äi°	色	ṣi̯ək◦
滯	ð’i̯äi°	息	si̯ək◦
逝	ż’i̯äi°	食	ð’i̯ək◦
厲	li̯äi°	翼	i̯ək◦
世	śi̯ai°	極	g’i̯ək◦
衛	ji̯wäi°		

NOTES

The tones are marked with little circles.

Section II: The tones are irregular in this section.

Section IV: This brief section is in prose.

Section VI: In the rhyme books K’ang 慷 has a tone 上聲 that does not fit (the others in this section are all 下平聲).

Section VII: The rhyme is the same as in VI, but the tone changes.

Section X: This has the same rhyme as Section IX, but a longer meter.

Remarks on the Word *Hsiao* 嘯

The **Shuo-wen-chieh-tzu** 說文解字, p. 598a, defines the word *hsiao* as 'a blowing sound' 吹聲也, and clarifies this a little bit by citing Cheng Hsüan's 鄭玄 commentary on Ode 22 江有汜: "*Hsiao* means to pucker up the mouth and emit a sound." 蹙口而出聲. It also says that the character is sometimes written in seal script as 歗 with radical 76 欠, and in this form has the same meaning. These definitions are quite vague, and do not even make it clear whether the sound is voiced or not. However, in its form 嘯, the word has come to mean a kind of whistling. For more explicit indications of the word's meanings we must turn to its uses in context.

The word *hsiao* appears in three places in the **Shih-ching** 詩經:

1) Ode #22 召南， **江有汜：**

江有渚，之子歸，不我與；不我與，其後也處！
江有沱，之子歸，不我過；不我過，其嘯也歌！

Our lady, when she was married, would not come near us,
Would not come near us, but she blew that feeling away, and sang.
(Legge)

This young lady went to her new home, but she would not pass us on;
She would not pass us on, but now crooningly she sings.
(Karlgren, p. 13)

2) Ode #69 王風， **中谷有蓷**

有女仳離，條其嘯矣

There is a woman forced to leave her husband,
Long-drawn are her groanings. (Legge)

There is a girl who has been rejected;
She sobs and weeps, but what does lament avail?
(Karlgren, p. 47)

3) Ode #229 小雅，白草： 嘯歌傷懷念彼碩人

I whistle and sing with wounded heart thinking of that great man.
(Legge)

Wailingly I sing with pained bosom; I am thinking of that tall man.
(Karlgren, p. 182)

These three poems have several things in common which convey some idea of the meanings of the term *hsiao* as they use it. In each case the subject is a woman. Moreover, the woman is involved in a highly emotional situation, and the 'whistling' serves to ease her tensions, or at least allows her to give vent to them. The variant 歗 in passage 2 is apparently a groan or a sob. It is probably the same as the modern secondary meaning of 嘯 (*su*), 'to groan' or 'wail'. Passages 1 and 3 both use hsiao in a combination with *ke* 歌 (to sing). One gets the impression that the two words are connected to form an idiom. *Hsiao* seems to indicate a blowing or whistling sound which expresses and also relieves sadness and anxiety. *Hsiao-ke* is used to convey the women's emotions, and probably includes a variety of sounds.*

In the **Lieh-nü-chuan** 烈女傳, attributed to Liu Hsiang 劉向, we find another early occurrence of the term *hsiao* having a similar interpretation.

"A daughter in the Ch'i household of Lu leaned against a pillar and whistled 倚柱而嘯. A neighbor lady asked her, 'Why do you whistle sadly? 何嘯之悲也 Do you want to get married? I will get you a mate.' The girl said, 'Why should I get married? I am worried that the ruler of Lu is old, but the crown prince is young.'"

(圖本叢刊；仁智篇，魯漆室女 ch.3, 21a)

Another passage appears in the **Chao Fei-yen wai-chuan**; 趙飛燕外傳：顧氏文房小說，vol.6, 5a.

"In his *T'ai-chi* pond the emperor built a boat which could hold a thousand people and called it the *Ho-kung* Boat. It arose in the center of the lake as his ocean going pleasure pavilion, 40 feet high. The empress (Chao) danced to the *Kuei-feng* and *Sung-yüan* songs. The emperor commanded Feng Wu-fang to blow the *sheng* to accompany the empress's singing. As they were singing drunkenly in midstream, a great wind arose, and the empress, waving her sleeve, said, 'Hsien-hu, hsien-hu! You have left the old and followed the new. Have you forgotten me?' The emperor said, 'Wu-fang was lending you support for my sake.' Wu-fang desisted from accompanying the empress, and after a while the wind settled down. The empress said, weeping, 'Your favor has prevented me from leaving the world.' And she sadly gave a long-drawn sigh 悵然曼嘯 and many tears rolled down."

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* Feng Yen 封演 (fl. T'ang dyn.) remarks in his discussion of the word *hsiao*: 人有所思，則長嘯，故樂則歌咏，憂則嗟嘆，思則吟嘯。 (封氏聞見記校證, ch. 5, 32a)

This example appears to be long sigh, probably unvoiced.

The **Ku-chin-chu** 古今注 (by Ts'ui Pao 崔豹, fl. Chin dyn.) also has a relevant passage in the chapter on music (顧氏文房小說，冊 1，中 ch. 1a).

"A cowherd (牧子) of Shang-ling got married, but, after five years, he still had no son. His father and elder brother wanted to get him remarried. When his wife heard this, she got up in the middle of the night, and, leaning against the door-sill, she sadly whistled."

