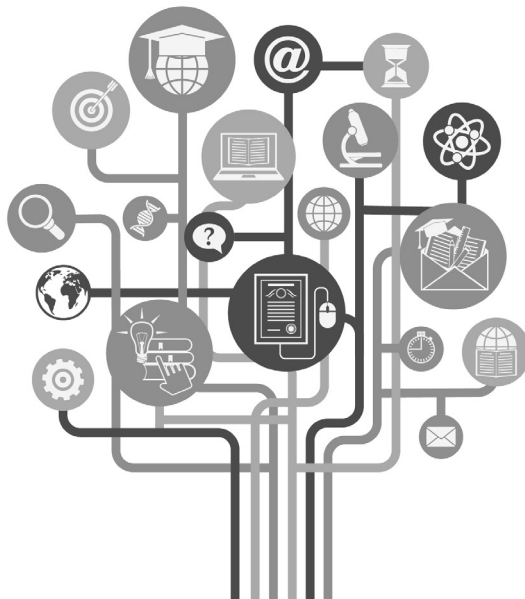


# The Practical Significance of Dong Zhongshu's Thought of Rites and Music: Music salvages the drought

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## Abstract

Dong Zhongshu(董仲舒)summarized the calligraphy, disaster and difference of drought recorded in the Spring and Autumn Annals (《春秋经》) as well as the causes of drought. He also discussed how to manage the drought in time after its occurrence from a practical standpoint, offering Emperor Wudi (汉武帝) useful guidance techniques for managing disaster and new ideas for Western Han (西汉) scholars studying disasters. Dong Zhongshu believed that the drought was caused by the imbalance between Yin and Yang (阴阳) and the excess of Yang. As reflected by the personnel listed above. it is shown that the king lacks sufficient moral cultivation, dogmatic, disregards ministerial counsel, and acts out of time. On the one hand, Dong Zhongshu's thought reflected the virtue of man and monarch through disaster, which enabled the king to reflect on his own actions and make timely corrections. On the other hand, it is a good solution to link disaster with persons to prevent human resources from changing or reversing the disaster. The two-way interaction between disasters and individuals makes them promote and influence each other..

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In addition to enabling the king to pursue his own virtue and apply the rule of virtue, disasters can also be mitigated and even eliminated by the monarch's personnel changes and corrections. Music and dance played an active role in praying for rain, and if the country was in a severe drought, it would let a group of witches dance to perform rituals. Dong Zhongshu believes that people of different ages and identities will be used in the rain ceremony in different seasons to perform music and dance, so as to achieve a powerful means to please the gods and communicate with heaven and man. In the rain ceremony, the instrument "drum" will also be used in it, and at this time the drum is not only a musical instrument, but also as a magical tool. The purpose of praying for rain can be achieved only when a variety of utensils are used.

**Keywords:** Dong Zhongshu; Chunqiu Fanlu (春秋繁露); Pray for rain (求雨); Music And dance; Yin-yang and five elements (阴阳五行)

## Introduction

On the basis of absorbing and drawing lessons from pre-Qin (先秦) Confucianism and hundred schools of thought's studies, Dong Zhongshu's thought of rites and music takes Confucianism as the foundation and applying it to practice as the blueprint, which not only applies rites and music as a means of education to reality, but also further promotes it to the position of official learning in governing the country. Therefore, Dong Zhongshu's ideological and theoretical system is not a metaphysical content of pure preaching, but an official school that can be used to solve practical problems in the real life of the Western Han Dynasty (西汉时期). Dong Zhongshu regards the natural phenomena such as droughts, floods, eclipses and meteors in real life as human beings, and thinks that kings who don't respect human relations and keep rites and music will be condemned by heaven, that is, "the theory of disaster and



different punishment” (灾异遣告说). Wang Bo (2018) believes that the theoretical basis of Dong Zhongshu's explanation of disasters is the induction between man and nature, and takes the theory of Yin and Yang as the fundamental basis, which not only reasonably explains the occurrence of disasters, but also puts forward an effective way to deal with them, that is, by changing people's words and deeds, through human beings actively intervening and rescuing disasters, so as to eliminate disasters. On the other hand, rites and music can also react to disasters, and through a series of prayers to heaven and attacks on social gods, disasters will disappear, and the balance between yin and yang, between heaven and earth will be achieved and the five elements will be smooth. Jin Xia (2012) thinks that during the Han Dynasties, the thought of auspicious and disasters (祥瑞灾异) not only influenced politics, but also deeply penetrated into the system of rites and music. Firstly, rites and music are influenced by politics and culture, showing a strong color of disaster. Secondly, by educating people, rites and music make the destiny and orthodoxy advocated by auspicious and auspicious thoughts more deeply rooted in people's hearts, thus playing a role in consolidating political power. Yue Yin (2020)'s article “A Probe into the Sacrifice Ceremony of Dancing Dance in Pre-Qin Dynasty” mentioned that, as the oldest rain-praying activity in China's history, the ancestors realized the purpose of touching the gods with showers and relieving the drought through a series of ritual activities. This special ritual cultural activity embodies the cultural beliefs of “the feeling between heaven and man” and “governing the country through rites and music” in ancient China. Dong Zhongshu's theory of the induction between man and nature has a profound influence, and all ethnic groups in contemporary China still retain the ceremony of praying for rain. Chen Ye (1999) interpreted the Daur people's (达斡尔族) rain-seeking ceremony from the perspective of anthropology, and reflected the Daur people's understanding of the

cosmology.

