

The Original Confucianism and Establishment of Chinese Classical Aesthetics

Chinese classical aesthetics is characterized by the essentialism of harmonious beauty and the aesthetic standard of the combination of aesthetics and goodness. Harmony, serving as the central category in Chinese traditional culture and aesthetics, is the contribution of Confucianism, and, we must admit, other schools of learning have similar concepts. Undoubtedly, Confucianism plays a major role in the formation of Chinese traditional aesthetic thoughts of harmony, while the aesthetic standard of the combination of aesthetics and goodness is originated mainly from Confucianism and Taoism are totally opposed to this aesthetics.

ShuEr Bu Zuo (to pass on the ancient culture without adding anything new to it), one of the basic doctrines advocated by Confucius, emphasizes the understanding of life principles in an intuitive way, resulting in the manifestation pattern of enlightenment in Chinese classical aesthetics, rather than the Western aesthetics of rational analysis. This can also be seen as the third major basic characteristics of Chinese aesthetics. The three characteristics, the essentialism of harmonious beauty, the aesthetic standard of the combination of aesthetics and goodness and *ShuEr Bu Zuo*, reveal the tremendous impact on Chinese aesthetics imposed by Confucianism.

1. Confucius' Benevolence and Aesthetics

Confucius' status in ancient Chinese history of culture, academics and ideology can never be challenged or even doubted and many of

the characteristics of Chinese culture can be found their sources in his thoughts. The core of Confucian ideology is Benevolence.

The character “*Ren*” (Benevolence) makes its appearance 109 times in *Analects*, and benevolence can be regarded as the core concept of Confucianism (Yang, 1980: 221). Specifically, benevolence has two meanings. One of its meanings is that the benevolent loves others. It emphasizes sociality and affinity relationships, and focuses on the infinite supremacy of the social ethics and the group norms rooted in the clan affection over individual existence, and it requires the individual be melted in its harmonious union with the social groups, without contradiction. The other of its meanings is that social class and status are unalterable, recognizing the social rank in affection. Considering the two sides of his concept of Benevolence as a whole, Confucius holds that benevolence is affection of social rank and social order between monarch and courtiers and between father and sons in the patriarchal clan system of Hierarchy and Affinity. Thus, the affection of social rank advocated by Confucius conveys both social and familial meanings.

Confucius’ social ideal is established according to the intimate familial relationship. He believes the relationship between monarch and courtiers is as natural and reasonable as between father and sons. For this reason, the country is like home. The model of state is built in familial pattern, so the social ethic (rites) should be rooted in the individual emotions (desire). Benevolence is actually the emotionalized rites, to reach the benevolence; individual emotions generated by each familial relationship will become the starting point to reach it. One of his disciples, You Zi, says, “The superior man bends his attention to what is radical. That being established, all practical courses naturally grow up. Filial piety and fraternal submission! –are they not the root of all benevolent action?” (Legge, 2011a: 138-9). It means that the rites, cohered in the benevolence, become the conscious action of every person, no longer the alienation force outside the subject of mandatory. So it’s natural for people to be “One restrains himself in order to observe the rites”.

For Confucius, benevolence is regarded as the intermediary from desire to rites and his purpose is apparently trying to make the two into one. Confucius, who not completely excludes the body of people’s desire, is fully against the foisted death penalty and expects

people to reach the realm of “Saint” through the cultivation of moral character. It is at this point that Confucius attaches great importance to the role of art. Since the structure and function of benevolence can exactly communicate with aesthetics, and as the harmonious unification of the perceptual and reasonable and emotional and rational, the aesthetics can just help people to complete the course of cohering with desire and reach the benevolence. Thus, he explains, “Find inspiration in *The Books of Songs*, take the rites as my basis and cultivate my mind by music.”

At the same time, it can also illustrate another question, namely, in the aesthetic thoughts of Confucius, he is focus on the combination of beauty and goodness from the start, therefore his aesthetic ideal is both beauty and goodness, and reaching the acme of perfection is his goal. In the *Analects of Confucius*, “eight rows of dancers”, it is said, “The Master said of the Shao (a piece of music in the Shun period) that it was both perfectly beautiful and perfectly good and of Wu (a piece of music in commemorating King Wu of Zhou) that it was perfectly beautiful but not perfectly good.” (Legge, 2011a: 164) The reason Confucius is favor of the Music of Shao is that its form and content are both good, but the music of Wu, only with good form but not the content. Here, Confucius’ attention has been paid to the special problems of aesthetics and is aware of the separation phenomenon between beauty and goodness, but apparently, he is more in favor of the music of Shao with the perfection both in beauty and goodness, which is regarded higher than the music of “Wu” that is only with beauty but goodness. So what Confucius really wanted is to achieve the combination of both beauty and goodness.