Again we see that each of these passages is concerned with a woman who is under great emotional stress, and the 'whistling' seems to represent the letting out of her anguish in the form of a long, slow audible sigh, and probably not an actual whistle.

There is another usage of the word *hsiao* which appears to have begun its development independently; this is the meaning, 'to summon spirits.' The earliest source for this usage seems to be the *Chao-hun* 召魂 in the **Chu-tz'u**, which says: "All things are there proper for your recall; and with long-drawn piercing cries they summon the wandering soul." 招具該備，永嘯呼些 (See Hawkes, p. 105)

Wang I's 王逸 commentary on this passage is interesting: "*Hsiao* 嘯 has *yin* characteristics, and *hu* 呼 has *yang* qualities. *Yang* governs the spiritual soul 魂, and *yin* governs the animal soul 魄. Thus, in order to summon the whole being, you must *hsiao-hu*."

That this usage became fairly well established can be seen from its subsequent occurrence with this specific connotation. A notable example of this is the biography of Liu Ken 劉根, a famous necromancer of the Hou-Han period.

"Liu Ken . . . dwelt in obscurity on Mount Sung, and followers came from afar to study the *Tao* with him. The prefect, Shih Ch'i, thought Ken was a sorcerer, so he had him arrested, and brought to the prefecture. He reprimanded him saying, 'What kind of art is it that you have by which you cleverly deceive the populace? If indeed you have this [power] over spirits, you can give me a clear demonstration. If not, you will die.' Ken said, 'There is nothing really so strange. I am quite capable of making a person see a ghost.' Ch'i said, 'Call one up right away before my very eyes, and I will consider your point proven.' Thereupon Ken looked to the left, and

whistled 左顧而嘯. Shortly after, Ch'i's deceased father, grandfather, and several dozen relatives all stood facing him, tightly bound, and kowtowed towards Ken. . . ."

(Excerpted from **Hou-Han Shu**, ch. 112, sect. 2.
Another version appears in 神仙傳 3.2a)

One important fact in Liu Ken's biography quoted above is that he was a master of the *Tao*. This forms the next key development in the evolution of 'whistling'. So far we can see that the word has two ancient meanings; one, a sound associated with high emotion or grief, especially in women; and the other, a piercing whistle or call, associated with the summoning of spirits. At some time, perhaps during the later Han period, the word became involved with Taoism. The Taoists adapted the word to their own mystique, combining both early meanings, and adding a strong flavoring of the Tao, probably involved with Taoist breath techniques.

Information on this aspect of whistling is rather meager, but the chief source, in addition to the *Hsiao fu* is an anonymous essay written in the middle of the eighth century, called "The Principles of Whistling" 嘯旨 (attributed to 孫廣, fl. T'ang dyn., tr. by E. D. Edwards, BSOAS, no. 20, 217-230: 唐代叢書，帙，25a) The introduction to this document provides an interesting description of 'whistling' as conceived by the Taoists.

"Breath forced outwards from the throat, low and muddy in pitch 濁 is called speech. Breath forced outsards from the tongue, high and pure in pitch 清, is called whistling. The low key of speech is sufficient for the conduct of human affairs, for the expression of our natural feelings; the high key of whistling can move supernatural beings and summon Immortals 感鬼神致不死. Indeed, though a good speaker can win response from a thousand *li*, a good whistler commands the attention of the whole world of spirits." (after E.D. Edwards, p. 218.)

The ideas of expressing emotion and of summoning spirits are clearly combined in this passage, and the whole concept of the word has been greatly expanded. The *hsiao* described here is without doubt a voiceless whistling sound, with a pure, sharp quality. Moreover, it is seen as a means of communicating with the Taoist Immortals – a goal of the Taoist adept. Section XI, which describes the whistle of the Su-men Immortal Sun Teng 孫登 (see below), elaborates on the qualities and effects of Taoist whistling.

"The Immortal's whistle does not stop at fostering the *Tao* and gratifying the

spirits; for indeed, in everyday affairs it brings harmony into the world and peace in season. In oneself the *Tao* never dies, in one's actions it unites the Hundred Spirits and regulates the Five Influences. In the arcana of Nature order prevails. Nothing obtains better perception and response than this music, and when the Immortal has got it, he has attained the perfection of the whistling of the birds and beasts."

(after E.D. Edwards, p. 226)

From the Taoist point of view, the man of higher awareness has lofty ambitions, which he realizes by coming into peace and harmony with Nature and the *Tao*. The pure quality of the whistling sound, plus its obvious similarity with the sounds of Nature, provide the adept with a means of identifying his self with his surroundings.

So how does one learn this whistling? Section I of the essay on the Principles of Whistling explains roughly the first principles.

"When a man's spiritual part is pure and complete within, when his mind's eye is unmoved by the external; his ego does not emulate [things], and the external [things] can not harm him. Body ever pure, mind ever content; when his [five] constancies have been steadied, then he may discuss the introduction to the first principles.

"When the Heavenly vapors (ch'i 氣) are adjusted and the earthly vapors (ch'i 氣) are harmonious,; when winds and clouds are clear and calm, sun and moon are in favorable conjunction; then one may mortify the spirit and nullify the body. The jadelike secretion (dew; i.e. elixir) will moisten all about, and the divine spring will gush forth.

"Then regulate the respiration, correct the relative positions of lips and teeth, compose the sides of the mouth, and adjust the tip of the tongue, and practice in some retired spot. After such preparations, one may put it into practice.

