



A Review of the Researchs of the Xishan Qinkuang

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Abstract: *Xishan Qinkuang, written by Xu Shangying, a famous zither player in the late Ming and early Qing dynasties, is a masterpiece of the aesthetic thought of guqin music in China, and it has a very high aesthetic value. The playing skills and aesthetic ideas of the qin contained in the book are very beneficial to the future generations in learning the skills of the guqin and studying the aesthetics of the qin, and also provide reference for the research of instrumental music and music aesthetics nowadays. This paper tries to sort out and summarize the research results of Xi Shan Qinkuang into four aspects, namely, aesthetic scope research, performance aesthetics research, aesthetics thought research, and research on the spirit of traditional Chinese art, with a view to generating new thoughts.*

Keywords: Xishan Zither Condition; Aesthetic Thought.

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1. Introduction

During the Ming and Qing dynasties, qin masters from various places were influenced by folk music and local languages, which led to the formation of their own styles and the creation of different schools. Among them, "Xishan Qinkuang" (hereinafter referred to as "Qinkuang"), written by Xu Shangying, a famous zither player in the late Ming and early Qing dynasties, who is a representative of the Yushan school, is regarded as the third milestone in the history of China's ancient music aesthetics, following the "Treatise on Music" and "Treatise on the Sound of No Mourning". This work summarizes the theories of qin in the past and puts forward twenty-four conditions of the art of guqin, i.e. harmony, quietness, clarity, distance, antiquity, lightness, serenity, ease, elegance, beauty, brightness, cleanliness, moistness, roundness, firmness, magnificence, fineness, slipperiness, robustness, lightness, heaviness, lateness, speed, etc. Starting from the 1960's, China's musicological circles have gradually launched the research of "qin conditions" from shallow to deep and from the surface to the inside from all perspectives. In this paper, we try to sort out and summarize the research results of Xi Shan Qinkuang into four aspects: aesthetic scope research, performance aesthetics research, aesthetic thought research, and research on the spirit of traditional Chinese art, with a view to generating new thoughts.

2. Study of aesthetic categories

Aesthetic category, or aesthetic category, refers to the basic concepts used in aesthetics to summarize the various aesthetic attributes of an aesthetic object; it is the basic concept, idea, scope and disciplinary framework for the study of aesthetics. Wang Yaozhu, in his article "Xu Shangying and <Xishan Qinkuang>," first proposed that "Qinkuang" was Xu Shangying's attempt "to solve the problems of music (qin music) aesthetics and performing arts from the perspective of aesthetic categories." Wang Yuezhu, through structural analysis, concluded in <Xi Shan Qinkuang Ze Ze Ze> that "these twenty-four kuangs were regarded as some structural elements necessary for the aesthetics of qin music at the end of the Ming Dynasty." Chen Wangheng, in his article "The Aesthetic Ideology of the Xishan Qinkuang," also agrees with this idea, arguing that these twenty-four categories "embody the realm, character, and image of music." Therefore, the study of the twenty-four conditions of "Qin Condition" as twenty-four aesthetic categories is of value for exploration.

2.1 "Peace" Kuang

In 2012, Wang Yihan published an article entitled "The Music of "Harmony"-Analysis of "Harmony" in <Xishan

Qin Condition> and Its Inheritance to Confucian and Taoist Music Thought" in the Journal of New Sounds of Lefu (Journal of Shenyang Conservatory of Music). In the article "The Category of "He" in <Xishan Qin Condition> and its Inheritance to Confucian and Taoist Music Thought", it is proposed that "He", as an ancient category of traditional Chinese philosophy and aesthetics, encompasses the spiritual connotation of traditional Chinese culture and has become the core category and the highest realm of Chinese music aesthetics. She pointed out that Xu Shangying's "He" plays a leading role in the book "Qin Condition", and its categories also permeate other qin conditions. For one thing, "He" inherits the Confucian middle way of peace and elegance and the aesthetic theory of "neutrality and harmony", and plays the role of social education; for another, "He" in the kuang of "Taihe" and "the realm of peace and harmony", is the most important and most important of all. Secondly, the "state of harmony" in "He" coincides with Taoism's "great sound", which pursues the highest state of aesthetics.

Lan Xue published the article "Tone and Meaning in Harmony, All Miracles Return to One - An Interpretation of the "Harmony" Condition in <Xishan Qin Condition>" in *Beauty and Times* (below) in 2018, arguing that "Harmony" is one of the primary spiritual goals pursued by guqin culture. and" is one of the primary spiritual goals pursued by the guqin culture. She divides the pursuit of qin harmony into three stages, namely, "the harmony of strings and fingers," "the harmony of fingers and sounds," and "the harmony of sounds and meaning," which corresponds to "the harmony of qin skills," "the harmony of qin rhythm," "the harmony of qin music," and "the harmony of qin music. The three stages of "harmony between strings and fingers", "harmony between fingers and sound" and "harmony between sound and meaning" correspond to "harmony between zither skills", "harmony between zither rhythms" and "harmony between zither heart". In this way, we can analyze the inner feelings of the qin learners as expressed in the "harmony" condition, and realize the spirit of great harmony embodied in Chinese culture and tradition.