Dong Zhongshu worships Confucius as an idol and studies Spring and Autumn Annals as the Bible. By analyzing and summarizing the calligraphy, disasters and anomalies recorded in the Spring and Autumn Annals, and the causes of the drought, Dong Zhongshu further discussed how to remedy the drought from the practical level, which provided practical guidance technology for Emperor Wu (汉武帝) to control disasters and provided new ideas for scholars in the Western Han Dynasty to study disasters and anomalies.

### Research Objective

First of all, by studying Dong Zhongshu's specific methods and measures to save disasters, we can deeply understand the function and role of music and dance in it. That is, music and dance can make the ceremony more solemn, achieve a certain political intention through music and dance, communicate between heaven and man, make heaven understand people's intentions, and people can turn to heaven for help.

Secondly, in the process of saving disasters, musical instruments are no longer simply objects that can make music, but an important medium to communicate between man and nature, which can also be called a magical instrument (法器). Through the distinction between "musical instrument" and "magical instrument", we can better clarify the connotation of Dong Zhongshu's philosophy of heaven and man.

In addition, when studying Dong Zhongshu's thought of disaster, we aim to understand how he expounded the relationship between heaven and man through this ideological system, especially how the will of heaven influenced and guided human society. At the same time, we are also concerned about how this idea can be used in the political field as a way to indirectly criticize and persuade rulers to reflect on their own



governance.

## Research Scope

### (1) Drought Classification

What's the intention of Confucius (孔子) to write the drought in three different ways? Drought (大旱) is a kind of brushwork to record the drought in a lightest way, which pays attention to the description of the different results of the disaster, that is, drought. No rain (不雨), on the other hand, focuses on describing a process. Seven times of "no rain" recorded in Spring and Autumn Annals, three of which describe "no rain since a certain month, as for autumn and July", focus on describing the stage and process of no rain. As for the last kind of calligraphy, "Great begging for rain" (大雩), it mainly emphasizes the remedy of the king for not raining. Therefore, in the fifth year of Huan Gong (鲁桓公五年), the Gongyang Biography (《公羊传》) mentioned that DaYu is a ritual of drought. If directly talk about drought, anyone can't reflect the drought sacrifice held by the king, but if record the Great Yu, you will know that it is a sacrifice only when there is drought. In the eleventh year of Xi Gong (鲁僖公十一年) in Gu Liang Biography (《谷梁传》) said: "Yu (雩) means it had rained, but the drought means it didn't rain" (Fan Ning and Yang Shixun, 2000:148). If after the memorial ceremony, the memorial ceremony played a role and caused rain, the scripture was called memorial ceremony, and if it didn't cause rain, it was called "drought", indicating that the memorial ceremony didn't work. He Xiu's Interpretation said: "If didn't begging for rain, you will say that it is drought; drought but did not harm things, and it will be called no rain" (He Xiu and Xu Yan, 2014:146). If there is a drought and no sacrifice is held, it is said to be "drought", and if there is a drought and no damage to things, it is said to be "no

rain". In this way, we can better distinguish the difference between great drought, great begging for rain and no rain.

## (2) The causes of drought.

The reason for the drought is explained by Dong Zhongshu from the relationship between disasters and personnel, which is also the unanimous understanding of disasters by scholars in Han Dynasty. Dong Zhongshu elaborated on the causes of the drought. First of all, he believed that the drought occurred because he did not give kindness to the fire in time. He said: "When you are kind to fire, the fire will follow people and the dew will drop. (恩及于火, 则火顺人而甘露降。)" (Su Yu, 1992:366) Put kindness in the fire, and the fire will fall on the rain. He also said, "If fire is to blame, there will be a drought and there will be a fire. (咎及于火, 则大旱, 必有火灾。)" (Su Yu, 1992:367) On the other hand, if the evil is blamed on the fire, there will inevitably be a drought. If there is a drought, things will be easy to dry, and if they are dry, they will be easy to make a fire. This shows that the fire of the five elements (五行) also has a certain impact on drought and flood. The season corresponding to the fire of the five elements is summer, which is in charge of growth, and the corresponding person is the official of this dynasty, so it is said: "The fire is summer and manager grows, and means this dynasty. (火者夏, 主成长, 本朝也。)" (Su Yu, 1992:366) Corresponding to the specific things, it is: "Recommend virtuous and, select talented individuals, appoint talented individuals as officials, encourage everyone to do their best, reward meritorious individuals, award titles to virtuous individuals, provide goods and money to relieve the poor, delineate borders, and send envoys to various places." (Su Yu, 1992:366) The king should recommend virtuous and talented people, so that officials can do their best and reward virtuous and meritorious ministers. Give generously to help the poor and needy. Send missions to various places to divide the territory fairly. Therefore, only when the king appoints officials and cares for the people, can the



fire of the five elements be followed by people and the drought be further controlled.

