

Study on the thought of “Qin prohibition” in Suqin Biography

Nuo Xu^{1*}

¹ Music and Dance, College of Arts, Zhejiang Normal University, Jinhua, China

Email Address

201688544@qq.com (Nuo Xu)

*Correspondence: 201688544@qq.com

Received: 8 September 2024; **Accepted:** 20 October 2024; **Published:** 19 December 2024

Abstract:

The Tang Dynasty was the peak of the development of Taoism and the era of great development of Guqin art. From the perspective of ideological history, it was also the era of high conflict and integration of Confucianism, Buddhism and Taoism. As an important representative of Maoshan Zong, Sima Chengzhen was in the current of The Times, and his thoughts inevitably marked the brand of The Times. “Plain qin” as sima ChengZhen music concentrated expression of aesthetic thoughts, not only covers the basic predecessors piano theory, also shows the sima ChengZhen “to piano theory” and the characteristics of the integration of Confucianism music ideas, the element qin also reflect various music ideas, this paper discusses one of the ideas - “Qin ban theory”.

Keywords:

Biography of Su Qin, Qin Ban Theory

1. Introduction

“The Legend of Su Qin” contains: “The players ban also, to ban evil feelings, and preserve elegance and integrity, cultivate their morality and reason, and return to their innocence.” In Sima Chengzhen’s concept, the guqin as an instrument is used to prohibit evil feelings and retain the ambition of elegance and integrity. Playing the guqin can achieve the purpose of cultivating morality and reason, and finally return to the natural nature and natural state of human beings. Can be seen from this sentence, sima ChengZhen on the one hand, fully affirmed the piano this instrument has the effect of cultivate one’s morality, but on the other hand he not the purpose of the Confucian advocated for inner peace, but hope to play to restore the most authentic state, return to the baby, have “the first thought of the heart”.

2. Explore the Source of the Thought of “Qin ban theory”

The thought of “qin ban” first appeared in Huan Tan’s New Discussion on Qin Dao: “The words of qin are forbidden, and the gentleman keeps himself. Loud do not flow slowly, fine sound does not annihilate and do not smell. Eight tones are wide, Goethe is the best, the ancient sages play the piano to nourish the mind.” “Piano” may be the regulation of the volume, namely the sound is big but not make people have the sense

of noise, sound like water slowly, weak is small but not almost silent smell, emphasize the volume to moderate, the gentleman to so not anxious not manic, in is peace can self-discipline, stick to the heart. After the "White Tiger Rites Music" further on the "ban" of the piano. Confucianism fully affirmed music and affirmed the interaction between music and people's emotion and body. The content and form of the "evil" music and "evil music" did not conform to the aesthetic norms of Confucianism due to its excessive emotional discharge, and was resisted by Confucianism. Confucianism has always advocated the music of peace and elegant and tranquil, and also affirmed that music should contain moderate emotions, and oppose music that contains excessive evil content and is easy to have a bad influence on those who listen to it. "White tiger" as a classic of han dynasty Confucianism, think is peaceful piano music will influence character and shape, so the music in content and form must ban "evil", should be to "heart" for the purpose of correct people's morality and behavior, eventually "forbidden evil, attributed to the right", make the piano music and people get sublimation together.

Through the search and arrangement of ancient books, it is found that the qin sentences related to the thought of "prohibition" in the past dynasties are as follows: Liu An: "At the beginning of the Shennong, to return to the god and du prostitution, against the heart of heaven." Sima Qian, "Records of the Historical Records": "Doctor Qing did not leave the sound of the music, so keep righteousness and prevent prostitution." Liu Xiang said Yuan Xiuwen "Qing doctor listened to the piano did not leave from the front, so raise the heart and destroy the gas." Yang Xiong "Qin Qingying": "In the past, Shen Nong made qin, to set god to ban evil, to reverse the true also." Liu Xin seven slightly: "Qin words are forbidden also, elegant words are also. The gentleman keeps the right, by banning himself." Huan Tan new piano way: "Qin words ban also, the gentleman guard to ban themselves also." Ban Gu "White Tiger through etiquette music" piano player, ban also. So prohibit sexual evil, is the heart also. CAI Yong's Qin Cao: "In the past, Fuxi played the qin, so he resisted evil, prevented prostitution, to cultivate one's morality and reason, and was naive. "Ying Shao" Customs and righteousness: "The qin is forbidden, the elegant is right, the gentleman to forbid himself. Husband with the sound of elegant, dynamic is meaning, so the good heart wins, evil ban."