Pei Xue published "The Beauty of "Harmony" in <Xishan Qin Condition>" on *Music Time and Space* in 2015, discussing the connotation and beauty of "harmony" through four aspects: sound and harmony, string and harmony, meaning and harmony, and heart and harmony. The author argues that the so-called "harmony" in "Xishan Qin" is not only the qinist's understanding of the mood of the piece, but also about all aspects of the guqin, including the tone of the piece, the technique of playing, the form of the music, the style, the dialectical relationship between the content and the mood of the piece, and the way in which the piece is performed. This includes the dialectical and unifying relationship between the tone of the piece, the technique of playing, the form and style of the music, the content of the performance and the mood of the piece, so that the qin, the qinist, and the piece of music can be harmonized into one, and ultimately become a whole.

2.2 Other qin conditions

Song Jing published "A New Discussion on the "Qing" Condition of <Xishan Qin Condition>--Another Discussion on the Aesthetic Tendency of Ancient Chinese Music to be "Qing"" in *Literature and Art Studies* in 2016. Unlike most of the scholars, Song Jing believes that the Chinese music of ancient China was still "clear". Unlike most scholars, Song Jing believes that "harmony" is only the basic requirement for playing qin music, and "clarity" is the ideal aesthetic state of Xu Shangying's qin studies. Combining the aesthetic concept of "qing" of ancient Chinese scholars and Xu Shangying's own experience, she tries to analyze the attributes, aesthetic connotations, ideological status, and origins of the "qing" condition, and points out that Xu Shangying's "qing" condition is similar to that of Laozi's "qing" condition. It was pointed out that Xu Shangying's "qing" condition is in the same lineage with the aesthetic orientation of "qing" in ancient Chinese music theories such as Laozi and Jikang.

Xia Xinyuan and 2019 published in the "Beauty and Times" in the "common feelings are all gone, to achieve great elegance -- <XiShan Qinkuang> of the "elegant" kuang interpretation, he proposed: First, "elegant" kuang of the origin is "clear" kuang; second, "elegant" kuang of the realm is "tanya" and "grand" kuang; second, "elegant" kuang of the realm is "tanya" and "grand" kuang. Firstly, the origin of the "elegant" kuang is the "clear" kuang; secondly, the realm of the "elegant" kuang is the "tanya" and "macro" kuangs; thirdly, the "elegant" kuang is the "tanya" and "macro" kuangs; and thirdly, the "elegant" kuang is the "tanya" and "macro" kuangs. Secondly, the realm of the "elegant" condition is the "tantalizing" and "magnificent" conditions; thirdly, the timbre of the "elegant" condition is the "ancient" and "beautiful" conditions; fourthly, the scope of the "elegant" condition is limited by the "ancient" and "beautiful" conditions. Fourthly, the range of the "elegant" condition is constrained by the "healthy" and "fast" conditions. Therefore, "the player of the zither, with a clear and quiet mind, seeks a grand and tranquil state, which manifests itself as the sound of ancient beauty without avoiding the sound of health and speed."

Xiu Hailin, in Chapter 2, Section 6 of his 2013 book, *The Floating and Sinking of Ancient Music*, discusses the "quietness" and "clarity" of the qin condition. According to the author, there is an organic connection between the two conditions of "quietness" and "clarity" and the first condition of the qin, the "and" condition: these two conditions respectively focus on the "and" condition from their own perspectives, and the "and" condition of the qin is a very important one. The two conditions are each an illustration of the music of the "Xisheng" in the "He" condition from their own point of view. The connection between the "quiet" condition and the "and" condition is reflected in the following: first, in terms of playing technique, it is a relationship of gradual progression; in order to seek the "quietness" of the sound, it is necessary to practise the fingers, "practising the fingers makes the sound come out of the fingers. Firstly, in terms of playing technique, it is a progressive relationship. In order to achieve the "quietness" of the sound, it is necessary to practice the fingers, and the sound will be quiet when the fingers are practiced. The "clear" condition is an exploration of external playing techniques, but it is still a way of seeking "quiet", and is a supplement to and a continuation of the "quiet" condition.