"Select the very essence of the five notes 五太; the high and low [notes] follow freely and naturally. These tones, which are without beginning or end, are the notes of the first principles. In other words, it is like producing a melody out of a group of notes; the listener must study each note. Only when the ear has mastered it, and the mind grasped it; when it has entered into harmony with the emotions and has fitted in with the intellect, only then does one enter into it (the music, the gate, the fundamentals 入之)." (after E.D. Edwards, p. 220)

There follows a technical description of the production of various types of whistling sounds, but I have been unable to make any conclusions as to the usefulness or accuracy of these instructions. The styles of whistling discussed in the rest of the essay form beautiful poetic vignettes depicting the mood, scene, and ideas associated with each type. The images also fit in nicely with the *Hsiao fu*. Sections VII and XI mention the mode Ch'ing-chiao 清角 which is attributed to Shih Kuang 師曠 and is alluded to in the *Hsiao fu* (14). Sections II and IX treat the dragon-cloud images, and Sections II and III treat the theme of the tiger howling in a ravine. Sections V and XII are about summoning demons (*Hsiao fu* 24), and Section X describes the power over Nature (*Hsiao fu* 26, 59-61).

This latter contrast brings us to a discussion of the relationship between whistling and the power to influence man and Nature. **Chuang-tzu** has the following dialogue, Pt. I, Bk. II.

"'The breath of the Great Earth,' says Tzu Ch'i, 'is called the wind. At times it is merely inactive. But when it is in action, the ten thousand crevices of the earth resound and roll with a mighty roar. Have you not heard it in the outburst of a gale? In the projecting bluff of the mountain forest, the hollows of the huge trees are like nostrils, mouths, and ears; others like bean sockets, goblets, mortars, or pools and puddles. The wind whirls through them like swirling torrents or whizzing arrows, bellowing, shouting, trilling, wailing, moaning, roaring, purling. . . . Finally the tempest is over and all crevices become quiet and still. . . .'

"'Now,' asked Tzu Yu, 'since you said that the music of earth comes from the sounds made by the hollows and crevices, and that the music of Man comes from bamboo pipes and flutes, I venture to ask of what consists the music of Heaven.' 'The Heavenly music,' Tzu Ch'i answered, 'blows through ten thousand apertures and through each in a different way. Each of them is self-assertive. What need have they for any agency to excite them?'"

(Chang Chung-yüan, **Creativity and Taoism**, 109-110)

Yao Nai (17th c.) comments on this:

"To a man who has achieved the Self of Non-Self, all music, whether from pipes or flutes or the wind through nature's apertures, is Heavenly music. But to the man who has not achieved this Non-Self, these sounds are still heard as the Music of Man and the Music of Earth."

(**Creativity and Taoism**, 111)

The character *hsiao* 嘯 must have had a strong graphic and phonetic appeal to the Taoists. Pronounced *sieu* anciently, the word has a strong feeling of onomatopoeia. When it is written with the mouth radical 口, it means 'whistle'. Written with the bamboo radical 竹, the same phonetic represents a bamboo flute 簫, that is, an instrument for the music of Man. When it is written with the grass radical 艸, it conveys onomatopoetically the mournful soughing of the wind in the grass and trees: 蕭蕭; and with a water radical added to that 氵, it becomes the sound of beating rain and wind 瀟瀟. These two forms suggest the music of Earth.

It is easy to see from this idle bit of pictomancy (magic through pictures -- a practice not at all unknown to the Taoists), that the character *hsiao* 嘯 could quite readily become, in the minds of adepts, a symbol representing the master's ability to harmonize with both the sounds of Man and the sounds of Nature. He can consciously recreate with his own body the notes of a flute, or the wind howling, or the sounds of birds and animals, and in this way identify with them, resonating with his environment somewhat like a tuning fork that vibrates in resonance with a sound. And when the world hears him, it stops to listen (*Hsiao fu*, Sect. XIV), and then joins in with him. By directing his sounds, he can, according to the texts, literally move mountains.

Section X of the "Principles of Whistling" entitled "Earthquake" tries to explain this phenomenon.

"When one has absorbed the rule of *Tao* and raised oneself to the highest pitch of exaltation, then puffing with wrath, his angry shout may cause mountains to heave and make one throw out one's hands [in terror].

"For indeed, the earth is the most solid of things, and the way of the land is most calm. Would it not be strange to shake it with a whistle? Still, there are things that move it. What are they? Well, the man is decided 心志 and breathes out. His breath is urged outwards and ends in sound; sound solidifies itself in *T'ai Kung* and *T'ai Shang* notes, which thus of themselves mingle with the four cosmic vapors. Then the Lü 呂 vibrates and the Lü 律 responds; the *yang* acts and the *yin* is passive. Then the *yang* must accumulate and react on the *yin*; or the *yin* accumulates and reacts on the *yang*. Having accumulated and having moved, then the reaction is unstable. Now the earth rests upon these two interactive forces. How can the thing which is supported stay put when the thing which supports it is moving? Thus, then,

sound being produced, we perceive the reasonableness of terrestrial movement. We know music has effects. It may not necessarily produce an active earthquake, but afterwards we call it 'earthquake sound' and say it is the solidification of the breath (*ch'i*) of earth and the congealing of *yin*."

(after E.D. Edwards, p. 225)

The ability of the whistler to direct the flow of *yin* and *yang* in specific channels is a constant theme in the *Hsiao fu*, particularly with regard to the weather and climatic conditions. A good whistler can conjure up clouds and rain.