Dong Zhongshu thinks that the king's moral cultivation is not enough and his actions are out of date, which will cause disaster. He said: "If use the spring decree in winter, it will lead to be steamed; If use the summer decree , then thunder; If use autumn politics, it will be dry. (冬行春政, 则蒸; 行夏政, 则雷; 行秋政, 则旱。)" (Yu Su,1992:387) If the policy of spring is implemented in winter, it will lead to the upward evaporation of geogas; The implementation of summer politics will lead to thunder rolling; Implementing the decree in autumn will lead to drought and little rain. Therefore, the behavior of the king directly determines the existence of disasters. Chen Li (2017:758) saying: "The drought also means fierce, and the arrogance of the yang is also caused. (旱之为言悍也, 阳骄蹇所致也。)" Spring and Autumn Annals holds that the cause of drought is excessive yang. On the one hand, it reflects the virtue of kings through disasters, which helps the king to check and correct himself, reflect on his behavior and correct it in time. On the other hand, Linking disasters with human resources provides a good solution for disasters that cannot be reversed or changed by human resources. The two-way interaction between disasters and personnel makes them promote and influence each other. Disasters promote the king's pursuit of his own virtue and the implementation of his moral policy, and the change and correction of the king's personnel are also conducive to the slowdown and disappearance of disasters.

## Research Methods

### (1) Literature research method.

As the most important means to study the theories and thoughts of historical figures, the study of Dong Zhongshu cannot be separated



from the support of historical documents. By collecting and sorting out the first-hand materials such as Dong Zhongshu's works and *The Spring and Autumn Annals*, this paper draws lessons from and quotes the second-hand materials such as the comments and explanations of contemporary scholars on Dong Zhongshu's theory. Further analyze and discuss the historical documents, texts and academic works of Dong Zhongshu's theory and practice.

#### (2) Historical research method.

The use of historical research method is helpful to understand the change of academic perspective of Dong Zhongshu's research in different times. By tracing the changes of Dong Zhongshu's works and theories in different historical periods, we can compare and contrast the views of scholars in different times to determine the trends, changes in understanding and recurring themes. Through the different attitudes of scholars in different times towards Dong Zhongshu and his studies, we can have a clearer understanding of Dong Zhongshu's works and theories.

#### (3) Inductive deduction.

By collecting concrete examples of Dong Zhongshu's disaster relief principle and the role of music and dance in it. The general principles or theories about the relationship between music, dance and disaster relief in Dong Zhongshu's thoughts are further summarized. Infer how these principles are applied to other environments, or how they affect later thinking.

#### (4) Interdisciplinary method.

By integrating the viewpoints of different disciplines such as history, philosophy, musicology and cultural studies, and using the methods of these disciplines, we can enrich our understanding of Dong Zhongshu's theory and its application in disaster relief.



### (1) The means to relieve the drought: the sacrifice of pray for rain

Dong Zhongshu linked disaster with personnel, and thought that the occurrence of disaster was closely related to the behavior of people. Therefore, it said: “All disasters and anomalies are born from the loss of the country. (凡灾异之本，尽生于国家之失。)” (Su Yu,1992:254) The root cause of disasters is the fault of the country, and the reason why the country has faults is, in the final analysis, due to the dereliction of duty and poor management of the king. It also said, “Disasters manifest God’s will. (灾异以现天意。)” (Su Yu,1992:254). Disasters are God’s spokesmen, thus forming an interactive relationship between kings and disasters. Through layer-by-layer stripping and verification, Dong Zhongshu analyzed the causes of disasters and their problems, and then further adjusted and improved the drought. Dong Zhongshu believes that drought is caused by the imbalance between yang and yin in heaven and earth, and yang wins yin and will lead to drought. The imbalance between yin and yang is caused by the loss of the country, which further causes disasters.

Dong Zhongshu explained the drought from the perspective of yin-yang theory, and showed that the remedy for drought was: offering sacrifices. The theory of pray for rain has a long history, not only in the Spring and Autumn Period (春秋时期), but also in the period of the Five Emperors (五帝) in ancient times. In the Xia (夏朝) and Shang Dynasties (商朝), there were activities such as burning witches and praying for rain. Yu (雩), “Shuo Wen” (《说文解字》) (Xu Shen and Duan Yucai,1988:574) said: “Sacrifices in summer, happy to Chi Di, in order to pray for the rain. (夏祭，乐于赤帝，以祈甘雨也。)” It is a kind of sacrifice to pray for rain in summer. Yu Pian (《玉篇》) says: “The Sacrifice of Seeking Rain. (请雨祭也)” which is a sacrifice to ask for rain. Chen Mengjia (1988:600) thinks: Witch (巫), dance (舞) and Yu (雩) are homophones in ancient times, and they are all related to rain-seeking sacrifice. “What a witch does is to dance to pray for rain, so that its dancers are called witches, the dancer’s

movements are called dances, and the rain-seeking sacrifice behavior is called Yu.” The witch’s main task is to pray for rain. The witch’s action in praying for rain is called dancing, and his behavior of praying and offering sacrifices is called Yu. In fifth years of Huan Gong in the Gongyang Biography (《公羊传·桓公五年》), He Xiu said, “Eight boys and eight girls dance and make sounds of Yu. (使童男女各八人舞而呼雩, 故谓之‘雩’。)” (He Xiu and Xu Yan, 2014:146). Another important reason why it is called Yu is that it is not only necessary to dance, but also to make the sound of “Yu” in the mouth, so the activities of praying for rain is also called “Yu”(雩).

