

On the image language of music and dance in the graphic seal of the Han Dynasty

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Abstract. Among the graphic seals of the Han Dynasty in China, one kind is to express the image content of music and dance in the Han Dynasty, which is mostly combined with image languages such as song, dance and music, forming an organic overall image in the seal. In this paper, these seal images are summarized as four music and dance image languages of the Han Dynasty, such as "Accompanied by Guqin and harps", "Sheng'and'Yu'similar", "Dancing sleeve dance up" and "Drunk percussion 'Zhu' ", which can not only provide us with a certain image reference for studying the music and dance of the Han Dynasty, but also reflect the real life of the people of the Han Dynasty on the other hand, It is also a comprehensive aesthetic embodiment of the image seal of music and dance integrating dance and performance.

Keywords: Graphic seal; dance with accompaniment; Image language

The music and dance in ancient China were gradually developed and formed by the ancestors in their life or sacrifice. The dances in the form of sports include spoon dance, elephant dance and Shang Yang dance, while the dances in the form of sacrifice include Cloud Gate, Daxian, eight Yi, Gan Yu and so on. Since the Han Dynasty, there have been documented forms of music and dance, such as Bai Fu dance, curling sleeve dance, folding waist dance, towel dance, flower dance, Yun Qiao dance, Bai Dan dance, flip dance, Yao Feng dance, hairpin dance, etc., and there are also some instrumental performances in music and dance activities. These musical instruments include bell, Xiao, Qin, zither, long, Sheng, Yu, drum, etc. Therefore, to a certain extent, the music and dance of the Han Dynasty in China was an organic whole combining song, dance and music, and it was also a true reflection of the society, politics and life at that time. The Han Dynasty seal in the ancient Chinese seal system also has its unique value. The Han Dynasty seal includes official seal, private seal and auspicious seal. A special kind is the seal with the image of people, fish, insects or animals as the expression content. The academic circles call this kind of seal "Xiao shape seal" or "graphic seal" (this paper is called "graphic seal"). In the "graphic seal" of the Han Dynasty, there is a seal that expresses the image of music and dance, and these images are accompanied by the performance of musical instruments. According to the rich styles presented by these seals, the author makes a brief examination of the image of music and dance in these graphic seals, and analyzes the content of music and dance and its language expression, especially by using the mutual verification of literature and image materials, So as to explain the image language contained in the graphic seal of music and dance in the Han Dynasty.

1. Textual research on the image content of music and dance seal

The seals of the Han Dynasty include official seal, private seal, auspicious seal, graphic seal and so on. Official and private seals, the text content is roughly the central and local official positions, counties and geographical names, names, etc., which provides detailed supporting materials for us to study the politics, history, geography and other issues of the Han Dynasty. Auspicious language seal is a daily accessory of the ancients. The content of the seal reflects the ancients' pursuit of life, thought, aesthetics and other aspects. The contents include "great auspiciousness", "Rili", "Changle", "should have tens of millions", "long live forever", etc. The graphic seals basically represent some fish, insects, animals, characters and other graphics. It is worth noting that some character graphic seals contain seals that represent the image content of music and dance in the Han Dynasty. This kind of seal is of great significance in academic research, because it can not only provide image reference for our study of ancient music and dance images, We can also observe people's real life at that time in a certain sense. From the perspective of these image languages, the author summarizes the image language expression in the following aspects:

Accompanied by Guqin and harps (Figure 1)

Most of the Guqin and harps recorded in historical books are from Guangya. The record of the zither in the book is: "the Guqin is three feet, six inches and six minutes long, with five strings on it, which are called palace, Shang, horn, sign and feather. King Wen added two strings, which are called Shaogong and Shaoshang[1]. The description of the harp is: "the harp is seven feet and two inches long and has twenty-seven strings". The "seven feet harp" described in the literature is a kind of big harp, and we often see a small one of about three feet. The four pictures in figure 1.1-1.4 below are the overall presentation of a Han Dynasty music and dance image seal hidden in the Palace Museum in Beijing. The four pictures show the seal button, seal surface, sealing mud of the cover, and the seal sloughing of the seal dipped in the seal mud. As can be seen from the image contents presented in these four pictures, there is a figure sitting on the ground in the lower left corner of the printing surface, holding a playing musical instrument in both hands. The span between the two hands accounts for about one third of the musical instrument, and about two-thirds of the musical instruments are available. According to the span and habit of people's hands when playing classical instruments, the minimum is about one foot (33.33cm) and the maximum is about two feet (66.66cm). If the moving width of the two hands is one to two feet, the length of the instrument is about three feet (100cm), which is exactly the same as that of the Guqin and Xiaose. Therefore, from the image elements presented by this graphic seal, it contains a wealth of music and dance images and musical instruments. In particular, it is speculated that the musical instrument in the seal should be a piano or a harp according to the size of the Guqin and Harp recorded in the literature, which is also the true reproduction of the music and dance language of "accompanied by the Guqin and harp" recorded in the literature.