However, we cannot conclude that goodness can be separated from beauty, although it occupies an important position in his aesthetic standards. Confucius does not extremely exclude the aesthetic effect but considers that the goodness without beauty is undesirable. He once remarked, “Where the solid qualities are in excess of accomplishments, we have rusticity; where the accomplishments are in excess of the solid qualities, we have the manners of a clerk. When the accomplishments and solid qualities are equally blended, we then have the man of virtue” (Legge, 2011a: 190). Here, Confucius has emphasized the significance of the beauty as a form, while what he pursues is the harmonious

unity between beauty and goodness, form and content, refinement and simplicity, and music and etiquette. Specifically, on the one hand, he believes that the combination of goodness and beauty is higher than their separation, on the other hand, he also emphasizes the role of formal beauty, which should not only be with the full refinement in accordance to the rites of Zhou inside, but also with the corresponding appropriate simplicity outside. Only the two combined, can they be complement each other.

It should be said that the formation of Confucius' thoughts have its profound background of times, since we know Confucius lived during the Spring and Autumn Period. In this period, the thought of people is more active and liberated than ever before, with its specific performance of the broken of God authority and the affirmation about people's reasonable desires. Thus, a diversified situation of contention of a hundred schools of thought has been formed. Despite the hundreds of different positions are debating by factions of all kinds, the characteristic of the times during this period still requires thinkers to begin from the reality and answer the questions of times. And it can be said that the broken of old theological superstition enables them to face the reality and society directly. Confucius' benevolence and the aesthetic standards generated from this are fit to solve the current social problems.

Starting from the respect of human perceptual existence, Confucius admits people's all kinds of pursuit of desires, including the reasonability of aesthetics. The purpose that he takes the Six Classical Arts (poetry, literature, rites, music, riding, archery) to apprentice is to hope everyone getting all-round developments. Confucius is not an ascetic. There has been distinction between goodness and beauty during the Spring and Autumn Period, and people have employed the word of beauty by the form-meaning distinguished from the utilitarianism. Obviously beauty is related to the good side of the physiological sensation. While the all-round developments of man cannot do without the certainty of people's perceptual existence, so Confucius envisages their differentiation and confirms aesthetics as a different need of moral cultivation to some extent.

Confucius is not ascetic, neither indulgent. As the basis of his benevolence is the combination of ethical love and hierarchy of rites, his aesthetic ideal is also rooted in the unity of goodness and beauty

as well as the reason and emotion. On the one hand, Confucius does not deny the perceptual pleasure value of aesthetics and considers it as the reasonable requirements independent of morality; on the other hand, he also emphasizes that this kind of satisfaction cannot be limited to the restricted scope of physiology, but must be incorporated to the orbit of social ethics and infused into the content of moral education, to realize the unity of the emotional and rational as well as the desire of the individual and social order. Moralized emotion and emotionalized moral is a bridge, which is erected by Confucius, between aesthetics and ethics. He attempts to realize the personality cultivation in the self-conscious pursuit of aesthetics. And this formulation not only enables Confucius to take the aesthetics as the start of morality, but also makes him regard the moral as the final accomplishment of aesthetics. Although Confucius is aware of their differentiations, he is still trying to emphasize their connections, placing the social ethic above the personal emotions unconditionally, and never make the abstract aesthetic talks out of ethical norms. The unity of aesthetic principles and moral standard is the core of perfectly good and beautiful aesthetics rules of Confucius.