In terms of time, praying for rain can be divided into usual sacrifice (常雩) and great sacrifice (大雩). The usual sacrifice is held in April of summer, that is, when everything grows in summer, it can’t be nourished without rain. In the Spring and Autumn Period, people can’t change nature, so they can only rely on sacrifices and prayers to do its best and listen to destiny. In the fifth year of Huan Gong in Zuo Zhuan (《左传·桓公五年》), it mentioned: When the spring is startled, a suburban sacrifice is held; Sacrifice for rain was held at the beginning of summer. The autumn sacrifice was held at the beginning of autumn, and winter sacrifice was held in October. (Zuo Qiuming, 2000 : 192) Sacrifice of rain in summer is necessary, so it is called “constant sacrifice”. Chen Li (2017:460) said: “The constant sacrifice was held in April. After that, when there is a drought, people pray the god for rain, which is called Da Yu. Talking big is different from being normal.” The reason why it is called “big sacrifice” is to distinguish it from ordinary sacrifice of rain. Dong Zhongshu says: “what is the big sacrifice? Dry sacrifice.” (Su Yu, 1992:82). Big sacrifice is to pray for rain when there is a drought. In the Spring and Autumn Annals, 30 droughts were recorded, of which 21 were recorded by big sacrifice, which shows the importance attached to disasters in the Spring and Autumn Annals.



Regarding the principle of praying for rain, Dong Zhongshu clearly stated: “It is not a god to cause rain, but it is subtle to be suspicious of god.” (Su Yu,1992:353). It was not God who played a role in the rain, and the reason was subtle and hard to say. Dong Zhongshu denied Machamp’s theory of God when he prayed for rain, and explained it with a more scientific theory of Yin and Yang. Dong Zhongshu said: “It is obvious that things in the same gas field will attract each other and meet, and sounds of the same frequency will resonate. (同气则会，声比则应，其验皦然也。)” (Su Yu,1992:351). In this regard, Dong Zhongshu further explained, saying: “Beautiful things call for beautiful classes, evil things call for evil classes, and classes rise accordingly.” (Su Yu,1992:351). Similar things are induced by each other. Since similar things can call and induce each other, the Yin and Yang of heaven and the Yin and Yang of man can also call and induce each other. Therefore, Dong Zhongshu (Su Yu,1992:353) said, “There are yin and yang in the sky and in people. The yin of heaven and earth rises, and the yin of man should rise; People’s yin rises, and the yin of heaven and earth should also rise, and its way is also the same.” Heaven has yin and yang, and people also have yin and yang. When the yin of the heaven and the earth appears, the yin of people will also emerge as the times require, just like when the weather is gloomy, people are sleepy. Similarly, when the yin of human beings appears, the yin of heaven and earth will also appear. The mutual induction between similar things, that is, the same kind moves, is the truth of “seeking rain”.

As mentioned above, the drought is caused by the imbalance of yin and yang between heaven and earth, but why do we have to pray for rain when there is a drought, instead of beating drums to attack social gods when it stops raining, or taking other ways to pray for rain? Dong Zhongshu also gave the answer in “Chunqiu Fanlu” (Su Yu,1992:83), saying: “The reason for drought is that yang extinguishes yin. Yang destroy yin

means the noble suppress the lowly person. Although it's serious, they just pray for them. How dare to make a rash? (大旱，阳灭阴也。阳灭阴者，尊厌卑也，固其义也，虽大甚，拜请之而已，敢有加也?)” The disaster of drought occurred because the yang prevailed over the yin. Yang suppresses yin, just as the honorable person suppresses the humble person, so it should be. Although the drought is very serious, we can only worship and pray for it, and we can't go against it. Chen Li's (2017:576) quoted Hong Fan (《洪范》) as saying: “The behavior of the monarch is yang, and he practices tyranny against the people. He promotes his army, fights for years, and labors the people to build cities. His subordinates are resentful and disobedient. All of these are due to the excessive Yang energy, which leads to the drought.” Chen Li demonstrated from the perspective of “the sympathetic between heaven and man (天人感应)” that the king's policy of yang led to the rise of yang in heaven and earth, resulting in drought.

## (2) The instrument of pray for rain

Dong Zhongshu says: “offering sacrifices to pray for rain in a drought” (Su Yu,1992:82). When there is a drought, it is necessary to hold sacrifices to invite rain. Sacrifice is the result of the induction between heaven and man, and it is a concrete manifestation of the mutual appeal of the same kind of yin and yang, not the will of the gods. Therefore, Chunqiu Fanlu says: “If you want to cause rain, you should move the yin to start the yin.” (Su Yu,1992:353) The yin of heaven and earth is aroused by artificially launching yin, so as to achieve the purpose of seeking rain. According to this principle, Dong Zhongshu discussed the instruments, specific requirements, measures and so on, and explained the specific procedures and steps of holding the sacrifice in spring, summer, The Last Month of Summer, autumn and winter, which provided a theoretical basis for the actual operation of praying for rain. Moreover, the music used in the



sacrificial ceremony provides a basis for the demonstration of the practical value of Dong Zhongshu's thought of rites and music.

