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提 要

本文探討音樂的淵源與其功能，專門推敲中古嵇康及大乘佛教的音樂觀。筆者把論述分析在兩個不同的美學領域——「無」與「空」。在此的「無」指的是魏晉王弼的「貴無」的形上思考，在此的「空」指的是大乘所談的空論。

筆者把嵇康所提出來的「和」解釋當作一種體性 (svabhāva) 之說，而且這個體性之說互文於王弼的無論，音樂的和諧狀態屬於形上的體性，作為一種先天的存在物，我在此引用佛學的術語——體性解釋魏晉玄學，以佛解玄使王弼的無論歸根到底成為了一種有論，這個有論使湯用形的歸類——漢為宇宙論，魏晉為本體論，無法成為可能，因為宇宙論在希臘哲學文化上其目的就是尋找萬象背後的第一因或原動力，因此原子論（萬象不過是最為基本的原子的運作）屬於宇宙論的一種考察，漢代的五行、氣象之說無法相比於原子論，因原子之說本來就含有本體的說法了（本體作為最為基本的原子），按照希拉哲學，宇宙論就是本體論的萌芽，所以我建議與其說魏晉為本體論，不如說魏晉作為一種一元論（Monism）或絕對論（Absolutism），因王弼把所有的現象上的存在物解釋當作無論的化身，王弼的方法就是把「無」在形上絕對化，這個「無」中生有，這個「無」還是存在的，作為一種先天的存在物，越非常有體性，所以無論就是體性論。

嵇康推論音樂的和諧狀態也呼喚了王弼的聲音，樂聲優先存在，跟我們的後天感受互不相干，音樂以平和為體，其功能就是感物無常，嵇康的方法論就是王弼的體用之說。因音樂以宇宙的和諧作為自己的體性，所以嵇康的樂論比較偏向重視旋律（melody），因旋律可以反照大自然的形上的和諧。這個和諧狀態跟我們的語義也毫無關係，這些語義，比如：喜、怒、哀、樂、孔子聞韶等等，都是我們的後天感受，而且各有各的文化領域，無法跨越文化的疆域。我們的這些感受在聽音樂前本來早就已經形成了，而後被和聲引發出來。嵇康還說不同的樂器可以引發不同的感受，比如：琵琶容易引發快感，琴容易引發舒緩的感覺，這是因為每種樂器各有各的傾向性，琵琶有傾向彈快節奏是因為線的部位放得比較近，琴有傾向彈慢節奏是因為綫的部位放得比較遠，這不是說琵琶不能彈慢節奏或琴不能彈快節奏，那不過是一個樂器的趨向性而已。

因各種樂器有自己的傾向性，琵琶才容易引發激動的感覺，琴容易引發舒適的感受，這也不是說琵琶不能引發舒適的感覺，琴不能引發激動的感受，這談不上琵琶只有刺激、快樂的感覺，談不上琴只有緩慢、舒適的感受，此外這些趨向性也不過是拍節、音調的高

低的組合而已，跟我們後天千變萬化的喜、怒、哀、樂沒有關係，音樂可以引發這些感受，可是樂聲本身沒有或擺脫掉這些感受，音樂的效果是無常的，一篇歡曲少年男女聽了歡欣鼓舞，有的老人聽了，老淚縱橫，因此我說嵇康的樂論是傾聽音樂的效果的相對論。

音樂的最高境界對嵇康來說是聽琴的神祕感，這個神祕感有兩種說法：（一）淡味、恬和淵淡（二）擺脫所有的喜、怒、哀、樂的那種境界，嵇康把擺脫哀樂的那個境界稱作「玄貞」（純潔的意思），第二個意義使他的樂論遠超過阮籍。

相比於樂聲的體性之說，佛教反而疑問樂聲是從哪裏來的？音聲不是形而上學的存在物，而是從我們的唯心來的，因出於我們的唯心，樂聲是唯心作也，它彷彿一種幻影或雲煙，無體性，這個幻影是般若而來的現象，它生起、維持、變質、消滅，一旦我們擺脫掉心的相應染（虛擬二元對立的思辨，比如：動/靜、明/暗等等），這個聲音的存在就站不住了。樂聲不過是我們的唯心作也，沒有體性。因音聲本無體性，佛樂才偏向重視所有現象的音質（acoutics），這個音質範圍很廣，從心裏念經、念佛的節奏拉到菩薩本願的維持狀況（如：阿毘跋致（Avivartin）的嚮往、修身與他們的能聞性），還包含天樂、梵唄、聲唄、咒，沉思現象上的音質成爲達空、完成佛性的一個重要手段。

關鍵詞：王弼、嵇康、無、大乘佛教、空、音樂觀、比較美學

***Wu* and *Kong*: A Discussion on Ji Kang and Mahayana Buddhism's Musical Thoughts**

Abstract

This thesis attempts to explore the origin of music, and its function in Medieval China, which were represented by Ji Kang, and Mahayana Buddhism, by means of locating them into two aesthetic traditions—*Wu* (Nothingness), and *Kong* (Emptiness). *Wu* in my discussion refers to Wang Bi's *guiwu* (Nothing-ism) of Wei-Jin Dynasties, and *kong* refers to Theory of *Sunyata* in Mahayana Buddhism.