In addition, we should know that Confucius pursues the unity between moral and aesthetics, but in his aesthetic thought, the importance of them, after all, is still different, which has constituted the idea of hierarchy in his aesthetic value. As we mentioned above, for Confucius, reaching the unity of goodness and beauty is higher than only beautiful but good, both of them form a hierarchy. On the matter of goodness and beauty and refinement and simplicity, Confucius stresses their symmetries and unities, but actually he treats them unequally, and matters more simplicity than refinement. Confucius once expressed his view about the relationship between refinement and simplicity by making use of the *Book of Songs*,

Zi Xia asked, saying, “What is the meaning of the passage – The Pretty dimples of her artful smile! The well-defined black and white of her eye! The plain ground for the colours?” The Master said, ‘The business of laying on the colours follows (the preparation of) the plain ground.’ “Ceremonies then are a subsequent thing?” The Master said, “It is Shang who can bring out my meaning. Now I can begin to talk about the Odes with you.” (Legge, 2011a: 157)

From the quotation above, we can see the characteristic style of poetry appreciation by Confucius. What makes him pleased is that his disciples are able to understand the rites by appreciating poetries, serving as the aesthetic form, the important value of poetry lies in that it not only contains the goodness but also the rites, which is the typical intuitive inspiring way in Chinese aesthetics, not by logical reasoning to reach the comprehension of goodness.

Thus, we can say that the essence of Confucius' aesthetics is a kind of ethical one. On the nature of beauty, it emphasizes the harmonious unification of beauty and goodness, but on the relationship of their combination, he has more emphasis on the practical content of goodness. In the process of the aesthetic experience, he underlines the enlightenment way to the moral sense and lays more stress on its reality on the aesthetic features. Actually, his aesthetic character belongs to the category of the “practice rationality”. In a word, all of these features have fixed the way to the Chinese classical aesthetics on future directions.

2. Mencius' Theory of Good Human Nature and Aesthetics

If we say that Confucius takes the aesthetics as the important way of improving the natural and perceptual person to the social and moral one and guides it to the ethical politics as a result, then, Mencius (372 – 239 BC), who goes step to take the morality itself into the field of aesthetics, has praised the aesthetic value of personality spirit highly and finally realizes the unity of aesthetics and ethics, which is the inevitable development result of the aesthetic idea of Confucius who values the goodness most.

Mencius advocates the good human nature and takes the pursuit of the self-perfection of morality as a universal human conscious desire. He says,

The feeling of commiseration belongs to all men; so does that of shame and dislike, and that of reverence and respect; and that of approving and disapproving. The feeling of commiseration implies the principle of benevolence; that of shame and dislike, the principle of righteousness; that of reverence and respect, the principle

of propriety; and that of approving and disapproving, the principle of knowledge. Benevolence, righteousness, propriety, and knowledge, are not infused into us from without. We are certainly furnished with them. And a different view is simply from want of reflection. Hence it is said: Seek and you will find them. Neglect and you will lose them. (Legge, 2011b: 402-3)

Thus, the idea of good human nature becomes his theoretical basis of aesthetics, which has caused the introversion characters of Chinese traditional aesthetic activities and profoundly influenced the formation of Chinese cultural psychology.

Mencius thinks highly of the righteousness but makes light of the benefit and he also stresses the mental morality but despises the material enjoyment, which reflects to the aesthetics is his tendency to put weight on the mental ethic rather than perception entertainment. He has also made an absolute division between the physiological desire and mental need, which is actually a kind of extreme denial to rulers who extremely pursue the low-level pleasure of sensual, and it is also the leap of aesthetics itself from the physical pleasure to the senior spiritual one. Compared with the Confucius, Mencius takes more close to the rational rather than perceptual in his aesthetic sense, which paves the way to bring the moral cultivation into the scope of aesthetics. At the same time, he also extends the aesthetic objects from the nature, art to the cultivation of personality, which promotes the external perceptual forms to the internal spirit ethic and realizes the direct unity between aesthetics and ethics. This is not the issues of deriving from aesthetics to ethic; the cultivation of morality itself is consistent with the aesthetics, and the perfection acme of aesthetics is to transcend the perceptual and reach the enrichment of ethic. As another name of moral perfection, it is the famous saying of “the vast and flowing passion-nature”. Here are the dialogues between Mencius and his disciples,

“I adventure to ask,” said Chou, “wherein you, Master, surpass Gao.” Mencius told him, “I understand words; I am skillful in nourishing my vast, flowing passion-nature.” Chou pursued, “I adventure to ask what you mean by your vast, flowing passionate-nature!” The reply was, “It is difficult to describe it. This is the passion-nature: it is exceedingly great, and exceedingly strong; being

nourished by rectitude, and sustaining no injury, it fills up all between heaven and earth. This is the passionate-nature: it is the mate and assistant of righteousness and reason. Without it, man is in a state of starvation.” (Legge, 2011b: 189-90)

The phase “the vast and flowing passion-nature” bears both natural and social significance with “exceedingly greatly, and exceedingly strong”, filling up all between heaven and earth or “mated and assisted with righteousness and reason”, enriching the basic characteristic of human, whose fundamental character is a kind of virile strength. It has obviously come down in one continuous line with the proposition of “as heaven maintains vigor through movement, a gentleman should constantly strive for self-perfection!” So we can’t deny the important enlightenment of this natural “exceedingly strong(Gang 刚)” to the world, and what we should do is to draw the great spiritual strength from it, at the same time to concretize this spirit to the lofty ideal of personality, just as the saying goes, “to be above the power of riches and honors to make dissipated, of poverty and mean condition to make swerve from principle, and of power and force to make bend”.

