





The Influence of Music Archaeology on Ancient Poetry in Jiangnan from the Perspective of Cultural Power and the Promotion of Poetry and Song Ontology

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ABSTRACT

This paper explores the archaeological value of poetry and song ontology, and takes the ancient poems of Jiangnan in the Han Dynasty as the research object. Microscopes, infrared scanners, and force testers are used to measure the glyphs, structure, writing power and material of ancient poems, as well as the connotation of cultural power. The results show that the ontology of ancient poems and songs in Jiangnan presents the characteristics of ceremonial and religious, the lyrics are mainly soft tunes, the glyph structure in the lyrics and songs is biased and symmetrical, the composition of writing ink is cinnabar, gold, milky way and pine resin, etc., and the lyrics are soft at the top and heavy at the bottom, and the left is soft and right, reflecting the characteristics of both rigidity and softness, and the lyrics and songs show consistent changes. Therefore, the ancient poems of Jiangnan have obvious connotations of the Han Dynasty, which are the main support of cultural power and have a promoting role in promoting poetry and songs.

Keywords: Ancient Poetry of the Yangtze River, Cultural Power, Vision, Soft Power, Music, Archaeology.

INTRODUCTION

During the reign of Emperor Hui of the Han Dynasty (210~188 BC), Li Caishi initially made music as an official office, and expanded its scale during the period of the Five Emperors, in charge of music such as suburban rituals, parades, and court meetings, as well as folk songs, etc., to facilitate the ruler to observe the people's feelings. According to the records of the Hanshu Art and Literature Chronicles, during the Western Han Dynasty (202 BC~8 AD), Yuefu collected 138 folk songs, and a total of 30~40 pieces have been circulated so far (Bender, 2021; Simmons, 2023), mainly in the "Hanshu", "Anthology" and "Yutai New Song". During the Zhen Guan period (599-649 AD), Xin Yuefu was established and was responsible for the same things as the Han Dynasty, but after the Anshi Rebellion, the role of Yuefu gradually weakened and gradually disappeared. Jiangnan's poems played an important role in various dynasties in China, and their song ontology was a vital document carrier. At this stage, the state vigorously advocates a cultural power, the purpose of which is to promote the role of poetry and songs, enhance the soft power in the field of culture, as well as international cultural influence, disseminate its own traditional culture and modern cultural achievements, core values, and enhance the cohesion of the whole country (Chen, 2023; Qiao, Xi, Zhang, & Liang, 2024). Strengthen the protection, inheritance and innovation of Jiangnan poetry and songs, and promote the development of poetry creation and poetry to improve the soft power of Han and Tang culture and influence in diplomacy. The country needs to build a research system for ancient poems in the south of the Yangtze River, so that its own poems and songs can truly go out, achieve a good effect of foreign cultural output, and then improve its international influence. A cultural power should not only strive to

succeed in all aspects of economy, science, and technology, but also take practical actions to inherit and develop its excellent traditional culture, and demonstrate its core values and unique cultural charm through the development of poetry creation. The archaeological research of ancient poems and songs in the south of the Yangtze River is consistent with China's strategy of building a strong country in culture, which can strengthen the protection and inheritance of the cultural traditions of the people and promote the archaeological research of the ancient poems of the south of the Yangtze River. The Jiangnan region is the main development area of Han and Tang poetry and song culture, so the ancient poetry of Jiangnan occupies an important literary position in Chinese history (Dai, 2023; Mansilla Torres, 2022). Moreover, the form and content of music a symbol of the development of ancient poetry in the south of the Yangtze River, which plays an important role in excavating and protecting the musical heritage of the Han and Tang dynasties, and providing inspiration and materials for the creation of poems and songs. In different historical periods, the ancient music culture of Jiangnan has different characteristics and evolution trends, which can reflect the changes and development of society, culture, politics, and other aspects at that time. Based on this, this paper can introduce the characteristics and evolution trends of ancient music in Jiangnan in different periods to deepen the understanding of the role of music archaeology from the perspective of cultural power. During the Western Han Dynasty (202 BC~8 AD), the music culture in the Jiangnan region was still dominated by Yale. Grace was a form of music that the court's nobles could enjoy when they participated in ceremonial activities. It has the characteristics of elegance and solemnity, and the emergence of Yale can reflect the influence of the social hierarchy and etiquette system of the time (Escande, 2022; S. Yang & Dai, 2023). Based on this, this paper takes the ontology of ancient poems and songs in the Han Dynasty (202 BC~220 AD) as the research object, and conducts music archaeology research from the perspective of cultural power. First, the literature on the ontology of ancient poems and songs in the south of the Yangtze River was collected, classified, and organized. Then, microscopes and infrared instruments were used to test the font, connotation, structure and writing power of poems and songs, and their cultural connotations were explored. The influence of music archaeology on the creation style and content of ancient poems in the Jiangnan region is discussed, and how to apply the results of music archaeology to poems and songs, to better promote the excellent traditional culture and enrich the art form of modern poetry and song creation. Finally, this paper summarizes the characteristics of the ontology of ancient poems and songs in the south of the Yangtze River, excavates the archaeological value of music, and excavates its role in cultural power.