"Chao Wei-po's 趙威伯 expert whistling was like a rushing wind, stimulating a flock of birds in a great forest into a chorus of cries. Then clouds soared up, and from all directions a dark mist converged, bringing a drizzling rain."

(夷門廣牘 31, 香安牘 ch. 25.11a)

Or he can call up a flock of birds.

"A eunuch of Chiang-nan named Chu T'ing-yü 朱廷禹… told his relatives to come from Chiang-hsi to Kuang-ling. They brought with them a ten-year-old boy. They traveled until they reached Ma-tang, where they docked and climbed up on the bank. Later, when they were about to return to the boat, they had lost the boy. Searching all over for him, they found him in the jungle, already half mad. The next day he was able to speak, and told them, 'I was summoned by a man. I went [with him], and he taught me something.' Then he blew a long-drawn whistle 乃吹指長嘯. Several thousand mountain birds sounded in reply, and came. Their plumage was strange and marvelous. No one could understand it."

(學津討原 158, 稽神錄 ch. 6.3a)

Or he can whistle up a wind:

"Ch'ao Ping wanted to cross [the river]. The boatman would not permit him. Ping thereupon spread a cover and sat down, and whistled for the wind 嘯呼風 [which stirred the waters and carried him across.]"

(七修類稿；嘯，ch. 27.9a)

"One great whistle at the gate of heaven causes a sharp wind of ten thousand *li* to come." (Li Po, 游太山詩：李太白文集，17.8a)

Or he can shape the moods of men.

"Once when [Liu] K'un 劉琨 was in Chin-yang, he was surrounded by mounted bandits. Within the fortified walls of the city, the people were in extreme distress and did not know what to do. So at moonrise K'un climbed a tower and made a shrill whistle 清嘯. When the bandits heard it, sadly they all gave a deep sigh. At midnight he played 'The Barbarian Flute,' and again the bandits sniffled and snuffled and were dreadfully homesick. At sunrise he again blew the melody. The bandits all abandoned the siege and ran off." (**Chin-shu**, Liu K'un biog., ch. 62)

Famous Whistlers

Who were the most famous whistlers? The introduction to the "Principles" lists the apostolic succession of immortal whistling masters as follows: [Lao] Chün, Hsi-Wang Mu, The Fairy of the South Polar Star, Kuang Ch'eng-tzu, Feng-hou, Hsiao-fu, Wu Kuang, Yao, Shun, and Yü. After Yü the art declined, reviving with the Chin Dynasty immortal of T'ai-hsing Mountain, Sun Kung 孫公. "Sun Kung attained the *Tao* and disappeared, having taught no one. Juan Ssu-tsung 阮嗣宗 had a smattering of the art, but after him it was quite lost, and whistling was no longer heard." (E.D. Edwards, p. 217)

Obviously, the succession from Lao Chün to Yü is spurious nonsense. As far as I know, there is no other previous written record mentioning whistling in connection with these mythical persons (except Hsiao-fu's name, of course). However, the cases of Sun Kung and Juan Ssu-tsung are quite different. These two men are both definitely historical characters, the former being Sun Teng 孫登, a famous Taoist hermit, and the latter being Juan Chi 阮藉, one of the Seven Sages of the Bamboo Grove. Both men have biographies in the **Chin-shu**. I shall start with these.

Sun Teng 孫登, styled Kung-ho 公和, was a man of Kung in Chi-chün. He had no family. He made an earthen cave in the mountains in the North of the prefecture and lived there. In summer he plaited grass and made a cloak. In winter he covered himself with his own long hair. He loved to read the Changes and pluck a one-stringed lute 一絃琴. He was always friendly and happy with everyone, and never got angry. Once someone threw him into the water to see him get angry, but when Sun emerged [from the water], he just gave a great laugh. From time to time he wandered among the people, and the families he passed would sometimes offer him food and clothes. If once he was refused [hospitality], he would take his leave and go. (Other texts say he begged in the market-place and gave the money to the

poor.)

“Once he dwelt on I-yang Mountain 宜揚山. A charcoal maker saw him and recognized that he was an extraordinary man. He spoke to him, but Teng did not reply. Emperor Wen (Wei Wen-ti 魏文帝) heard of him and sent Juan Chi 阮藉 to go seem him. When he saw him, Juan Chi conversed with him, and again Teng did not reply.

“Hsi K’ang 嵇康 also followed him, travelling three years. He asked [Teng] what his designs were, but [Teng] never answered. K’ang sighed at this each time. When he was about to leave him, he said, ‘Do you really have nothing to say?’ Then Teng said, ‘Do you understand fire? Fire is born and it has brightness, but it does not use its brightness. Results are obtained by using its brightness. A man is born and has talent, but he does not use his talent. Results are gained by using the talent. Thus, using the light consists of getting firewood to maintain its brightness. Using talent consists of understanding right in order to complete one’s years. Now your talent is great, but your understanding is lacking. Hard it is to avoid the [reality of] the present world. Do not try to!’ K’ang could not use the results, and, as a result, met a bad end. (In spite of K’ang’s considerable literary talents, he was executed in 262.) So he (K’ang) wrote his poem, ‘Deep-seated Exasperation’ 幽憤詩 which says, ‘Formerly I was embarrassed by Liu Hsia. Now I am shamed by Sun Teng.’”

(**Chin-shu**, ch. 94,1325.1)

Sun Teng playing his one-stringed lute in a cave on a mountain.

Hsi K'ang's meeting with Sun Teng is mentioned also in K'ang's own biography as well as in the **Lieh-hsien-chuan** (IV.21). Apparently K'ang wanted to study the lute with him, but Sun would not teach him.