Mencius also has made a detailed division of the evaluation about individual personality, as the follow dialogues,

Haosheng Buhai asked, saying, “What sort of man is Yuezheng?” Mencius replied, “He is a good man, a real man.” “What do you mean by ‘a good man’?” The reply was, “a man who commands our liking, is what is called a good man. He, whose goodness is part of him, is what is called a real man. He, whose goodness has been filled up, is what is called a beautiful man. He, whose completed goodness is brightly displayed, is what is called a great man. When this great man exercises a transforming influence, he is what is called a sage. When the sage is beyond our knowledge, he is what is called a spirit-man.” (Legge, 2011b: 490)

Here, he separates it into six levels, the good, the real, the beautiful, the great, the sage, and the spirit-man. What’s more, he not only distinguishes the beauty from the good and real of ethical meaning, but also set it above them, which shows that Mencius explicitly lists the beauty as different realm from them. The words of “He, whose goodness has been filled up, is what is called a beautiful man; and he

whose completed goodness is brightly displayed, is what is called a great man,” aim to emphasize a majestic momentum which is substantial within and performs outside, and it is the high-level manifestation of masculine and specified the image of “the vast and flowing passion-nature”. As for the sage or the spirit-man, they push the “vast and flowing passion nature” to the acme, which is beyond the ordinary state and makes people awesome.

Mencius, on the one hand, incorporates the ethic into aesthetics; on the other hand, he demonstrates the universality of the ultimate pursuit of the aesthetics and moral according to the Good Human Nature. He said, “The principles of our nature and the determinations of righteousness are agreeable to my mind, just as the flesh of grass and grain-fed animals are agreeable to my mouth” (Legge, 2011b: 406-7).

Mencius deduces that the spiritual desire of human might be equal from the same physiological desire of people, which has provided the infinite possibility for human’s growth and development, and everyone can become a perfect man in moral or become the sage of Yao or Shun, which apparently indicates his intention to break a few nobles’ political privileges and advocate the rising of poor scholars from the lower. It is the cause of loving beauty by everybody that Mencius is against rulers to chase the carnal pleasures alone and advocates them to have fun with all citizens in order to ease their conflicts and ensure the social stability and balance. This is because “When a ruler rejoices in the joy of his people, they also rejoice in his joy; when he grieves at the sorrow of his people, they also grieve at his sorrow. Sympathy of joy will pervade the empire, sympathy of sorrow will do the same; - in such a state of things, it cannot be but that the ruler attain to the Imperial dignity” (Legge, 2011b: 158).

It is necessary for us to point out that the beauty, referred by Mencius, is more of reasonable and he takes the perfection of moral as the highest aesthetic realm, however he does not deny the existence of the natural beauty and regards the cultivation of personality as the highest ideal of beauty. Like Confucius, Mencius still explains why nature is beautiful with personality spirit. For example, he once made a remark on the water,

The disciple Xu said, “Zhongni often praised water, saying, ‘O water! O water!’ What did he find in water to praise?” Mencius replied, “There is a spring of water; how it gushes out! It rests not day and night. It fills up every hole, and then advances, flowing on to the four seas. Such is water having a spring! It was this which he found in it to praise. But suppose that the water has no spring. In the seventh and eighth months when the rain falls abundantly, the channels in the fields are all filled, but their being dried up again may be expected in a short time. So a superior man is ashamed of reputation beyond his merits.” (Legge, 2011b: 324-5)

Mencius incorporates Confucius’ aesthetics idea of reaching the acme of perfection with goodness and beauty into a new system secretly. If we say Confucius takes aesthetics as the start of ethic, then it’s the accomplishment for Mencius, who not only expands the aesthetics field from a logical view, but returns to the tradition from the ideological essence.