Song Jin published the article "The Behavioral Mode of "Self-Conditioning" and Its Quest - From "The Qin Condition of Squabbling Mountains"" in *Music Arts (Journal of Shanghai Conservatory of Music)* in 2015, arguing that "self-conditioning" as mentioned in "The Qin Condition" is the behavioral mode of cultivating oneself and cultivating one's character, and it is a way of seeking the Way through the qin. The article argues that the "self-conditioning" mentioned in the "Qin Condition" embodies the characteristics of the unique Chinese philosophy of practice, which is a way of cultivating one's body and temperament, and seeking the way of Taoism through the qin. It is a way of cultivating oneself and seeking the Way through the qin. "Self-experience" also contains the significance of reality criticism, which is conducive to moral self-discipline and the enhancement of the spiritual realm. Thus, the way of behavior of "self-expression" has become the subject of transcending the world, which is of great significance to the construction of the discipline of Chinese music aesthetics.

It can be seen that scholars have studied a wide range of aesthetic categories in the book *Xi Shan qin zheng zheng*, and their connotations are quite rich, covering all kinds of zheng zheng. However, it is undeniable that the scholars' research on the category of "harmony" is the most systematic and in-depth, and the scholars have made in-depth interpretation of it from different perspectives and methods, which highlights once again the important position of "harmony" in the aesthetic thought of ancient Chinese music, and it is an important manifestation of musical emotion. The category of "harmony" is not only an aesthetic category in music art, but also its dialectical philosophical implication has been widely penetrated into all kinds of art aesthetics; it is also an important embodiment of traditional Chinese cultural consciousness and spirit in the field of aesthetics; and it is also the ideal aesthetic realm that people in China have always been aspiring to throughout the ages.

3. Study of the aesthetics of performance

The qin is ranked as the first of the four arts, and the art of performing the guqin, as a visual embodiment of the charm of the guqin, is also the foundation of our understanding of the art of the guqin. The importance of "Qin Condition" to the art of playing the guqin does not need to be emphasized, but "Qin Condition" is not only a collection of aesthetics of guqin music, but also a comprehensive and systematic exposition of the theory of qin music performance art, which provides a more complete theory for the later generations to study, learn from, and assimilate the skills of playing the guqin. At the same time, the performance aesthetics of "Qin Condition" is not only embodied in the guqin, but also has a positive guiding significance to the performance of other instrumental music, such as guzheng, pipa, piano, violin, and so on.

3.1 Aesthetics of Guqin Performance

Liu Chenghua published the article "The Main Theory of the Performance of <Xishan Qin Condition>" in *Chinese Music* in 2019, in which he believes that the main theme of the performance theory of "Qin Condition" lies in three aspects: the problem of constructing sound "tension", the problem of grasping the "climate" of music, and the problem of presenting the realm of "Xi sound". He thinks that the main idea of the performance theory of "Qin Condition" lies in three aspects: the problem of sound "tension" construction, the problem of music "climate" grasp, and the problem of presenting the realm of "xi sound". Starting from these three aspects, we can have a more systematic and in-depth grasp of the aesthetics of "The Qin Condition".

Zang Zhuo Min's article "The Status and Evolution of "Yi" in the Aesthetics of Guqin Performance - An Examination of the Aesthetics of <Qin Secret><Qin Theory><Squabbling Mountain Qin Condition>" The article

"An Examination of "Yi" as an Object" emphasizes the status and importance of "Yi", pointing out that Xu Shangying requires that passages, phrases, and single tones should be dominated by "Yi" and follow "Yi", and that "ideology" should be He pointed out that Xu Shangying's demand that passages, phrases, and monotones should be "meaning" oriented, and that following the "meaning" would elevate "ideology" from a technical theory to an aesthetic theory, solving the problem of "meaning". In his 2019 doctoral dissertation, "The Non-"Easy" Way of Zither Performance: An Examination of <Qin Secret> <Qin Theory> <Fighting Mountain Qinkuang>", he argues that the Qinkuang is the mature stage of the theory of guqin performance. This thesis focuses on aesthetic ideas. This thesis focuses on the influence of aesthetic thought on performance, and argues that the cultivation and spirituality of the performer influences the construction of the mood and the presentation of the sound, so that every practitioner of the guqin can approach the excitement of performance with such aesthetic principles. Thus, the study of the difficulty of guqin performance is of great significance in clarifying the aesthetic criteria of guqin performance and promoting the development of guqin art.

In 2018, Zhao Wenyi published the article "Explaining Philosophical Purpose through Technical Descriptions--Performance-Aesthetics Interpretation of the First Eight Statements of the Squabbling Mountain Qin Condition" in *Musical Arts*, which takes the perspective of performance-aesthetics as the unifying principle and the philosophy of phenomenology as the methodology. Taking the perspective of "performance-aesthetics" as the unifying factor and the philosophy of phenomenology as the methodology, the article integrates the first eight kuangs into four categories, which are: "Wo Ching", "Quietness", "Ancient Light", and "Ease". In the author's writing path, these four categories in the exposition of the layers of progress, the formation of "people - qin - road" association, and ultimately reached the "people - road" of the complete isomorphism. It can be said that it starts from the technical description, and then turns to get rid of the associated aesthetics brought by the technology.