METHODOLOGY

In this paper, we used a microscope (HD, 4x observation, Tokyo, Japan) and an infrared scanner (1.5 Hz, Harbin, Heilongjiang) to test the font structure of the poems on the bronzes, and a pen strength measuring instrument (2 kg, Foshan, Guangdong) to test the writing strength of the songs. The poems are public information, the samples are imitations, and the literature is downloaded from the Web of Science website.

RESULTS

The Glyphs of the Ancient Poetry Font of Jiangnan

Observing the ancient poems of Jiangnan in the Han Dynasty, it is found that the font structure is rectangular, symmetrical, and has a melodious sense of music, which is consistent with the melody and rhythm of the music, as shown in [Figure 1](#).



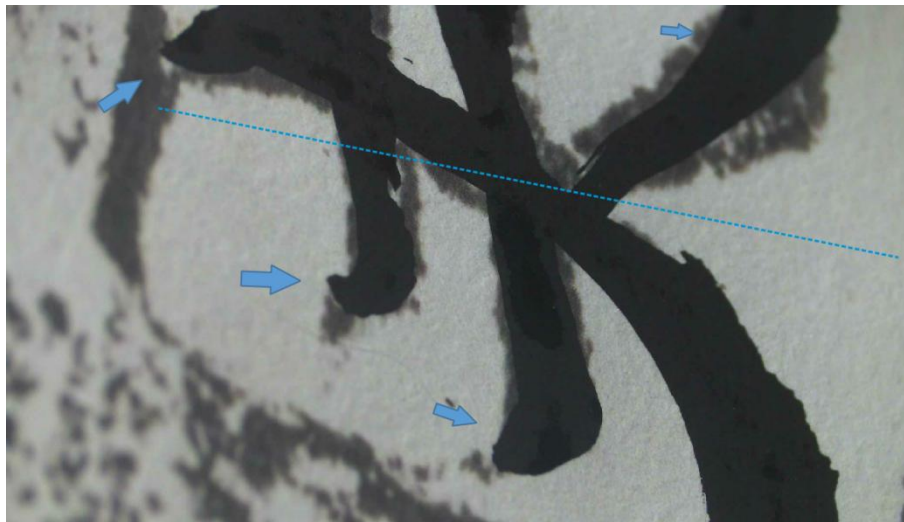
The Overall Distribution of the Poems



A Single Poem

Figure 1. Ancient Poems of Jiangnan Inscribed on Bronzes

As can be seen from Figure 1, the ancient poems of Jiangnan are engraved on bronze vessels to achieve the purpose of praying for blessings, and the font of the poems is relatively streamlined, vivid and flexible. During the Han Dynasty, many religious ceremonies in the Jiangnan area were basically integrated with musical performances. For example, sacrificial ceremonies and temple fairs. Music has been seen as an important medium to connect people and gods, and was popular in the Jiangnan region during the Han Dynasty. For example, during the Song Dynasty, specific tunes and rhythms were used to unite the hearts of the people and deepen their religious experience. During the Han Dynasty, the Jiangnan region used music to add a festive atmosphere to the celebrations. In addition, locals also use Gangnam tunes and instrumental music performances to convey their reverence and gratitude to the gods. Second, entertainment. For example, during the Han Dynasty, there were often various entertainment activities in the court of the Jiangnan region, such as banquets and balls. As an important form of entertainment, music played an important role in these related occasions at that time, and its function was to pleasure all the nobles present (Fan, Wang, & Xiao, 2021; Y. Yang & Song, 2022). In addition, in traditional folk festivals and celebrations, the music of the Jiangnan region was widely used during the Han Dynasty. Among them, folk songs, dances, and instrumental music performances are rich and diverse, providing a cheerful and pleasant experience and making you feel happy. During the Han Dynasty, there were many ceremonial traditions in the Jiangnan region, in which music played an important role in ceremonial occasions. For example, at weddings and birthday parties, musical performances add to the festive atmosphere. During the Eastern Han Dynasty (25~220 AD), music was always an important element in social communication in the Jiangnan region, and ancient poems were the written form of musical expression, which was consistent with the music content. The ontological content of the poem will be consistent with the rhythm and melody of the song, and present different forms, as shown in Figure 2.