(Fig.1.1 Printing button) (Fig.1.2 Printing surface) (Fig.1.3 Sealing mud) (Fig.1.4 Printing)
(Fig.1 Seal of the Imperial Palace Museum)

"Sheng" and "Yu" similar (Fig.2-Fig. 4)

"Sheng" and "Yu", both important wind instruments in ancient China, are similar in material and shape. As for "Sheng", according to the Sheng Fu written by Pan Anren, "only Sheng can always lead to the forest of the Qing Dynasty"[2]; As for the "Yu", the note in Xunzi Zhengming said: "Yu, the head of eight tones, is the Sheng type, so it is the one who leads the public to enjoy"[3]. The above documents show that there are some differences between Sheng and Yu. What is the difference. According to the records in "Tong Dian Le Si": "the palace tube is in the center, and the thirty-six springs are called Yu; the palace tube is on the left, and the nineteen to thirty springs are called Sheng"[4]. It can be seen that there are some differences and differences between Sheng and Yu, mainly in two aspects: one is that the position of "palace tube" is different; the other is that Yu has many springs and large shape, while Sheng has few springs and small shape. According to the words recorded in the above documents, in the following three pictures (Fig.2-Fig.4), although the seal image under the influence of two-dimensional vision cannot reflect the specific shape of Sheng and Yu, its size is very obvious. In Fig. 2, the figure on the lower right kneels on the ground with two hands holding a palace tube. From the performance of the image, his hands should hold Sheng or Yu, which is also below the seals in Fig.3 and Fig.4, The figures are sitting holding the palace tube and leaning forward slightly. From the posture and shape, what they hold in their hands should also be "Sheng" and "Yu".



Fig. 2



Fig. 3

(Fig. 2-Fig. 3. Compilation of graphic auspicious language and printing style of past dynasties by Chongqing Publishing House)



(Fig.4.1 Printing button) (Fig. 4.2 Printing surface) (Fig. 4.3 Sealing mud) (Fig. 4.4 Printing)
(Fig. 4. Seal of the Imperial Palace Museum)

Dancing sleeve dance up (Fig.5-Fig.7)

According to the existing literature records, the dance of the Han Dynasty was thick and bold, and the artistic style of the dance was related to its political stability and economic prosperity. The literature recorded dance skills such as sleeve dance and waist movement, which created a soft and beautiful music and dance image of the Han Dynasty. According to Ge Hong's Xijing Zaji, "the concubine of Liu Bang, Emperor Gaozu of the Han Dynasty, Mrs. Qi was good at playing drums and singing on the lute. The emperor often supported her to sing on the lute, and every time she cried, she was good at the dance of raising her sleeves and folding her waist. She sang songs of going out of the fortress, going into the fortress and looking back. Hundreds of attendants learned them, and the harem sang together and the sound went into the sky"[5]. "Xijing Zaji" describes the dance that Mrs. Qi is good at as "the dance of raising sleeves and folding waist". In Figure 5-7 of the graphic seal, we can see that the characters in the seal are dancing with two sleeves, and the

cuffs are sagging, which is more in line with the "raising sleeves and folding waist" posture of the characters described in the literature. Figure 5-7 how to address or summarize the gesture reflected by the characters in the seal. According to Yang xuanzhi of the Northern Wei Dynasty's "Luoyang Jialan Ji", the "standing women's music is characterized by singing, dancing sleeves and Liao Liang's silk pipe"[6], Yang xuanzhi describes this posture with "dance sleeve". Although the graphic seal is a static dance movement, it may be a fragment of dance language or silhouette. Because the dancer in the image has long sleeves, it is named after "dance sleeve" mentioned by Yang xuanzhi. This seal is more in line with the summary of the content of seal dance. Zheng Xuan's note in "Zhou Li, chunguan and musician" also mentioned that "dancing has nothing to hold and takes the hand sleeve as the prestige"[7], the dance sleeve actually includes two parts: the sleeve body and the sleeve body. The sleeve body is the clothing part worn on the body to cover the arm, while the sleeve body is the long sleeve part extending outward at the cuff of the clothes. The performance of this dance is mainly reflected in its controllable long sleeve body. With the help of the length of the sleeve itself, it carries out the continuity of action, resulting in an elegant and elegant state, forming a spatial form of staggered lines. Therefore, the mutual confirmation of literature and graphic printing can fully reflect the posture and style of "dance sleeve" in the Han Dynasty.