No matter what time it takes to pray for rain, the time of offering sacrifices is on the water day. "Chunqiu Fanlu" says: "Sacrificial ceremonies should be held on water days throughout the year." (Su Yu, 1992:430) The gods sacrificed in the homes of ordinary people are sacrificed according to the corresponding gods in different seasons. In spring, they sacrifice to the household gods (户神); in summer, they sacrifice to the kitchen gods (灶神); and the last month of summer (季夏) sacrifices to the wandering gods (中霤神), that is, the house gods; Sacrifice Shao Hao (少昊) in autumn and Jing Shen (井神) in winter. The orientation of the altar should correspond to the five directions of east, south, middle, west and north respectively according to the different seasons of spring, summer, The Last Month of Summer, autumn and winter. The size of the altar should be the same as the number corresponding to each season, that is, the number corresponding to spring is eight, so the altar is square eight feet; The summer corresponds to seven, so the altar size is seven feet square; The last month of summer corresponding to number is five, but the size of the altar is not recorded in detail in the literature, and it is supposed to be five feet; The corresponding number in autumn is nine, so the size of the altar is nine feet; The corresponding number in winter is six, and the size of the altar is six feet. Different seasons should be decorated with different colors and different numbers of flags. In spring, the color of the flags used is green and the number is eight. The flag used in summer is red, and the number is seven; In the last month of summer, the color of the flag is yellow, and the number is five; The color of the flag used in autumn is white, and its number is nine; The number of flags used in winter is six and the color is black. Although the altars have different directions and sizes, their shapes are consistent,

and they are all “four-way altars”, that is, the altars are accessible on all sides, so that the Yin and Yang can be unimpeded.

In addition, there are taboos when offering sacrifices, such as: when asking for rain in spring, people cannot cut down trees; When it rains in summer, it is not allowed to carry out civil-related projects such as building houses, replace old water and clean up mud in wells; Rain in autumn cannot build large-scale civil projects; You cannot use fire in autumn when praying for rain, nor can you smelt iron and cast gold; When asking for rain in winter, people can't block rivers and streams.

The number and category of sacrifices used in sacrifices are determined according to the five elements corresponding to the four periods. But three kinds of rain-seeking sacrifices are used in each season, namely, Xuan wine(玄酒), rice wine(具清酒) and breast(膊脯). When praying for rain in spring, water gods should be worshipped. Eight raw fish and Xuan wine should be used as sacrifices, and then rice wine and breast-preserved pork should be put on, that is, cut into blocks of square meat and dried meat. When prayed for rain in summer, it should be offered to Chiyong (蚩尤), with seven red roosters, and the rest are the same as in spring; The last month of summer prayed for rain should be worshipped Hou Ji(後稷), using five copies of rice, namely millet rice, porridge and the like; Pray for rain in autumn as a sacrifice to the God of Shao Hao, with nine fish made of paulownia; Pray for rain in winter to worship the God of Xuan Ming(玄冥神), and sacrifice with six black dogs.

Witches' prayers and speeches are the same, except that their clothes have changed. The witch who reads the eulogy must fast for three days before the sacrifice, kneel down twice, read the eulogy on her knees, and bow down again after the ceremony. The message of witches recorded in “Begging for Rain(《求雨》)” said: “Heaven gives birth to grains to support people. Now, the grains are suffering from drought, so I'm afraid



it won't be harvested. Respectfully offer sacrifices such as sake and breast for the gods to enjoy, and worship devoutly to pray for rain. If there is heavy rain in time, they will offer sacrifices to express their gratitude.” (Su Yu,1992:422) The words of the congratulatory message are meticulous and sincere. Only when the true feelings are revealed and the rain is eagerly expected can God feel it, and the connection between nature and human feelings can be established to form a “feeling between heaven and man”. In spring, witches must wear blue clothes, in summer, witches wear red clothes, in the last month of summer, witches wear yellow clothes, in autumn, witches wear white clothes, and in winter, they wear black clothes. The principle of the color of the clothes worn by witches is that the different seasons correspond to the five colors.

Before formally asking for rain, we need to do some preparatory work, just like the drug primer when taking medicine. By exposing the person or thing symbolizing yin, we can express our desire to ask for rain to heaven. When people pray for rain in spring, it is necessary to gather witches and people suffering from epilepsy in the sun for eight days. “Gongyang Biography of the Spring and Summer (《春秋公羊传》)”, He Xiu and Xu yan (2014:72) said: “Men are called wizards, and women are called witches. (男曰觋, 女曰巫。)” Witches are women, belonging to yin, so they are under the blazing sun for eight days. When asking for rain in summer, put the pot on the altar and expose it to the sun for seven days, and put mortar and pestle on the street, just like Dong Zhongshu said: “The kettle is exposed to the altar, and the mortar and pestle are used in surgery.” (Su Yu,1992:425) When the Last Month of Summer prayed for rain, men were forbidden to come to the market for five days, witches were gathered at the edge of the market, and a sunshade shed was built. Dong Zhongshu says: “The husband needs to hide when he asks for rain” (Su Yu,1992:431), which also exposes the yin and hides



the yang inside, so men can't go out to the market, so they should hide inside. Witches belong to yin, and they are the media to communicate with people and gods. Therefore, it is necessary to expose witches and sick people for nine days in autumn for rain. When pray for rain in winter, dragon dancing is needed for six days. Dragon is not only the totem of ancient China, but also an important medium for rain. As a myth and legend, Dragon King(龙王爷) plays an important role in rain. In addition, the behaviors used to appeal to the rainy day are: the husband and wife should have intercourse, that is, "whether the official or the ordinary people, the couple should live together and have sex", which is also a means to induce the rainy day. Secondly, burying dead bones is also a means to induce rainy weather. All the above are the techniques of "opening yin and closing yang (开阴闭阳)" used by Dong Zhongshu, and the purpose of "calling for the same kind (同类相召)" and seeking yin with yin is achieved through the above means.