"Juan Chi, styled Ssu-tsung: . . . Chi loved to drink wine, was adept at whistling, and could play the lute well. . . .

"Once he met Sun Teng on Mount Su-men. He discoursed to him [his ideas] about the distant past and on the art of bringing one's soul to rest in the spirit of the *Tao*. Teng did not reply to any of this. So Chi proceeded to give a long-drawn whistle 長嘯, and then retired. When he had gotten about half way down the mountain, he heard a sound like that of male and female phoenixes [in harmony] that echoed over the peaks and valleys. This was Teng's whistle. So [Chi] went home and wrote a biography of the great gentleman."

(excerpted from **Chin-shu**, 49.1214.1-3)

The **Shih-shuo** 世說，棲逸 13b (**世說新語**，龍谿精舍校刊，87-89) has another, more elaborate version of the story.

"The whistling of Juan Pu-pin (Chi) could be heard at several thousand paces. On Su-men Mountain there once appeared an Immortal who was a woodcutter. News of him spread everywhere. Juan Chi went to see this man who [squatted] gripping his knees on the side of a precipice. He climbed the cliff after him and squatted facing him. Chi discoursed on antiquity, taking up the Way of the Great Peace under the Yellow Emperor, then considering the beauty of the abundant virtue during the three dynasties. This was to inquire of the sage's wisdom. [The sage] resolutely would not reply. Again [Chi] explained the teaching of purpose and the art of stability of the soul and the spirit of leadership, in order to observe his reactions. He remained as frozen as before, and stared at [Chi] motionlessly. Then Chi, facing him, made a long whistle. After a long pause, [the sage] laughed and said, 'You may do it again!' Chi whistled again. When he had run out of ideas, he withdrew, and turned homeward. When he was half-way down the mountain, [the sage] let him hear it. Up [on the mountain] there was a derisive sound, resembling the various categories of music, and the forests and valleys carried the echoes. [Chi] looked back [up the slope] and saw that it was the man he had just left who was whistling."

Although Sun Teng is not mentioned here by name, this is obviously the same

story told in Juan Chi's biography. The **Shui-ching chu** 水經注，15.6b retells the story, describing the sound as "like that of a bamboo flute 簫韶 or a reed organ 笙簧." Sun Teng is referred to several times in the "Principles of Whistling" (Preface, X, XI, XIV), conveying the impression that most of the tradition is based on him. Section XI (Su-men 蘇門) gives yet another version of the story.

"Juan Ssu-tsung of Chin was a fine whistler. Hearing that the Immortal thought himself his equal, he (Juan) went to visit him. The Immortal remained seated with his hair in disorder. Juan bowed repeatedly and inquired after his health. Thrice and again he addressed his [uncivil] host. The Immortal maintained his attitude and made no response. Chi then whistled some score of notes and left. The Immortal, estimating that his guest had not gone far, began to whistle the *Ch'ing-chiao* to the extent of four or five movements. But Chi perceived that the mountains and all growing things took on a different sound. Presently came a fierce whirlwind with pelting rain, followed by countless phoenixes and peacocks in flocks."

(E.D. Edwards, p. 226)

Allowing for accretions of imaginative embellishment, there still remains a core of pertinent historical facts in these stories. We know that both Juan Chi and Hsi K'ang knew of and had met Sun Teng at one time or another. They both also retained strong impressions from their meetings with him. Juan Chi was a poet and a lover of music, particularly devoted to whistling and the lute. Since he was born in 210, and met Sun during the reign of Wei Wen-ti (220-227), he must have been a youth of at most only 17 years. This would account for the tone of the stories. Chi seems bold and precocious, and Teng, by ignoring him, has a distinct psychological advantage. Chi was a learned and cultivated young scholar, and Teng was not; yet, from the evidence, it appears that Teng had a great deal more of the *Tao* and certainly was better at whistling the phoenix sound.

Since the whistle could be heard from quite a distance, ranging from several thousand paces to half-way down a mountain slope, it must have been a very loud whistling sound. Apparently it also could be modulated to form melodies and could strongly influence the subjective feelings of men if not actually shift the environment. Sun probably developed a surprising versatility at whistling, and something was still known of the art in the middle of the eighth century when Sun Kuang reputedly wrote the "Principles of Whistling". In fact, the **Feng-shih-wen-chien-chi chiao-cheng** 封氏文見記校證, ch. 5.32a records that at that time "a Taoist adept from O-mei Mountain named Ch'en 陳 came wandering down to the capital (Chang-an). He

was expert at the long-drawn whistle. He could make a sound like thunder crashing . . . . which made anyone who heard it quake with terror."

Whistling as practised by the Taoists had several functions which were slightly more mundane than summoning spirits or causing 'earthquakes'. As we have seen in the **Ode**s, whistling is often mentioned together with singing 歌.

"When Liu Tao-chen 劉道真 was young, he often went fishing in the swamps, and was good at singing and whistling. Everyone who heard him stopped what he was doing [to listen] . . . ." (**Shih-shuo**, 仕誕 [23], 39b)

"The neighborhood Kao family had a daughter who was beautiful. One time [Hsieh] K'un 謝鯤 provoked her. The girl threw her shuttle at him and broke his two front teeth. Referring to this, the people had a jingle: 'Because he ain't got restraint, the hot-headed lout got his teeth knocked out. When K'un heard this, he haughtily gave a long whistle and said, 'At any rate, she still hasn't stopped me from whistling and singing 嘯歌.'"