(Fig. 5)



(Fig. 6)



(Fig. 7)

(Fig. 5-7. Compilation of graphic auspicious language and printing style of past dynasties, Chongqing Publishing House)

Drunk percussion "Zhu" (Fig. 11-13)

"Zhu" is one of the stringed musical instruments in ancient China. The musical instrument "Zhu" is also shown in the graphic seal of the Han Dynasty (Fig. 11-fig. 13). Two of the three seals are in white, and one is Zhu Wenyin. The characters in the seal hold a wide plate in one hand and a "sleeve" in the other hand. Especially in Fig.8 and Fig.9, there is a figure of "dance sleeve" above the seal, which seems to be singing and dancing while listening to the performance of the musical instrument. From the image, we can judge that the beating instrument is "Zhu". The earliest document recording "Zhu" in the seal is in the historical records, which records the scene of "Zhu and song" by Liu Bang, the Gaozu of the Han Dynasty, and the description of the words: "when the wind rises, the clouds fly, and the Weijia sea returns to his hometown". There is a specific form of "Zhu". According to the records of the historical records, "the building is named after the Qin with strings and bamboo"[8]. In addition, the "music book" cited in the "Taiping Yulan" also records: "the Zhu is shaped like a eulogy to the Qin, with thirteen strings, thin neck and round shoulder. The sound is according to the column, and the drum method is clamped with the left hand and the bamboo ruler with the right hand, which is in tune with the law"[9]. There is also a description in Shi Ming: "it is also built with bamboo drums, such as zither and fine items". The following note is: "the case is made today, with a length of 4 feet 2 inches, a length of 3 inches, a circumference of 4 inches 5 minutes, a length of 7 inches 5 minutes, a width of 7 inches 5 minutes, and a width of 6 inches 5 minutes". Therefore, according to the above records, we can understand that the basic

feature of "Zhu" is that it is shaped like a piano. Its length is about four feet (133.3cm), and its neck is thin with thirteen strings. When playing, the left hand strangles the strings and the right hand holds a bamboo card. From the comparison between these descriptions in the literature and the musical instruments and characters in the seals in figures 8-10, it is just in line with the shape and performance mode of the "Zhu".



(Fig. 8)



(Fig. 9)



(Fig. 10)

(Fig. 8-10. Compilation of graphic auspicious language and printing style of past dynasties, Chongqing Publishing House)

2. Music and dance seal language and aesthetics

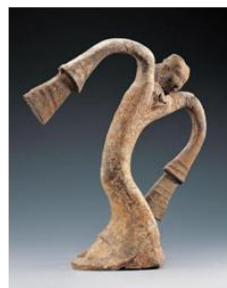
From the above examination of music and dance graphic seals, we have briefly summarized some musical instruments and dance movements, and described and textual research the scenes reflected in the seals. The language expression and aesthetics of music and dance seals in images can enable us to have a deeper understanding of music and dance seals.

Language expression of "dance sleeve"

In addition to the characters in the above graphic seals, some two-dimensional and three-dimensional image works also present "dance sleeves". For example, the Henan Museum has a piece of music and dance Han brick (Fig. 11), in which there is a woman dancing with long sleeves on the left side; The dancing terracotta figures unearthed from the Han tomb in tuolanshan, Xuzhou (Fig. 12) are also dancing with long sleeves; The murals of the tomb of pinghoutun in the Han Dynasty (Fig. 13), like the dance in the first two pictures, also show the dance in the form of "dance sleeves". The media of these three types of "dance sleeves" are bricks, pottery figurines and murals respectively. There are both plane schema and three-dimensional space in the aesthetic vision. Therefore, we can more fully explain that "dance sleeves" was a kind of music and dance image language that was popularized and popular in the Han Dynasty by connecting them with the music and dance seals of the same period.