Steps of seeking rain: pray on the water day, expose the yin things to the sun, make dragons, build toad ponds, build altars for gods, place offerings, witches worship and make speeches, perform music and dance, put toads in the temple, make a pilgrimage and make speeches for three days, burn three-year-old cocks and boars, close the south gate and open the north gate, burn pig tails in the north gate and the city at the same time when hearing drums, and bury the bones of the dead. Please reward the gods with sacrifice, wine and millet if the rain succeeds.

The following table lists the five gods, five elements, five orientations, five numbers and other contents corresponding to each season for reference. Through this table, we can also know that the five elements described in Chunqiu Fanlu are similar to those recorded in Lu Chunqiu, and they all inherit the yin-yang and five elements thoughts of ancient alchemy.



## Table

Sacrifices to the corresponding table

Four seasons	Spring	Summer	The last month of summer	Autumn	Winter
Five elements	Wood	Fire	Earth	Metal	Water
Five orientations	East	South	Central	West	North
Five numbers	eight	seven	five	nine	six
Five colors	Green	Red	Yellow	White	Black
Ten Tiangan	Jiayi	Bingding	Wuji	Gengxin	Rengui
Five gods	Gonggong	Chiyong	Houji	Shaohao	Xuanming
Oblations (祭品)	Eight raw fish	Seven red rooster	Five millet rice	Nine wooden fish	Six black dogs
	Water, ice wine and breast (the same)				

Source: This study collated

## Research Results

### (1) The application of music and dance in begging for rain.

Music and dance play an active role in praying for rain. “Chun Guan Zong Bo of Zhou Li (《周礼·春官宗伯》)” says: “If there is a drought in the country, it will let the witches dance and make sacrifices.” (Sun Yirang, 1987:1638) “The Fifth Year of Huan Gong of Gong Yang biography (《公羊传·桓公五年》)” says, “Eight boys and eight girls dance and shout, and make voice of yu, so the activity of pray for rain is

also called yu.” (He Xiu and Xu Yan,2014:146) Firstly, it expounds why the drought sacrifice is called Yu(雩). Secondly, eight boys and eight girls participate in the dance, which is different from Dong Zhongshu's view. Dong Zhongshu believes that people of different ages and identities will be used to perform music and dance in the sacrifice of different season, thus achieving a powerful means to please the gods and communicate with heaven and man.

“Zhou Li” holds that the sacrificial ceremony is divided into Da Yu (大雩) and Chang Yu (常雩), and the music and dance used in the sacrificial ceremony are also different. Zhou Li (Sun Yirang,1987:912) said: “Dance teacher teach them. The military dance (兵舞) is mainly used for offering sacrifices to mountains and rivers, the Bo dance (帔舞) is used for offering sacrifices to the country, the feather dance (羽舞) is mainly used for offering sacrifices to all directions, and the emperor dance (皇舞) is specially used for offering sacrifices in times of drought.” The sacrificial ceremony referred to here is Da Yu, so it can be seen that the emperor dance (皇舞) should be used in the sacrificial ceremony of Chang Yu. Zheng Xuan believed, Da Yu can only sacrifice by singing and dancing. The emperor dance is one of the musicians' small dances. It is known that those who dance is for the drought. It can be known that this sacrifice is Da Yu, that is, it was held only after the drought.

Chang Yu is also known as Zheng Yu (正雩). In the Book of Rites (《礼记》), it said: “Huge music is necessary in Da Yu. Order the local officials to hold a rain pray ceremony, sacrifice those who have merit to the people of the former king, in order to bless the grain full” (Sun Xidan, 1989:450). A grand music ceremony is to be held to pray the god for rain. What is “huge music”? The above statement said, “In this month, and the musicians are ordered to practice the cymbals, drums, balance the instruments, pipes and flutes, hold the dance props, adjust the wind



instruments. (是月也，命乐师修鼗、鞀、鼓，均琴、瑟、管、箫，执干、戚、戈、羽，调竽、笙、箴、簧，飭钟、磬、柷、敔。)”(Sun Xidan, 1989:449). Before the sacrifice, a series of preparations should be made. Musicians should overhaul musical instruments, prepare dance props and proofread and adjust the intonation of musical instruments. Zheng Xuan said: “In order to performance better for the next sacrifice, it is necessary to prepare.” It can be seen that “the huge music” means that all the above-mentioned musical instruments and dance equipment are used in music and dance, and the above-mentioned musical instruments include eight-tone instruments (八音), such as gold, stone, earth, leather, silk, wood, bamboo, and dance props include not only martial arts props such as Gan(干), Qi (戚) and Yu(羽), but also the feathers used in literary and dance. Dance is for both literature and dance, and music is for eight tones, so it is called “huge music”. Another said, it was Da Yu who sacrificed to the five emperors, and he should sacrifice to the gods in accordance with Da Si Yue(《大司乐》), with a big dance (Sun Xidan, 1989:450). The routine sacrifice is the grand music used to sacrifice the five emperors, and the sacrifice should be carried out according to the etiquette and specifications of sacrificing the gods, so the big dance should be used.