3.2 Other instrumental performance aesthetics

The performance aesthetics of "Xishan Qinkuang" also has reference and borrowing value for other instrumental music.

3.2.1 Chinese instrumental music

In 2010, Yan Yan Wang published an article entitled "The Embodiment of the Ideology of "He" in Liu Dehai's Pipa Art" in the *Journal of Nanjing Arts Institute (Music and Performance Edition)*, in which she expounded the theory of "He" and the interrelationship of "string, finger, sound, and meaning" in pipa performance to illustrate the essence of Liu Dehai's pipa performance. The article "Embodiment of the Idea of "Harmony" in Liu Dehai's Pipa Art" expounds on the theory of "harmony" and the interrelationship between "strings, fingers, sound and meaning" in the performance of the pipa. She suggests that: firstly, "harmony between strings and fingers" means that the pipa should be played with the fusion of the instrument and the hand, which is in accordance with the scientific laws of the human body and the pipa's articulation; secondly, "harmony between the fingers and the sound" means combining the pipa's playing skills with aesthetics; thirdly, "harmony between the sound and the meaning" means combining the pipa's playing skills with aesthetics; and thirdly. Thirdly, "the sound and the meaning" means that in pipa performance, it is necessary to interpret the emotion of the work more profoundly through association. Finally, she emphasized that only by grasping the interrelationship between "strings, fingers, tone and meaning" can we achieve a high degree of unity between "emotion, technique and reason".

Tian Jun published the article "The Use of the Aesthetic Idea of "Harmony" in Pipa Performance in Xishan Qin Condition" in *Music Composition* in 2015, in which the author discusses four aspects: first, the physical level, i.e., "harmony of the qin and the strings", which refers to the problem of intonation; second. The first is the physical level, i.e., "zither and strings and", which refers to the issue of pitch; the second is the level of performance skills, i.e., "zither and fingers and", which refers to the logical law of using the fingers when playing the zither; the second is the level of "fingers and sound and", which refers to the basic characteristics of music that should be paid attention to when playing the zither; and the third is the highest level of the art, i.e., "tone and meaning and Thirdly, the highest level of art, i.e. "harmony between sound and meaning", refers to the fact that when playing the qin, the content and the form should complement each other, so as to achieve the "Yi" condition. The author concludes that the realm of "sound and meaning and" is not only to play with the hands, but also with the heart, with the heart to understand the author's intention, with the heart to express the content contained in the music, with the heart to play out the music's flavor, so that the music played will have a soul.

Song Jing and Xiang Qingquan published an article entitled "Exploring the Erhu Playing's Rime and Aesthetic

Activity from the "Harmony" kuang of <Xishan Qinkuang>" in the Journal of Wuhan University (Humanities Edition) in 2015, which innovatively explores the relationship between authenticity and re-creation, string and finger, finger and rhythm, and sound and meaning of the Erhu playing from the perspectives of music creation, performance and dissemination. The author discusses the relationship between authenticity and re-creation, string and finger, finger and rhyme, and sound and meaning in erhu performance. The author combines authenticity and re-creation with erhu performance. The author believes that authenticity is the basis of the "second degree of creation" in erhu performance, and re-creation is the key to the value of "second degree of creation". Therefore, only by combining the performer's performance personality and the creator's creative personality, and by supplementing the composer's aesthetic emotion, can we achieve the "harmony" between authenticity and re-creation.

3.2.2 Western Instrumental Music

Zhao Yu published an article entitled "A Brief Discussion on the Implications of the Xishan Qinkuang for Modern Piano Performance" in Chinese Music in 2008, in which he compared the expressions in the Qinkuang with modern piano performance method writings in terms of the aesthetics of the piano art, the cultivation of virtuosity, and the performance technique. For example, in terms of playing technique, taking finger training methods as an example, he compares Xu Shangying's theories with those of Negroz and Dan Zhaoyi, and finds that all three agree that the development of technique must be based on a good foundation in order to enrich musical expression.

In 2001, Li Chen published an article entitled "The Ten Theories in the Xishan Qinkuang and Piano Playing" in the Journal of Zhejiang Institute of Education, in which the ten conditions of the guqin performance, such as harmony, quietness, clarity, distance, antiquity, lightness, tranquility, ease, elegance, and beauty, were transferred to the piano playing.