(**Chin-shu**, Hsieh K'un biog., ch. 49)

There is an interesting passage in the *Chao-yin-shih* 招隱詩 of Tso Ssu 左思 (WH 22.2b).

"[Instruments of] silk strings and bamboo are not needed; the mountains and waters have a pure music. What do you want with whistling and singing; the dense forest naturally has a mournful hum." 飛必絲與竹，山水有清音，何事待嘯歌，灌木自悲吟。

The *Hsiao fu* (23) says that whistling is "richly harmonious with lute and harp." (優潤和於瑟琴). We know also that Sun Teng, Juan Chi, and Hsi K'ang were all famous lutenists. It is not surprising, therefore, that whistling came to be closely associated with the lute.

"With green-vined trees for his canopy, up in the misty mountains there is an anchorite recluse, who calmly whistles and plucks his high-pitched strings." 綠蘿結高林，蒙籠蓋一山。中有冥寂士，靜嘯撫清弦。

(郭璞，遊仙詩，WH 21.16a)

"Sitting alone among secluded bamboo, I pluck my lute and give a long-drawn

whistle. Nobody knows I'm deep in the woods, but the bright moon comes and shines with me." 獨坐幽篁裡，彈琴復長嘯。深林人不知，明月來相照。
(王維詩索引 p. 25, 竹里館詩)

". . . At night he faced into the wind and whistled. On the banks of Chien Lake he faced the moon and played his lute." (劉少元，**學津討原**，異苑 ch.6.9a)

This type of whistling was probably very melodic. Moreover, it emphasized the atmosphere of seclusion, harmony, peace, and self-assuredness which is characteristic of Taoism. In fact, the word *hsiao* is often used primarily with the idea of conveying this atmosphere.

"I will mount the hill to the east and unfold my whistle; then compose my verses beside the limpid brook." 登東皋以舒嘯，臨清流而賦詩。
(T'ao Ch'ien 歸去來辭；**古文觀止**, Sect. 3)

"[Hsiang] Hsü was by nature an eminent person beyond compare. He was accustomed to reading **Lao-tzu**, and he looked like a student of the *Tao*. He did not like to talk, but enjoyed whistling. If visitors came after him, he hid and would not see them." (**Hou-Han-shu**, Hsiang Hsü 向栩 biog.; ch. 111.887.2)

"The apes and monkeys stop their howling; the moon is bright and clear.
The [noisy] crickets cease their chirring; the mountain is very silent.
The Immortal with long ears and a full beard,
Leans drunkenly on a tall pine and gives one long-drawn whistle."
Seng Ch'i-i 僧齊一

Hsiao also came to be associated with the *yin* 吟 humming or chanting (and also with *yung* 詠, or *feng* 諷.) Sometimes this has the sense of reciting prose or poetry in a chanting singsong mode.

"Huan Hsüan 桓玄 once climbed a pavilion south of Chiang-ling and said, 'I want to write a dirge for Wang Hsiao-po 王孝伯.' So he mumbled and droned 吟嘯 for a long while, and then set his brush to the paper, and in one sitting, he completed the dirge." (**Shih-shuo**, 文學, 37b)

This passage seems to be an example of thinking out loud. It is probably a muttering under the breath similar to the sounds Chinese scholars often make when

scanning a Chinese text.

"The P'u-she, Chou 周 was a mild person, but he loved to keep up appearances. When [Chou] visited Wang Kung, as he got out of his carriage, he reprimanded someone for some slight misdemeanor. Wang Kung watched him with a smirk, and then, sitting down, he whistled and hummed arrogantly [to himself]."

(**Shih-shuo,** 言語, 32a)

In the anecdote quoted above we see that the sound is described as arrogant 傲然. The ideas of arrogance, self-assuredness, complacence, and independence, are all associated with this usage. In fact, the rhyming binome, *hsiao-ao* 嘯傲 occurs in T'ao Ch'ien's seventh wine drinking poem (飲酒詩 WH 45.20b; see also 李太白文集：江上吟，6.71; 醉後贈從甥高鎮，9.8b) There are also quite a few anecdotes in this vein to be found in the chapter entitled *Chen-ao* 簡傲 in the **Shih-shuo** 世說.

The meaning of the word *hsiao* is often extended to describe the sounds of Nature. It is particularly used with reference to the howling of tigers and apes (see "Principles", III and VI). It is also commonly applied to the sounds of birds ("Principles", VIII), insects, wind, and rain, all of which can make whistling type sounds. Examples of these usages are numerous in the prose and poetry of the Six Dynasties and the T'ang.

Thus, the word *hsiao* ranges from emotional sighing or moaning to summoning ghosts and spirits; from happy humming to whimsical whistling; from the spontaneous sounds of nature and wild animals to complex human whistled communication systems; from some type of shamanic throat-singing to Taoist breath control; from mystical states of altered consciousness to transformation of the environment. Whenever we encounter the word we must distinguish which of all these several possibilities is meant by carefully attending to the context.

Whistling and the *Hsiao fu*

From the evidence cited above it appears that the men most famous for their whistling were Liu Ken, Sun Teng, and Juan Chi. Liu Ken (1st or 2nd c.) was the earliest, and specialized in summoning spirits and demons. Sun Teng and Juan Chi both lived in the third century and practiced the long-drawn Taoist whistling 長嘯, which may also hve been used at times to accompany the lute, since both these men were noted lutenists. These three men were also Taoist adepts, and, from this period

whistling came to be associated with esoteric Taoism and a hermit-like mode of existence. Ch'eng-kung Sui (231-273), the author of the *Hsiao fu*, was a contemporary of the two famous whistlers, Sun and Juan, and he possibly even knew them personally. The type of whistling described in the *Hsiao fu* was therefore, in all probability, the same sound which was practiced by these Taoists.