3. The Thought Embodiment of the "Qin Ban Theory"

3.1. The moral enlightenment role of music

The core of the idea of "piano prohibition theory" is the moral enlightenment function of music. Confucianism put forward the proposition of "harp player, ban also", aiming to emphasize the non-artistic function of guqin, especially its moral education function. Guqin is regarded as an instrument with the characteristics of "virtue optimal", so it is used by ancient and modern sages. Through the music of guqin, people can feel the power of morality, and then improve their moral cultivation. The concept of "qin ban" means to make provisions and restrictions on the use and attribute of guqin. This limitation is not only reflected in the technical level, such as the way and skill of playing the piano, but also in the moral level. It requires the players to have noble moral character and cultivation, so as to ensure that the music of guqin can play a positive role in enlightenment.

From the perspective of Confucian theory, "prohibition" is the essential attribute of the piano, emphasizing the moral and educational function of the cultivation, from the

“managing the temperament of one body” to the social cultivation of “managing the temperament of the people in the world”. Under the guidance of Confucianism, the moral enlightenment of the piano belongs to the individual temperament and the temperament of the world, which can be used as the way to grasp the logic of “qin ban” of moral education on the piano. The Confucian theory of “piano ban” helps adult human education, which is also reflected in Confucius evaluation of “poetry” of “string song” as “thinking innocent”, which points out that harmonious music cultivates people’s quiet and peaceful inner temperament and guides people’s morality and behavior appropriately. The Book of Rites points out the mechanism of music: From the sound, from the heart. The movement of the heart, things make it also. Feeling in things, so the shape in the sound “from the Confucian understanding of heart” and “external” relationship, because the heart in external things can cause different inner emotions, then produce different music, does not conform to the ideal of Confucian music music forbidden “can realize the enlightenment function of transforming social traditions, produce not, to teach people flat likes and dislikes against humanity is also enlightenment effect.”

3.2. The infection and edification of art

The thought of “qin prohibition theory” attaches great importance to the influence and infection of art on the people. The sound of guqin is required to be peaceful and elegant, and to correct the heart with the correct sound, so that people can cultivate one’s morality, regulate the family, govern the country and smooth the world in the playing of guqin. This concept embodies the Confucian thought of artistic function theory, that is, expressing the legitimate feelings of the individual through art, making the viewer associate, and observe and learn the spiritual outlook of the individual and the society, so as to make the social group more harmonious.

In The Situation of Xishan Qin, Xu Shangying talked about the function of “managing the temperament of the whole body”, which is also the creative transformation and inheritance of the ancient people’s thought of making the qin according to the order of heaven and earth and then requiring the gentleman to cultivate his morality to fit the way of heaven and earth. From this point of view, as the first choice of Confucian ideological discourse in ancient China, Qin assumed the lofty value stipulation of “tools must have dao”. The “Tao” here is the ethical way of Confucianism and the way of self-cultivation of a gentleman. “Zuo Chuanzhao AD” pointed out: “the gentleman near the harp, to the festival, not to the heart.” Huan Tan’s “New Theory of Qin Dao” puts the qin above all the instruments: “Among the eight tones, everything is the most dense, and the qin is the first. The words of the piano is also, the gentleman to keep himself also.” “Liu Xiang” said Yuan Xiuwen “cloud”: “the music can be secret, the piano is the most appropriate, the gentleman can cultivate virtue, so it is close.” In the book, he talks about the function of the piano: “There are seven cases in the piano: one is the morality of the Ming, the ghosts and gods; the beauty of the three, the four; the five; the six is the gentle and elegant; the seven are the good teaching.” Zhu Quan of the Ming Dynasty pointed out in the new Complete Works of Taiyin: “It is the dao man, to the heart, to the hand, hair silk tung, law for the sound, to meet the virtues of god.” This is all talking about the way of the piano is to help a gentleman to cultivate his morality.

Qin instrument Youdao, especially reflected in the development of the Confucian theory of “piano ban”, the Confucian music ethics laid the moral and ethical foundation of qin.

3.3. The dual requirements of the virtue and technical practice

“Qinban” not only requires the piano players to reach a certain level in technology, but also requires them to cultivate themselves in moral character. This double requirement reflects the importance of the thought of “qin prohibition theory” to the spirit of artists in artistic creation, and emphasizes the infectious effect of art on the heart.