Wang Su in 2006 in the "Jilin College of the Arts Journal" published "clear and light and far away in the sound of harmony, floating and elegant song in the realm - <XiShan qin condition> performance aesthetic thought on the violin performance of the revelation of the article, the author in the violin performance in the technical skills are summarized as "lightness of the weight and urgency, and the sound of harmony", the author does not advocate long-term violin training in the emphasis on the left hand fingertip pressing the strings, but that as long as it meets the "and" standard, you can flexibly use the techniques; performance in the performance of the left hand fingertip pressing the strings. In the article, the author summarizes the technical skills in violin performance as "lightness, weight, slowness, and harmony", the author doesn't advocate the left hand fingertip string pressing emphasized in the long-term violin training, but believes that as long as it meets the standard of "harmony", the skills can be flexibly utilized; the character cultivation in performance is summarized as "ethereal elegance and quietness". "The author emphasizes the importance of drawing on the character cultivation of the guqin and the player's personal "cultivation of the heart"; the style of interest in playing can be summarized as "the ancient tone of tranquility, the sound of elegance", and the author believes that the style of interest emphasized by the qin condition should be the control of the sensibility by reason, and the control of the sensibility by the mind. The author believes that the playing style interest emphasized by the qin condition should be rational control of sensibility, through strictly limiting the musical elements and technical debut, in order to let the performer establish the correct style concept; the performance of the charm of the mood on the "deep and subtle mood, the meaning of the essence", the author believes that the primary task of the violin performance and the guqin is different, but it can be borrowed from the guqin performance of the highest realm.

In the study of performance aesthetics, Xu Shangying's book "The Condition of the Zither" emphasizes the cultivation of the performer's temperament and spiritual will, and the realm of "harmony" and the performer's spiritual realm, which have been widely borrowed from both Chinese and Western instrumental music performance theories. However, it should be noted that although the technique of instrumental music is important, if we can explore the way of life contained in instrumental music, so as to truly understand the essence of music and grasp the spirit of life in the context, then we can achieve the ultimate pursuit of the artistic realm.

4. Research on Aesthetic Thought

"A gentleman's will is realized by bells and drums, and his heart is entertained by the zither." Xu Shangying's "Xishan Qinkuang" embodies the ideological essence of the theory of qin music through the ages in terms of qin music thought and spirituality. It not only analyzes the playing techniques and summarizes the laws of thinking in

performing arts, but also intertwines with traditional Chinese aesthetic thoughts, summarizing the zither art under the guidance of aesthetic concepts. In this section, the author follows the categorization of aesthetic thought research by Park Yunpeng (2003), Yuan Jianjun (2015), and Xiang Mengyuan (2021) in their overviews, which is divided into contextual aesthetics and other aesthetic thought research.

4.1 Esthetic conception of mood

Gao Juan published "The Contextual Aesthetics of <Xishan Qinkuang>" in *Guizhou University Journal - Art Edition* in 2008, in which she pointed out that "Qinkuang" mainly embodies the contextual aesthetics of three types of ideas: first, the contextual aesthetics influenced by Confucianism, which is dominated by the *kuang* of "harmony"; second, the contextual aesthetics influenced by Taoism, which is dominated by the *kuang* of "distance"; and third, the contextual aesthetics influenced by Buddhism, which is dominated by the *kuang* of "quietness". First, the Confucian influence of "harmony"; second, the Taoist influence of "distance"; third, the Buddhist influence of "quiet". Summarizing the performance theories and practices of previous generations of zither players and integrating the aesthetic realms of Confucianism, Buddhism, and Taoism, "The Condition of the Zither" establishes a paradigm for the contextual aesthetics of guqin music in China, and has an extremely far-reaching influence on the subsequent guqin music.

In 2021, Jingyuan Tian published "Jingxin - Geji - Guya: The View of Creating a Musical Context in <Xishan Qin Condition>--Analyzing the Relationship with the Aesthetic Culture of Jiangnan in the Ming Dynasty" in the *Journal of the Nanjing Arts Institute (Music and Performance)*, in which the author argues that the aesthetic culture of Jiangnan in the mid- to late-Ming Dynasty showed the pursuit of natural and natural interest, advocated "respect for the ancient and elegant", and realized the spirit of the simple and noble personality of the ancients. The author believes that the aesthetic culture of Jiangnan in the middle and late Ming Dynasty showed the pursuit of natural and natural interest, the aesthetic mood of abundant business, the advocate of "revering the ancient and elegant", and the realization of the ancient people's personality spirit of simplicity and purity. The aesthetic connotation of the guqin in these three aspects was integrated, and the systematic interpretation changed the metaphysical discourse all along, and further integrated the guqin into the aestheticized daily life of the literati in Jiangnan, becoming an important part of the poetic "dwelling".

4.2 Other studies

Sun Jiabin published "On the Value Orientation of Qin Music Thought and Its Aesthetic Characteristics in <Xishan Qinkuang>" in the *Journal of Jilin Academy of Arts* in 2018, in which he pointed out that there are the following eight aesthetic characteristics of the qin music thought and value orientation promoted by Qinkuang: revering "harmony", still "clear He pointed out that there are eight aesthetic features in the thought and value orientation of qin music advocated in the "qin condition" as follows: revering "harmony", advocating "purity", tending to "lightness", seeking "quietness", admiring "antiquity", and contemplating "distance", To the "elegant", up to the "Yat".