3. Xun Zi’ Theory of the Evil Human Nature and Aesthetics

Xun Zi is the last important representative of Confucianism in the pre-Qin period (Before 221BC). Although he claims himself as a successor of Confucianism, but compared with Confucius and Mencius, his thought has profoundly changed. In politics, he proposes ruling a state both by the ritual and legal, which is a development from only by ritual of Confucius, and in the aspect of human nature, he turns the idea of Mencius’ Good Human Nature to the Evil Human Nature, and this naturally prompts him to give more attention to penal laws rather than moral models, which makes him akin to the ideals of legalism.

However, although Xun Zi holds the view of the Evil Human Nature, which is different from the theories of Confucius or Mencius, but he believes that people can correct the inherent nature and learn being good through education, thus leaving the positions for aesthetics and art. Generally, we can say that he represents the theoretical tendency in pre-Qin classical Confucianism movements, but in its end stage.

The basis of Xun Zi' aesthetic idea is the view of Evil Human Nature. He once explained, "Human nature is evil; any good in human is acquired by conscious exertion" (Knoblock, 1988: 741). "What cannot be gained by learning and cannot be mastered by application yet is found in man is properly termed 'inborn nature'. What must be learned before a man can do it and what he must apply himself to before he can master it yet is found in man is properly called 'acquired nature'. This is precisely the distinction between 'inborn' and 'acquired' nature" (Knoblock, 1988: 745).

That's to say, the "inborn nature" embraces what is spontaneous from birth and irrelevant to the human's hard working; the "acquired nature", on the contrary, is not naturally developed from one's original nature, but acquired by people's learning. The former is as the abilities that the eyes can see and ears can hear, yet the latter is as the mind can know how to be virtuous. But to the human nature, XunZi claims that it is evil because people naturally prefer to seek for gain and hate others as well as despise labor and love ease; with the only pursuit of their own satisfactions of desires, people never know what the virtue is.

Since the human nature is evil, then the ritual principles and moral duties, where do such things come from? Xun Zi admits that they are the creations by the ancient sages, and he believes that the sagehood can be achieved through learning by everyone.

Emphasizing the unity between personal desire and social norm is the consistent stand of Confucianism; there is no exception of Xun Zi. Confucius and Mencius, who are based on the idea of good human nature, take the pursuit of perfect morality as the inherent requirements of people and the main difference between man and beast, thus they plant the transcendental nature into the social ethic. They think that, as an important way to achieve the moral perfection, aesthetics is totally out of the internal driving force, not from the imposed strength of the external world; and it is the manifestation of everyone being good. On the contrary, to begin with the doctrine of the evil human nature, Xun Zi denies human's innate tendency to pursue the moral perfection, and affirms that people's moral requirements are cultivated by environment influence and the transformation results acquired by ritual. Therefore, from the perspective of Xun Zi, the ideas of music and aesthetics are

affiliated to the thoughts of ritual and laws and become an integral part of them. However, since the ritual and laws are more focused on the differentiation and the stability and order of society, music increasingly loses its sincere and reflective characteristics, as a result, it becomes a tool for controlling people's thoughts by rulers.

Xun Zi is not an ascetic too. He argues, human are innately inclined to the satisfaction of all desires, including aesthetics. In the *Man's Nature Is Evil*, he says, "With regard to such phenomena as the eye's love of colors, the ear's fondness of sounds, the mouth's love of taste, the mind's love of profit, and the fondness of the bones, flesh, and skin-lines for pleasant sensations and relaxation- all these are products of man's essential and inborn nature. When there is stimulation, they respond spontaneously" (Knoblock, 1988: 749).

Xun Zi thinks that it is an essential nature of man that his eyes desire the beautiful colors and his ears desire the sweetest sounds. It is reasonable for Xun Zi to endow the ontological meaning to the desire, and he considers the perceptual existence is born with man, which can be looked as the rational aspect in his idea. However, he considers revising the desires of human beings with rites directly, which makes the existence of desire in namely and there is no sufficient room for it to play, eventually, the desires are controlled by the rites outside the human body. Therefore he states,

How did ritual principles arise? I say that men are born with desires which, if not satisfied, cannot but lead men to seek to satisfy them. If in seeking to satisfy their desires men observe no measure and apportion things limits, then it would be impossible for them not to contend over the means to satisfy their desires. Such contention leads to disorder. Disorder leads to poverty. The Ancient Kings abhorred such disorder; so they established the regulations contained within ritual and moral principles in order to apportion things, to nurture the desires of men, and to supply the means for their satisfaction. They so fashioned their regulations that desires should not want for the things which satisfy them and goods would not be exhausted by the desires. In this way the two of them, desires and goods, sustained each other over the course of time. This is the original of ritual principles. (Knoblock, 1988: 601)

At this point, Xun Zi seems to incorporate the desire into rites completely. The fact that desire is accepted to the rites shows the root of Xun Zi' theory is still the rites; he is sure to the desire that conforms to the rites alone. That is to say, how much desire is not important; the key point is whether they meet the rites, which completely exposes his true intentions to affirm the perceptual desires of man.