Dong Zhongshu elaborated on the specific regulations and requirements of using music and dance in the rain-praying ceremony at four seasons. In the Begging for Rain of Chunqiu Fanlu(《繁露·求雨》), it said, “Eight children all fast for three days and danced with the green clothes. The official in charge of the farm (田啬夫) also fasted for three days and stood with green clothes.” (Su Yu,1992:423). Children and the official in charge of the farm who participate in music and dance, all have to fast for three days, and the number of children should match the corresponding five figures in spring, so eight children are needed, and the color of their clothes should also correspond to the five colors, so they

should dance in green clothes. The official also stands here in green clothes as a foil.

Dance is essential in the rain-seeking sacrifice, and the dancers' dress and props are also required to some extent. The five numbers corresponding to summer is seven, and the five colors corresponding to summer is red. Therefore, in the summer rain-seeking sacrifice, there are seven dancers who dance in red costumes. "Begging for Rain of the Chunqiu Fanlu" said: "The seven strong people all fasted for three days and danced in red clothes. Official also fasted for three days and stood in red clothes." (Su Yu, 1992: 426). In summer, dancers still need to fast for three days before offering sacrifices, but their age and status are different from those in spring. It has changed from children to adult strong men, and official men are necessary in the rain-seeking sacrifice in summer. In the last month of summer, it corresponds to five, and the corresponding of five colors is yellow. Therefore, when begging for rain in the last month of summer, the requirements for dance are: It takes five adult men who have fasted for three days to dance in yellow clothes. Five elderly people who also fasted for three days and stood at the sacrifice site, dressed in yellow clothes.

Autumn corresponds to nine, and five colors corresponding to autumn is white. Therefore, when the rain-begging ceremony was held in autumn, the specific regulations on music and dance were: Nine widowers who fasted for three days danced in white. After three days of fasting, official who was Sima also stood at the sacrifice site in white clothes. Winter corresponds to six, and five colors corresponding to winter is black. Therefore, when a rain-praying ceremony is held in winter, it is first required to dance the dragon for six days before sacrifice, and then pray and sacrifice, which is different from other seasons. Then it is said that six elderly people are required to fast for three days and then dance



in black. After three days of fasting, the military commander also needs to stand at the sacrifice site in black.

Just as the ancient “Yue Jing(《乐经》)”, it was lost for long time, through Dong Zhongshu’s literature, we can’t get a glimpse of the specific style and movements of his music and dance, and the melody content of music. But we can know that music is an indispensable part of the rain-seeking sacrifice in the Han Dynasty, and without the music, the sacrifice is impossible; Without the existence of dance, the communication between man and god cannot be realized. Music not only adds practical functions to sacrifice, but also creates a sense of solemnity and majesty.

## **(2) The drum as a musical instrument was used**

In the ceremony of praying for rain, the drum, a musical instrument, will also be used. It is more important in the ancient people to understand that drums are not only as a musical instrument. Musical instruments used by modern people were ritual vessels in ancient times. It mainly exists as a pragmatic value, not an entertainment and aesthetic function, and a non-aesthetic value. The Chunqiu Fanlu said that during the drought, a rain-seeking ceremony was held to offer sacrifices to the gods, and when there was a flood, drums were sounded to attack. Even if there is a serious drought, you can only pray for it through sacrifice, and you can’t do anything excessive. While drumming is an act of attacking, how can there be a drum in the rain-seeking sacrifice?

However, drums also appeared in the rain-begging ceremony. “Begging for Rain of Chunqiu Fanlu (《春秋繁露·求雨》)” (Su Yu,1992: 424) says that when hearing the drums, one should burn the tail of the boar at the same time, which shows that there are drums in the rain-begging ceremony. But only by textual research can we understand the significance of the existence of drum. The drum sound here is not for attacking, but as a message to achieve the effect of unified pace. Combined

with the previous article, it can be seen that a boar is placed outside the north gate of the city, and a boar is also placed in the market of the city, and the pig's tail should be burned at the same time. The ancient people's caution and attention to sacrifice made it impossible to make a mistake, and it must be carried out at the same time to give full play to the best effect and achieve the purpose of praying for rain. However, due to the large cities and underdeveloped communication in ancient times, drums have great acoustic effects and natural penetration, so information can only be transmitted through drums to achieve the unity of pace and the effect of burning pig tails at the same time. The Spring and Autumn Annals emphasizes the ambition, and the use of musical instruments should also examine its ambition. Only by understanding the real intention of the existence of drums on different occasions can we understand its deep connotation and better interpret the text.

### **3) The role of dragons in begging for rain.**

Dragon has this special meaning and symbol in China. As the water god in charge of rain in ancient times, dragon is essential in sacrifice (Tang Yan, 2022). The color, quantity, size of the corresponding dragons and the time of making them are all detailed in different seasons. Pray for the Rain(求雨) says: "When making dragons, clean soil is necessary, and then the cover it to protect it from the sun. So the dragon should be made in the built arbor, and the arbor should be removed after the dragon is made." (Su Yu,1992:430). Why does the dragon used in the sacrifice need to use soil as a material, instead of using wood or metal for it? It also embodies Dong Zhongshu's five elements thought, that is, "the five elements are not more expensive than soil". Sacrifice to the gods is so solemn and serious that it's the best choice to take soil as the dragon, because it is related to people's livelihood.