Appendices

A. "On Climbing Juan Chi's Whistling Tower" by Su Shih 蘇軾
(在尉氏東南城隅)

Juan [Chi] was born with the untrammeled ambition of the ancients,
And he retired from the world without a word.

As if he had an excess of breath in his breast,
He whistled long, lone, and satisfied.

His lofty notions left behind the world of things;
He would not discourse with the common crowd.

He climbed to his cozy nook* in a state of detachment,
And he stimulated [sounds]** surpassing in grandeur heaven and earth.

When sober, he was inspired by his whistling;
When he drank, he was muddled by his drunkenness.

Who can compare with him?
The confused world is content to go on just as it is.

Tr. D.A. White
March, 1964

* 偶 should be read 隅.
** i.e., whistling 嘯
From: 集註分類東坡先生詩 ch. 10.

B. "Turkish Town Talks in Whistles"

New York Times, Sunday, March 1, 1964

Mountain Language Used Where Voice Couldn't Carry
by Jay Walz (Special to the New York Times)

Kuskoy, Turkey, Feb. 22 –
A community project to get a new school here has recently drawn national attention to a phenomenon of life in this remote Turkish village. Kuskoyans speak and sing in whistles.

Kuskoy, literally "Bird Village," is know as "The Whistler's Paradise."

Whistling here is more than a traditional art. It is a language. It is more than the Swiss yodel; it is a vocal Indian smoke signal.

Kuskoy is in a mountainous region near the Black Sea in eastern Turkey. It spreads out over two pine-covered hillsides that meet at a mountain stream that has cut a deep ravine between them. An ordinary voice would not carry across it. But a well-pitched Kuskoy whistle may be heard through a fog and through the pines for five miles.

The art has developed and flourished, perhaps for centuries, but came to broader notice lately because of the desire of Kuskoy villagers to have a school to teach their children to read and write the Turkish language.

Read of Campaign
Hamdi Dede, the young village schoolmaster, read that Milliyet, an Istanbul newspaper, had started an "Aid to Village Schools" campaign. The purpose was to help villages obtain school supplies.

Mr. Dede wrote the editor that Kuskoy needed much more than "school aid" – it needed a new school. The old village coffee-house that had been used as a school was about to come down, leaving the village without a place to hold classes.

Mr. Dede's printed appeal was read by directors of Mobil Turk, an American company distributing petroleum products in Turkey. Mobil Turk agreed to build a new school.

Fazil Bebek, the village imam, or religious leader, offered land at a token price. Ulusoy, a Turkish transport concern, moved in the stone, concrete and lumber. Village carpenters and laborers did the work.

The modest, attractive school, with Mr. Dede in charge opened this winter.

Whistling will be taught, along with the Turish language. But Kuskoy parents teach their boys and girls to whistle about the time they learn to talk.

The whistler forms his "speech" with tongue curled around his teeth so that the "words" are forced through lips that are not puckered in the conventional whistling style; they are tensely drawn flat across the face. The palm of the left hand is cupped about the mouth and high pressure is applied from the lungs.

The result, to one who has not head it before, is terrifying. The sound is of steam locomotive proportions.

Whistling is so developed an art here that men and women speak, argue, and woo in whistles.

A village sage recently disclosed that when a young couple elopes, the news is broadcast over the "mountain telephone" – whistle. And the romantic escapade is quickly brought to an end.

At weddings, the Kuskoy whistle mellows to music. Kuskoyans sing, as well as speak in whistles. They "sing" to the thin melodic line of the kemenche, a string instrument.

Mr. Dede starts the class day with the school song – whistled, of course.

A Kuskoy villager whistles to a friend.

C. **Whistling Languages Around the World**

In recent decades linguistic scholars have discovered that whistle languages can be found throughout the world. Generally they develop in areas where communication is difficult due to mountainous terrain or dense forests. Herdsmen and hunter-gatherers apparently have used such communication systems for hundreds and maybe thousands of years. A high-pitched whistle can sometimes carry as far as 5 miles. The principle can be applied to any spoken language, and basically is a system of transcribing the phonemes of normally vocalized speech into corresponding whistle sounds. Here is a list of languages and cultural groups that are known to currently or in the past have used whistle communication systems.

- Americas
  - Mexico: Amuzgo, Chinantec, Ch'ol, Kickapoo, Mazatec, Nahuatl, Otomi, Tepehua, Totonac, Zapotec.
  - Bolivia: Siriono
  - Brazil: Pirahã
  - Alaska: Yupik
- Asia
  - Burma: Chin
  - Nepal: Chepang
  - Turkey: Kuşköy
- Europe
  - France (village of Aas, Pyrenees): Occitan language
  - Greece (village of Antia on the island of Euboea)
  - Spain (La Gomera and El Hierro, Canary Islands): "Silbo Gomero"
- West Africa: Bafia, Bape, Birifor, Bobo, Burunsi, Daguri, Diola, Ewe, Fongbe, Marka, Ngwe, Twi, Ule (among others).
- Oceania
  - New Guinea: Gasup, Binumarien

Unfortunately, the arrival of cell phones has become a serious threat to the survival of these whistling languages. The French system is extinct. The Greek whistlers and Canary Island Silbo Gomero whistlers are on the decline. On the other hand, the Internet has made it possible to learn about and share information about these systems. And research groups such as Le Monde Siffle are encouraging world whistlers to share their technology and find ways to preserve it. Below is a list of websites and articles to explore.