Liu Chenghua published "The Musical Aesthetic Thought of <Xishan Qin Condition>" in *Contemporary Music* in 2016, in which he categorized the musical aesthetic thought of "Qin Condition" into five major theories: first, the "theory of neutrality and harmony", which takes "harmony" as the overall principle of qin music performance; second, the "theory of clear sound", which takes "clear" as the basic quality of qin music sound; and third, the "theory of clear sound", which takes "far" as the basic requirement of music content. First, the "neutralization theory", which takes "harmony" as the general principle of qin music performance; second, the "qingyin theory", which takes "qing" as the basic quality of qin music; and third, the "yuanyuan theory", which takes "farsightedness" as the basic requirement of music content. "Thirdly, "far" as the basic requirement of musical content; fourthly, "climate theory" as the proportionate grasp of musical expression; and "roundness, firmness, slipperiness, and robustness" as the central technique utilization. Fourthly, the "climate theory", which takes the "wait" as a measure of musical expression; and the "roundness theory", which takes the "roundness, firmness, smoothness, and robustness" as the center of technique and sound form.

Zhang Fa published the article "A New Interpretation of the Aesthetic Thought System of <Xishan Qinkuang>" in *Humanities Magazine* in 2007, in which he analyzed "Qinkuang" in detail in terms of its systematic structure and main contents. From the viewpoint of system structure, the book "Qinkuang" has the circularity characteristic of Chinese system, with the following three features: first, the whole book includes the dynamic appearance of three levels: spiritual realm, mental realm, acoustic realm, and technological realm, which is a set of aesthetical system

of qin studies focusing on the qin; second, the whole book includes four levels of externally visible qin rhyme, qin sound, qin technique, and internally hidden qin heart, which are mutually contained and intercommunicated with each other; and third, the Third, the multidirectionality of the structure. In terms of the main content, it is divided into two points: first, "Qinkuang" adheres to the aesthetic ideals of the scholars since the Song Dynasty; second, the musical embodiment and technical support of the aesthetic ideas.

Wang Zhicheng published "The Musical Aesthetic Thought of <Xishan Qin Condition>" in the Journal of Sichuan Conservatory of Music in 2003, in which he argued that Xu Shangying not only perfected a series of aesthetic criteria for qin music and put forward the idea of performance aesthetics on the basis of the qin theories of his predecessors, but also proposed his own unique insights (e.g. the theory of the relationship between string fingers and tone meaning). He argues that Xu not only improved a series of aesthetic criteria for qin music and put forward aesthetic ideas for performance on the basis of the qin theories of his predecessors, but also put forward his own unique insights (e.g., the theory of the relationship between strings, fingers, sound and meaning). At the same time, he also pointed out that the historical limitation of "The Condition of the Zither" was that it emphasized on "neutralization" rather than worldly "feelings", reflecting Xu Shangying's negative attitude towards the world at that time.

In Chapter 4, Section 3 of her 2017 book *Ten Thousand Melodies Harvesting the Silence of Heaven and Earth*, The Beauty of the Song Dynasty Guqin, Yan Zhang discusses the influence of the Song artistic spirit and the aesthetics of the guqin on later generations, using the Xishan Qinkuang as an example. The author follows the hierarchical viewpoints in Liu Chenghua's 2004 "A New Theory of the Structure of <Xishan Qin Condition>", and argues that "harmony", "quietness", "clarity", and "distance" are the four main elements of the Song dynasty's artistic spirit and guqin aesthetics. The four conditions of "harmony," "quietness," "purity," and "distance" were all influenced to varying degrees by the aesthetic ideas of the Song Dynasty, even to the extent that Cui Zundu responded to the "qin" with the words "clear and quiet, and harmonious and far-reaching. Yushan school of "clear", "micro", "light", "far" Qin style on the richness and refinement of the performance methods at that time Also play a role in promoting the Ming dynasty music in its promotion from "more sound and less rhyme" to "less sound and more rhyme" change, but also appeared a lot of response to the thinking of the literati and the life of the new song, and the source of all this can be traced back to the Song and Ming era of culture and education, the spirit of the art of floating The origin of all these can be traced back to the Song and Ming Dynasties, when the culture and education were great and the spirit of art was elegant.

To sum up, "Xishan Qinkuang" has a unique aesthetic value, and its value orientation represents the ideal and pursuit of the concept of qin music: it constructs the meaning of qin music with aesthetic view, and requires the players to realize the unity of the qin with their personal cultivation and peaceful state of mind, and to realize the true meaning of life in the meaning. The study of the literature reflects that the aesthetic idea of "Xishan Qinkuang" can be studied from multiple perspectives in order to explore its aesthetic value more deeply; the author also expects that interdisciplinary research can be added to the study of "Xishan Qinkuang" in the future.