I argue that Ji Kang's notion on *he* (harmony) in music essentially is a kind of a *svabhāva* (a substantial being), and its ontological elaboration has an intertextual connection to Nothing-ism of Wang Bi, that is, a musical harmony is attributed to a state of *svabhāva* as a priori being in Metaphysics. I here apply Mahayana term—*svabhāva* to reinterpret *Xuanxue* (Mysterious Learning) of Wei-Jin Dynasties. By reinterpreting Wei-Jin *Xuanxue* under the lens of Mahayana Buddhism, Wang Bi's *wulun* (Nothing-ism) cannot escape from *youlun* (Thing-ism), and meanwhile it makes Tang Yongtong's philosophical categorization—*Han wei yuzhoulun* (Han as Cosmology), *Wei-Jin wei bentilun* (Wei-Jin as Ontology) theoretically impossible for the reason that Cosmology in Greek culture is to find out a universal ground, or First Cause, or Prime Mover behind all phenomena, so Atomism in Greek thought originally belongs to a cosmological speculation. *Wuxing* (Five Agents), and *qixiang* (Vital Force) in Han thought cannot be compared to Atomism, because Atomism initially includes an ontological speculation to explore in depth the Prime Mover. According to Greek philosophy, Atomism is considered as an inception of a science in modern sense. For this reason, I propose that Nothing-ism should be considered as a kind of Monism, or Absolutism more than Ontology, for Wang Bi tries to absolutize *Wu* in terms of metaphysics, that is to say, *wu* gives birth to *you*, or *wu zhong sheng you*, *wu* remains an ontological ground as a priori existence, that firmly occupies a state of *svabhāva*, so Nothing-ism is a kind of Thing-ism.

When Ji Kang elaborated his notion on musical harmony, it evokes Wang Bi's ontological voice, that is, music is a state of a priori being in metaphysics which does not concern a posteriori sentiments, for music takes a harmony as its self-entity, and effects listeners variably. Ji Kang's methodology echoes Wang Bi's concept of *tiyong* (Substance and Function). Because music takes a cosmological harmony as its *svabhāva*, Ji Kang's musical thought is prone to

emphasize on a melodious quality, for it is able to represent a metaphysical harmony in Nature. Its melodious quality transcends our a posteriori sentimentalism, such as, sorrow, and joy, or even in any auditory rendition by Kongzi. Musical effect has its own cultural boundary which is not universal. Ji Kang argues that our sentiment has been already formed in our mind before it is triggered, and transmitted outwardly by a harmonious sound. Ji Kang discusses that each musical instrument can trigger different sentiments, such as, lute (pipa) is likely to trigger an exciting sentiment, zither (qin) is tend to trigger a relaxing emotion, for each musical instrument has its own innate tendency. Due to its own characteristics, lute is tend to produce a fast melody, for its strings is close to each other, and zither is tend to perform a slow melody, for its strings is rather far to each other, but it cannot be said that lute cannot produce a slow melody, and vice versa. Thus, lute is easy to trigger an arousing sentiment, and zither is easy to trigger a cozy feeling, but it does not mean that lute cannot trigger a cozy feeling, and zither cannot trigger an arousing sentiment. It is merely an intrinsic tendency of each instrument. Moreover, its tendency is just a combination of rhythms, beats, and pitch which does not concern our a posteriori affection, varying to time, space, and each person. Music can trigger our affection, but music itself transcends our affection, and its psychological effect is inconstant, or *wuchang*. Young people feel high-spirited when they listen to a piece of joyful melody, but old people maybe feel tearful. This is the so-called a relativism of psychological effect by music, discussed by Ji Kang.

The idealistic realm of music for Ji Kang is a kind of mysticism in listening to zither. This mystical feeling can be classified into (1) a flat taste, or *danwei*, and (2) an absence of sentiments in music, or *sheng wu aile*, Ji Kang called the latter as “pure,” or *xuanzhen*, the latter signification makes an instrumental melody transcend our sentiments, and meanwhile it makes his musical thought outdistance Ruan Ji’s musical notion.

Compare to the concept of *svabhāva* in Ji Kang’s musical thought, Mahayana Buddhism questions, and discusses critically its illusory origin. Musical sound is not *svabhāva* in metaphysics, but it derives from our Mind-only, or *weixin*. Because it comes from our Mind-only, music is a fabrication of Mind-only, or *weixin zuo* as *asvabhāva*, as though an illusion, or *maya*. Our ideation is *tathata*, or a suchness as a cognitive process in phenomenology, namely, it is created, maintained (under some conditions), transient, and annihilated, whenever we go beyond a defilement associated with binary discrimination, or *xiangyingran* of mind, such as movement/non-movement, darkness/brightness, etc., the so-called an entity of sound is deconstructed. Because music is a construction of Mind-only as *asvabhāva* without any content in itself, Buddhist’s music tends to focus upon acoustics in all auditory phenomena. Acoustics can be extended from one’s mental rhythm, *nianfo* (Mindfulness of Buddha), to Bodhisattva Vows, or *fa putixin*, Avivartin’s listening ability, Celestial Sound, or *Tianyue*, liturgical chant, or *fanbai*, and dharani, or *zhou* as skillful means, or *upaya* to attain *Sunyatabhava*, and to complete his or her Buddhahood.

Keywords: Wang Bi, Ji Kang, *Wu*, Nothingness, Mahayana Buddhism, *Kong*, Sunyata, Emptiness, musical thoughts, comparative aesthetics.



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