The time for making dragons varies according to different seasons: Spring is the day of Jiayi (甲乙日), summer is the day of Bingding (丙丁日), The Last Month of Summer is the day of Wuji (戊己日), autumn is the day of Gengxin (庚辛日), and winter is the day of Rengui (壬癸日), which is based on the corresponding relationship between four seasons and five days. The number and size of dragons are also based on the corresponding relationship between four seasons and five colors, five numbers and five orientations. Spring corresponds to the green of the five colors, so the color of the dragon is also green. The length and quantity of the dragon are taken as the number corresponding to the season, and the number corresponding to the spring is eight, so the size of the big dragon is eight feet long, and the size of the little dragon is half that of the big dragon and four feet long; One big dragon and seven little dragons, the total number is eight, which is corresponding to the five number. The distance of the dragon is also corresponding to the five number, that is, eight feet. The corresponding direction in spring is the east, so the dragon is placed in the east and the heads of the dragons are also face to the east. The day corresponding to summer is Bingding, so the time to make dragons is in Bingding Day; The color corresponding to summer is red, so the color of the dragon is also red; The number corresponding to summer is seven, so the size of the big dragon is seven feet, and the total number of big and small dragons is seven, with a spacing of seven feet; The corresponding directions is south, so the orientation of the dragon is south, and the heads of the dragons are also face to south. The day corresponding to the last month of summer is Wuji, so making dragons should be done on Wuji day. The Last Month of Summer corresponds to the yellow of the five colors, so the color of the dragon is yellow. The corresponding number is five, so the size of the big dragon is five feet, the total number of big and small dragons is five, and the distance between them is also five;



The corresponding orientation is south, so the dragon's orientation is in south, and the heads of the dragon is south, too. Autumn is corresponding to Gengxin day, so making dragons should be carried out on Geng Xin's day. Autumn corresponds to white, so the color of the dragon is white; the number corresponding to autumn is nine, the size of the big dragon is nine feet, and the total number of big and small dragons is nine, with a distance interval of nine feet. Autumn corresponds to the west, so the dragon is located in the west and faces to west. Winter corresponds to Rengui, so dragons are made in Rengui day. Winter corresponds to black, so the color of the dragon is black; It corresponds to six, so the size of the big dragon is six feet, the total number of big and small dragons is six, and the distance between dragons is six feet. Winter corresponds to the north, so the orientation of the dragon is in north and faces to north.

In the article of praying for rain, Dong Zhongshu has strict regulations and requirements on the time and place of sacrifice, the gods and the sacrifices used, the costumes and props of the participants, and the regulation and quantity of the sacrificial objects. It can be seen that the sacred and solemn thing of praying for rain, and it cannot be done at will. The reason for the drought is that Yang destroys Yin, the principle of rain-seeking is that things should be like and move Yin to raise Yin. The method of rain, Dong Zhongshu said to the king of Jiangdu (江都王): "The way of pray for rain, damage Yang and raise Yin". Through the artificial exposure of negative things, positive things hidden, thus attracting and inspiring the Yin of heaven and earth, and then achieve the purpose of changing the position of heaven and earth, correct the order of Yin and Yang. In the rain prayer ceremony, dance and musical instruments cannot be ignored, and even play an important role. Through the call and coordination of the drum, the rain ceremony not only makes the pace of the ceremony, but also makes the ceremony more solemn and shocking. Through the



powerful lineup of music and dance performances, it can achieve the effect of moving heaven, communicating heaven and man, and also achieve the effect of summoning Yin, so as to achieve the purpose of praying for rain.

## Conclusion

Dong Zhongshu's thought of rites and music is not only reflected in the educational significance of rites and music, but also in the upward dimension of purifying the soul, and it is also reflected in the practical role of rites and music in social practice and human real life. Dong Zhongshu believes that all natural disasters are caused by the imbalance between Yin and Yang, but reflected in personnel, they are manifested in the lack of moral cultivation of kings. From the perspective of disaster warning, natural phenomena are linked with personnel to achieve the correct guidance and positive influence on personnel, which is also the most direct embodiment of Dong Zhongshu's philosophy of heaven and man. The drought is because the Yang is better than the Yin. Therefore, the purpose of praying for rain is achieved by artificially eliminating the Yang and improving the Yin to balance the Yin and Yang. In the process of praying for rain, witches and toads symbolizing Yin are gathered and exposed, while men symbolizing Yang should stay indoors. Music and dance are essential in the rain-praying ceremony. Witches perform music and dance to communicate with people and gods. As an instrument to help the sun, drums are indispensable in the rain-stopping ceremony, but they cannot be used in the rain-praying ceremony. Dong Zhongshu organically combined the thought of Yin-Yang and Five Elements with real life, and influenced the nature by manipulating Yin-Yang, which is also the embodiment of China and ancient naive materialism's world outlook. From Dayu's flood control, Yu Gong's moving mountains to Dong

Zhongshu's begging for rain, all these examples reflect the positive determination and belief of China people to transform and compete with nature, and also reflect the wisdom of China people.

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