5. The spirit of traditional Chinese art

As for the composition of the spirit of traditional Chinese art, there are a hundred schools of thought in the academic world, each holding its own opinion. Among them, Peng Jixiang in his "Chinese Art" clarified his own opinion: the spirit of traditional Chinese art is composed of Confucian aesthetics of Confucius and Mencius, Taoist aesthetics of Laozhuang and Zen aesthetics of the Sixth Patriarch Huineng; its content can be briefly summarized in six words: "Tao" (the spirituality of traditional Chinese art), "Qi" (the spirituality of traditional Chinese art), "qi" (the vitality of traditional Chinese art), "xin" (the subjectivity of traditional Chinese art), "dance" (the spirit of music and dance in traditional Chinese art), and "wu" (intuitive thinking in traditional Chinese art), and "harmony" (dialectical thinking in traditional Chinese art). In the author's opinion, Peng Jixiang's views on the spiritual composition of traditional Chinese art can be argued in Xi Shan Qinkuang.

Miao Jianhua published an article entitled "Confucian, Taoist and Buddhist Ideas in Guqin Aesthetics" in *Music Research* in 2002, in which Xu Shangying's "lightness" was put forward by Laozi and later absorbed by Zhou Dunyi, becoming an aesthetic of Confucianism and Taoism. Xu Shangying's experience of living in a monk's house in his later years resulted in a greater influence of Buddhist thought on him, and his "temperament" and "cleanliness" can be mutually verified with Buddhist thought, thus developing into an aesthetic of Confucianism, Buddhism and Taoism. These three schools are basically the same in music aesthetics, i.e., they all take "calmness and harmony" and "lightness and harmony" as the aesthetic criteria, regard ancient, elegant, light, and music as

beautiful, and exclude vulgar, colorful, and charming music, which is the same as the music aesthetics thought of Xu Shangying.

In 2016, Yu Liang published an article entitled "Music Emotion Theory under the Aesthetic Thought of Confucian and Taoist Music--A Case Study of <XiShan Qin Condition>" in the *Journal of Nanjing Arts Institute (Music and Performance)*, in which the author argued that the style and mood theory of "XiShan Qin Condition" contains emotional factors, and that the 24 conditions are both "sound" conditions and "emotion" conditions. The author argues that the style and mood theory of "Xishan Qin Condition" contains emotional factors, and that the twenty-four conditions are both "sound" and "emotion", and that its aesthetic thought inherits and develops both Confucianism and Taoism. The author connects the music emotion of "Qinkuang" with landscape and nature, and believes that the emotion of Qin music in the art of "Qinkuang" is entrusted in landscape and nature, which is the true feeling and aesthetic illumination of nature as the main body, and it is the intermingling of love and scenery, meaning and kuang, and the heart and the object. Through his discussion, the author fully proves that Xu Shangying creatively inherited the aesthetic ideals of ancient qin theory, and inspired by Confucian and Taoist thought, he formed his own aesthetic concept of qin music, which embodies the aesthetic interests of Chinese literati.

Liu Jin in 2000 in the "new sound of music (Shenyang Conservatory of Music Journal)" published "" clear and elegant "of the guqin art and the spirit of traditional Chinese culture - read <XiShan Qinkuang > have a feeling ", the author believes that "clear and elegant" is the spirit of the "Xishan Qinkuang" and inseparable from the spirit of traditional Chinese culture. The author argues that the spirit of "Xishan Qin Condition" lies in and is inseparable from the spirit of traditional Chinese culture. Traditional Chinese culture and its aesthetics are characterized by mediocrity, which requires that both the content and its expression be in line with "tranquility and elegance". Therefore, what is embodied in "The Qin Condition" is precisely the spirit of traditional Chinese culture, a conception of the beauty of the guqin art, but rather an interpretation of the meaning of life and philosophy.

Cai Zhao published "The Apparition of Taihe Drums and the Apparition of the Heart's Hands: The Influence of Lao Zhuang's Thought of Noble Harmony on the Qinkuang in the Mountain of Squabbles" in the *Journal of Southwest University for Nationalities (Humanities and Social Sciences)* in 2007, emphasizing the influence of Lao Zhuang's thought of Noble Harmony on the Qinkuang in the Mountain of Squabbles. The author emphasizes the influence of Lao Zhuang's thought of "Noble Harmony" on "The Qinkuang in the Squabbling Mountains". According to the author, Lao Zhuang's thought of "Noble Harmony" laid down the aesthetic foundation of "the first and foremost is harmony", which directly influenced the aesthetic thinking of the book "Qin Condition"; "Qin Condition" absorbed the philosophical aesthetics of Lao Zhuang's thought of "Noble Harmony". The book absorbed the philosophical and aesthetic meaning of Lao Zhuang's "Noble Harmony", started from the "harmony" of the guqin's performance, and realized the "spirit of the drum" through the transmission effect of the "harmony" of emptiness and quietness, and the "spirit of the drum" of "no sound" of "no sound" of "no sound" of "no sound". The spirit of "Taihe Drum Spirit" is realized through the transmission of the "and" of emptiness and quietness. From this, it can be said that the "beauty of harmony" discussed in "Xishan Qinkuang" has its roots in the noble "and" view of Lao Zhuang in the pre-Qin era, and has been influenced by it to form a kind of principle means of sending out the sound of harmony and transcending it to the inner spirit and directly uniting with the "Tao". "It is an important part of the "beauty of harmony" in Chinese instrumental music.