A good place to start is the Wikipedia article:
http://en.wikipedia.org/wiki/Whistled_language
Crystalinks has a nice article that basically mirrors Wikipedia:
http://www.crystalinks.com/whistledlanguage.html

The World Whistles (Le Monde Siffle) Website:
http://www.lemondesiffle.free.fr/
Here is the bibliography on research papers that they offer.
http://www.lemondesiffle.free.fr/projet_eng/science/biblio.htm
Here you can listen to a brief sample of the now extinct whistling of Aas in the Pyrenees mountains of France.
http://www.lemondesiffle.free.fr/voyage_eng/france/aas.htm
Here is an article about recognition of the important work done by Julien Meyer to discover and preserve whistle communication systems around the world.
http://rolexawards.com/en/the-laureates/julienmeyer-the-project.jsp
On Youtube you can find videos of people using some whistling languages.
Here is one that features the Turkish whistlers of Kuskoy:
http://www.youtube.com/watch?v=ikJnWsv0D0M&NR=1
Here are a couple about the Canary Island Silbo Gomero. The latter is in Spanish.
http://www.youtube.com/watch?v=AqdAnGDMU2k&NR=1
http://www.youtube.com/watch?v=MCID1pe6zhg&feature=related
Here is a clip of a whistled conversation in Sochiapam Chinantec:
http://www.sil.org/mexico/chinanteca/sochiapam/13i-Conversacion-cso.htm
(Two farmers discuss their coffee and orange groves.)

Here is an amazing video of a Lyre bird showing off his whistling skills:
http://www.youtube.com/watch?v=VjE0Kdfos4Y

Another form of *hsiao* is harmonic or throat singing (Hoomei), also called overtone singing. Visit the Chinese website devoted to this ancient Tuvan folk art of the steppes. Tuva is a part of Russia near Mongolia. (http://en.wikipedia.org/wiki/Music_of_Tuva) You can download many articles in Chinese on the subject and listen to various examples of throat singing and overtone singing in China's north western provinces.
中国呼麦艺术 [中國呼麥藝術]
http://humai.99.thmz.com/ (The main page of the website)
Here are some particularly interesting ones:
http://humai.99.thmz.com/humai50.htm "Bubbles Forever" contains an example of Bubble singing. Keep listening and you will hear some very subtle harmonic

overtone singing.
http://humai.99.thmz.com/snn.htm The singer does “Oh Susannah” in overtones.
http://humai.99.thmz.com/humai34.htm This one called “999 Roses” has good overtones.
http://humai.99.thmz.com/new/humai12.htm A Tuvan-style “Flight of the Bumblebee”.
http://humai.99.thmz.com/jgj.htm Here is a wordless version of the **Diamond Sutra**.
http://www.cnredgm.com/yinpian15/cjndy.htm This man sings Super Bass in a secular style, different from Lama chants.
http://humai.99.thmz.com/lsjhm.swf The album cover is a great photo. The singer sounds like he is playing the Jew’s Harp without using the harp.
http://humai.99.thmz.com/humai11.htm This is a scary one in which the singers reproduce a Mongolian sandstorm vocally. I do not know whether this recording was electronically manipulated or is just as they sang it. I think they simply manipulate their throats manually. The animated album cover is weird also.
http://humai.99.thmz.com/humai09.swf 空明一片 “A field of empty brilliance” sounds at times like electronic static, but is a special kind of gruff throat singing.
http://humai.99.thmz.com/humai28.swf “Footprints” is shamanic and includes the gruff throat singing as well as overtones and regular chanting.
http://humai.99.thmz.com/xdjx.htm “Sayings of Chairman Mao” actually is some decent overtone singing, and the propaganda is hard to find.
http://humai.99.thmz.com/humai08.htm This appears to be a woman doing a nasal humming.
http://humai.99.thmz.com/kdqghm.swf This is a curious form of romantic overtone singing.

Poke around and explore the *Hoomei* website. It is full of amazing oddities. This group has studied the *Hsiao fu* 嘯賦 and the *Hsiao chih* 嘯旨. (They provide simplified character transcriptions of the texts.) This group is reawakening traditions that were nearly lost or had gone dormant in China and its neighboring cultural regions.

Some cultures in Africa use various types of whistle instruments to communicate between people or with spiritual realms. I have several clay ocarinas made in ancient times by the Mayans. One seems to be a mushroom god, and the other seems to be a cacao bean god. For two thousand years the ancient Peruvians made clay drinking pots that also could be used as whistles. The Incas stopped making the pot whistles after the Spanish conquest, but a small group of Americans has revived

the art.

Animated Earth, by Daniel K. Statnekov (North Atlantic Books, CA, ISBN 1-55643-000-0).

http://www.peruvianwhistles.com/ (Statnekov's site showing the cover of his book. Amazon carries it and allows you to browse part of the preface.)

http://diseyes.lycaeum.org/fresh/peru795.htm Article about Peruvian pot whistles

http://www.entheosound.com/ Don Wright's websight about Peruvian pot whistles.

http://www.youtube.com/watch?v=Dls5BOQ6r4U Here is a Native American complex clay multiple flute with a couple of wind trumpets and whistles added for fun. You can be a one-man band or team play the instrument.