(Fig. 11)



(Fig. 12)



(Fig.13)

(Fig.11 Tibetan Han bricks in Henan Museum; Fig.12 Dance figurines unearthed from tuolanshan Han tomb in Xuzhou; Fig.13 Murals of Houtun tomb in Dongping)

As for the aesthetics of "dancing sleeves", according to the 49th record in "Han Feizi Wudu"[10], it can be seen that "dancing sleeves" had the description and record of "dancing with long sleeves"

in the Warring States period, and its characteristic is to dance with "sleeves". As Fan Ye said in the book of the later Han Dynasty: "dancing is not normal, drums are not fixed, sound response is sought, and short and falling. Long sleeves rise in the wind, and the breath is excited and tangled"[11], Fan Ye described it as "long sleeves rise in the wind", describing that dancing is a dynamic aesthetic feeling produced by shaking sleeves. Similarly, Xu Ling in the northern and Southern Dynasties also said in his poem "autumn night" in his book "new chant on jade platform": "the autumn night is long and long, and the night is full of joy. The dance sleeve blows the bright candle, and the song goes around the Phoenix beam"[12]. In this poem, the "dance sleeve" is continued with "brush", and the "song" is decorated with "circle", which can make readers imagine the beauty of this dance. In addition, Xu Ling's works in the northern and Southern Dynasties contain another poem "singing dance music should be ordered", which reads: "singing near the painting Pavilion, dancing sleeves out of the fragrant forest"[13], which is also the same way of description. In the Tang Dynasty, Xu Jian described the dynamic aesthetics of "dancing sleeves". In Volume 15 of the book of beginner's records, "the long sleeves of wheat and flying grain, the dancing waist, and the crumbs are warm and bright and bright"[14], he described the dynamic as "cadence", and the description is very vivid, so that readers can feel the dance in person, Therefore, the perfect posture and aesthetic effect of "dance sleeve" are fully expressed in the seal image of music and dance in the Han Dynasty.

Integrated aesthetics of song, dance and music

In addition to the "dance sleeve" posture in the above graphic print, there is another dance image language in Figure 3 and Figure 4, accompanied by musicians and musical instruments. According to Mozi, the content of this seal is: "think of the sound of big bells, drums, harps and harps, Yu Sheng, in order to prosper the interests of the world, except for the sea of the world"[15]. The scene described in the literature is the same as that presented by the seal, which is a comprehensive aesthetic integrating performance and dance. In addition, according to Shen Yue of the northern and Southern Dynasties, he described a section of content in the book of song, which can more accurately show the real picture to be expressed by this kind of music and dance. In Volume 22 of the book of song, he said: "four seas are safe, the world is happy, music is prosperous, dance cups and plates. Dance cups and plates, why, sit up and turn over thousands of years of life"[16]. Therefore, dance is a dynamic art, but in the period when there was no image technology in the Han Dynasty, this art may form one or a static dance posture in fragment language form, which is also a fragment of the organic whole of song, dance and music, and this dance posture or scene is the aesthetic embodiment of people at that time. Therefore, the moment of the dance posture shown by the graphic seal can become one of the clues for us to explore the image language of music and dance in the Han Dynasty.

The music and dance graphic seal of the Han Dynasty can reflect the song, dance and music at that time. It is the epitome of social and cultural development. It can not only be used as a research object to carry out a series of research, but also as a mutual evidence material combined with the Han Dynasty tomb mural, Han Dynasty pottery figurine, Han Dynasty portrait brick, portrait stone and other image materials. At the same time, it also has the characteristics of song, dance Integrated aesthetics of music. Because dance is a language form with human body movements as the means of expression, which not only contains the expression of emotion, but also a true reflection of social life. As Grosse said in the origin of Art: "no matter what era, no matter what nationality, art is a social expression"[17]. Of course, dance is no exception. It has been developing with the evolution of human society.

To sum up, the Han Dynasty music and dance graphic seal presents a series of scenes such as the dancing posture of dance and the performance of musical instruments, reflecting the social stability and prosperity of the Han Dynasty. Through the comparison and mutual verification of documents and images, the author aims to explain that the seal recording the image language of music and dance in the Han Dynasty is not only documents, murals and silk paintings, but also three-dimensional visual appreciation. Moreover it is speculated that this is the moment when the craftsman of the Han Dynasty stopped a music and dance scene in this form in the seal, so that people can enjoy aesthetic pleasure in life. The image language of the graphic seal of music and dance in the Han Dynasty, and the scenes of "dance sleeve" and other musical instruments are also the process of expressing the inner feelings of music and dancers. As Cui Yun described in "seven Yis". "flying with long sleeves, curling with thin waist to be restrained"[18]. In addition to the beauty of "dance", there is also the performance of "music", which shows the warm and unrestrained music and dance style under the unified social politics of the Han Dynasty. In addition to the image language of these music and dance graphic seals that the author studied, music and dance graphic seals such as towel, tax, fan, Jiangu, Pangu, beryllium, duo and so on also appeared after the late Western Han Dynasty. The author uses this article to attract jade, hoping to be confirmed in detail by richer and detailed literature and archaeological materials.

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