Xun Zi has proposed an argument of “Learning that is incomplete and impure does not deserve to be called fine” (Knoblock, 1988: 21). He believes that this kind of beauty is up to what the gentleman sees and hears should meet the rites and righteous, including the beauty relevant to the desire of eyes and ears, which must also conform to them in all aspects, otherwise people should not pursue it. What's more, when the cultivation of gentleman has reached the highest realm, his loves to the rites and righteous would like his eyes to the greatest enjoyment in the five colors, his ears in the five sounds, and his mouth in the five tastes, it's as natural as innate.

On the one hand, Xun Zi is fully sure to the universality and inevitability of human's pursuit to the various desires including the beauty, on the other hand he requires that such satisfaction must accord and unify with the rites and righteousness, which is the fundamental point of his aesthetic thoughts. Although this point of view is distinguished from the origin of Confucius and Mencius' theories, it has essentially no difference, To begin with it, Xun Zi points out that the most important function of art is that it can guide the people's feelings and desires to the rites and righteous, and on this basis, he criticizes the idea of “no music” by Mo-tse (468-376BC), stating,

Music is joy. Being an essential part of man's emotional nature, the expression of joy is, by necessity, inescapable. This is why men cannot do without music. Where there is joy, it will issue forth in the sounds of the voice and be manifest in the movement of the body. And it is the way of man that singing and movement, which are excitations of man's emotional states according to the rules of inborn nature, are fully expressed in music. Hence, since it is impossible for men not to be joyful, where there is joy, it is impossible that it should not be given perceptible forms. But if its form is not properly conducted, then it is impossible that disorder

should not arise. The ancient Kings hated such disorder. Thus they instituted as regulations the sounds of the Odes and the Hymns to offer guidance. This would cause the sounds to be sufficient to give expression to the joy, but not to lead to dissipation. It would cause the patterns to be sufficient to mark the separations, but not so as to seem forced. It would cause the intricacy or directness of melody, the elaboration or simplification of instrumentation, the purity or richness of sound, and the rhythm and meter of the music to be sufficient to stir and move the good in men's hearts and to keep evil and base Qi sentiments from finding a foothold there. Such was the plan of the Ancient Kings in establishing their music. Yet Mozi condemns it. How can this be endured! (Knoblock, 1988: 649).

As Xun Zi negates the people' nature to pursue the perfection of moral cultivation , then the moral restriction factors in aesthetics would be impossible to originate from the man himself, but out of some external force, which are attributed to the will of ancient kings by him. Although he has seen the magic power of “The influence of music and sound on man is very profound, and the transformations they produce in him can be very rapid” (Knoblock, 1988: 655), his understanding to this has not oriented the in-depth inquiry with the appreciation of beauty to the music itself, and he takes the touching strength clearly as an effective means to unify people's will and establish or maintain the regime. Unlike Mo-tse, who thinks that as long as people meet their limited life desire, can poor food and clothing be enough, Xun Zi advocates people to achieve the maximum satisfaction of desires both in material and spirit. For Xun Zi, such meeting cannot do without the implementation of rites, which can never be separated from the music yet. Through music to affect human feelings, rites can get the best practice, which can greatly help rulers to strengthen their slave-owning sovereignty, as the remarks made by Mencius, “Music joins together what is common to all; ritual separates what is different. The guiding principles of ritual and music act as the pitch pipe that disciplines the human heart” (Knoblock, 1988: 661). So, we have to acknowledge that it is a really quite mature strategy of psychological rule by emphasizing the thought-controlling role of music. Music is still with function of pleasing emotions or coordinating personnel, but it's not from the voluntary choice of itself. Above all, we can conclude

that it attains the perfection of Confucian ethics and aesthetics with the stress of this point by the utilitarian of music.*

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