Yan Xiaoqin published the article "On the Artistic Spirit of "Xishan Qinkuang" with "Harmony" as the Beauty--An Essay on the Values and Limitations of "Qinkuang"" in *Beauty and Times (Next)* in 2018. She emphasized that "harmony" is the logical starting point for grasping the aesthetics of qin music in the book, as well as an important base for experiencing the spirit of traditional Chinese art. She summarizes the aesthetic connotation of "harmony" into three levels: the first refers to the harmony of sound of the guqin; the second refers to Confucianism's harmony of music and government; and the third refers to Taoism's harmony without sound. These three levels embody the complex fusion and intertwining of art and Confucian and Taoist thought, and construct a relatively complete theoretical system of qin music.

In the third section of the fifth chapter of his 2017 book *Original in Qi*, Tu Guangshe talks about the "qi" in Xu Shangying's Xishan Qinkuang, arguing that Xu Shangying often uses "qi" in the twenty-four kuangs of the Qinkuang. The author argues that Xu's "qi" not only maintains a special connection with traditional aesthetic ideals, but also inherits the musical ideas of Ruan Ji, Jikang, and others, and expresses the scholar's interest in pursuing the natural and tranquil, quiet, and transcendent.

Through the analysis and organization of the above literature, many scholars believe that Xi Shan Qinkuang integrates the aesthetic ideas of Confucianism, Taoism, or Confucianism, Taoism, and Buddhism, while other studies have considered how Zen and qi are embodied in the book Xi Shan Qinkuang. All in all, Peng Jixiang's view on the composition of the "Spirit of Traditional Chinese Art" complements the ideas contained in the book.

6. Conclusion

In the process of organizing the literature of "Xishan Qinkuang", the author found that since 1995, there are fewer works on "Xishan Qinkuang" as a whole book, only 14 of them, and the more famous ones are Wang Yaozhu's "Exploration of <Xishan Qinkuang>" and Liu Chenghua's "Xishan Qinkuang": Text, Structure and Ideology; however, the number of related researches on the Internet is more objective, and there are 127 pieces of literature (1996-2023) retrieved only by the keyword of "Xishan Qinkuang". However, the number of related research results on ZhiNian.com is more objective, only with the keyword "Xishan Qin Condition", there are 127 pieces of literature (1996-2023), among which 34 pieces of literature have been included by the core of Beida University and 26 by CSSCI journals, and more of them have been published in the Journal of the Nanjing Academy of Fine Arts (Music and Performing), the Hundreds of Artists, the People's Music and the Journal of the Nanjing Academy of Fine Arts (Music and Performing). (Music and Performance). At the same time, through the index search, it can be found that the earliest domestic research on the Xishan Qinkuang originated from "Xu Shangying and the Xishan Qinkuang" published by Wu Zhao in People's Music in 1962, and there were two academic research peaks in 2015 and 2019 respectively. It can be seen that the research of domestic scholars on the book <Xishan Qinkuang> is basically ongoing and deeply developed.

The Xishan Qinkuang roundly integrates the philosophical thoughts and musical aesthetics of the three traditional Chinese schools of Confucianism, Taoism and Buddhism, and puts forward twenty-four aesthetic categories in the form of "kuang" on the basis of this philosophy. The aesthetic categories of guqin art, the aesthetic theory of performance, the system of music aesthetics, and the spirit of traditional Chinese art are of pioneering significance and high aesthetic value in the history of ancient music in China. Although "Qin Condition" has certain limitations from the perspective of the present, in the context of its time, Xu Shangying's longing for the mountains and the beauty of nature, as well as the aesthetics of the art of "Qin Condition," the aesthetic ideals of the recluse and the refraction of the light of the soul under heavy pressure, carry the spiritual qualities and cultural connotations of the spirit of the modern society, which lacks the spiritual nourishment in the materialistic and transverse flow of the modern world. The Xishan Qinkuang is not only an excellent exponent and successor of the qin science, but also a perfecter and developer of the aesthetic thought of the qin art. It has an irreplaceable and important position in promoting China's excellent traditional culture and constructing the discourse system of Chinese instrumental music performance.

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