In ancient times, there were a large number of detailed provisions and requirements on the sitting posture, position, clothes, movement posture of “body” and “body”. “For example, the “Ten Rules of Qin Yan” said: “When playing the piano, the color change, visual flow, even fold over, fold feet, shake hands, dance lips, and feel indecent.” “The body must be straight, and god fresh, idle, professional, quiet, natural, refers to not empty, string good song.” The piano music art realizes the expression of the gentleman’s original emotion or spiritual personality in the shaping of the body of the piano player.

4. The Influence and Significance of the “Qin Ban Theory”

First of all, it deepens the cultural connotation of guqin art. By emphasizing the moral education role of guqin music and the dual requirements of the guqin people in technology and moral character, the “theory of guqin prohibition” endows the guqin art with more profound cultural heritage. This makes guqin not only an instrument, but also an important tool to cultivate one’s morality, express emotions and convey cultural values.

Secondly, it promotes the inheritance and development of guqin art. Due to the influence of the “qin ban theory”, the guqin art has been continuously inherited and developed in the long history. The guqin players of all dynasties not only constantly innovate and improve in technology, but also pursue excellence in moral character, forming a unique artistic style and aesthetic thought of the guqin.

In addition, the thought of “piano ban theory” also had a positive influence on the music education and music aesthetics in the ancient society. It advocates the enlightenment of music and emphasizes the moral education function of music, which makes music education occupy an important position in the ancient society. At the same time, the “forbidden music theory” also promoted the formation and development of musical aesthetic standards in ancient society, and made people pay more attention to the inner beauty and spiritual connotation of music.

Finally, the thought of “piano prohibition theory” also has certain enlightenment significance to the music education, cultural inheritance and artistic development in modern society. It reminds us that in the modern society, we still need to pay attention to the moral education role of music, and pay attention to the cultivation of teenagers’ musical literacy and aesthetic ability. At the same time, the “piano ban theory” also provides us with a beneficial idea of inheriting culture with music and cultivating our temperament with art. The influence of the thought of “qin prohibition theory” is far-reaching. It not only promotes the inheritance and development of guqin art, but also enriches the music education and aesthetic culture of ancient society, and still has enlightenment significance to modern society.

5. Conclusions

Sima Chengzhen's Biography of Su Qin expresses the rich aesthetics of music and music aesthetics, and has a certain degree of development on the basis of fully integrating previous thoughts, which is commendable. After deeply exploring the rich connotation and far-reaching influence of the "qin prohibition theory", we can clearly see that this thought is not only an important support for the inheritance and development of guqin art, but also a wonderful embodiment of Confucian culture in the field of music.

Guqin is not only a musical instrument, but also a spiritual symbol bearing profound cultural deposits and moral concepts. In today's society, with the rapid development of science and technology and the diverse integration of culture, we may have forgotten some of the traditional values of guqin. However, the thoughts and wisdom contained in the "qin ban theory" still have strong practical significance and enlightenment value. It reminds us that while pursuing advanced skills, we should pay more attention to the cultivation and promotion of personal character, and when we enjoy the pleasure of music, we should consider the moral enlightenment meaning behind it.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

References

- [1] Zheng, J.M. Sima Chengzhen and The Biography of Suqin. *Chinese Taoism*, 2021, 02, 16-21. DOI: 10.19420/j.cnki.10069593. 2021.02.007.
- [2] Ren, X.Y. Research on the Music Aesthetics of Sima Chengzhen. Xi'an Conservatory of Music, 2020. DOI: 10.27402/d.cnki.gxayc. 2020.000045.
- [3] WuGuofu. No stringed harp and inner dan cultivation. *Taoism of China*, 2009, 2, 38-42.
- [4] Pi, C.G. Research on Zen Music Aesthetics. People's Publishing House, 2017, 168.
- [5] Zhu, C.W. The History of the Qin (Volume 4). Nem Pavilion collection, Yangzhou Poetry Bureau reissue: 331.
- [6] Tsai, Z.D. Translation of the history of Chinese musical aesthetics (revised edition) (below). Beijing: People's Music Publishing.
- [7] Wu, S.J. compilation, Yu Zhen, Zeng Min correction. Sima Chengzhen set. Beijing: Social Sciences Academic Press.
- [8] Wu, G.F. No stringed harp and inner dan cultivation. *Taoism of China*, 2009, 2, 38-42.

- [9] Zhang, D. Research on ancient Chinese Guqin Dao Thought. Doctoral dissertation of Wuhan University, 2011, 64-82.



© 2024 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)