The Word "Husband"



The Word "Horse"

Figure 2. Glyphs on Rice Paper

As can be seen from Figure 2, the fonts in the poems and songs are varied and flexible, consistent with the melody and rhythm of the songs. The glyphs of ancient poems play an important role, along with songs, in important ceremonies. In social life, music during the Han Dynasty also impacted life, and could play a role in uniting people's hearts and promoting communication and interaction in social life. Fifth, education. During the Han Dynasty, the Jiangnan region had a very rich musical content, and its musical forms were extremely diverse. Moreover, the music of the Han Dynasty in the Jiangnan region was able to exert a certain influence in the field of education. During the Han Dynasty in China, music has always been a key form of education, which can cultivate ideological and moral character, cultural accomplishment, and aesthetic taste. In the Jiangnan region, academies during the Han Dynasty often included music as part of the curriculum, which was used to teach students the skills of instrumental music and different tunes and singing skills (Han, 2021; Zhou, Zhang, & Lu, 2022). By learning this music knowledge, students can develop their emotional expression skills and artistic accomplishments and form a sense of teamwork. During the Han Dynasty in China, music education in the Jiangnan region could protect and inherit the music culture of the Han Dynasty, inspire students, and have a certain enlightening significance for students. Through music education, students can better understand the cultural heritage of Gangnam to maintain the prosperity of cultural education in society. Sixth, spiritual sustenance. During the Han Dynasty in China, music in the Jiangnan region could influence spiritual life and play an extremely important role in it. At that time, I would use music to find spiritual sustenance and cathartic emotions. Through Han Dynasty music performances and activities, you can draw energy from music, and vent your emotions, purify your soul, and relieve stress. In the Jiangnan region during the Han Dynasty, some of the sadder life events would be expressed through music, which shows that for those days, music was often a spiritual sustenance, which could help maintain spiritual communication with each other, or seek spiritual support

through music.

Writing Materials for Ancient Poems and Songs

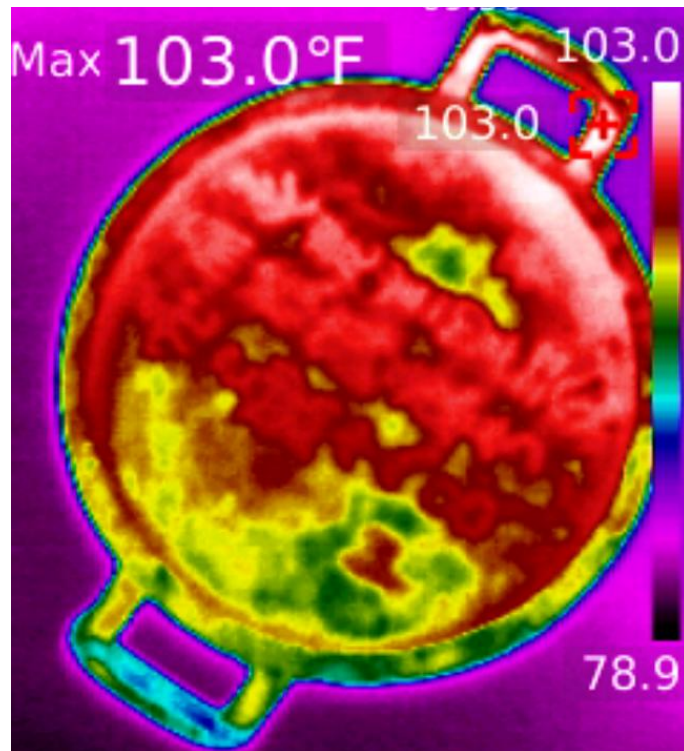
During the Han Dynasty, ancient poems were written in various forms, and the materials were mainly divided into gold ink, silver ink and pine resin ink, as shown in Table 1.

Table 1. The Material of the Poem

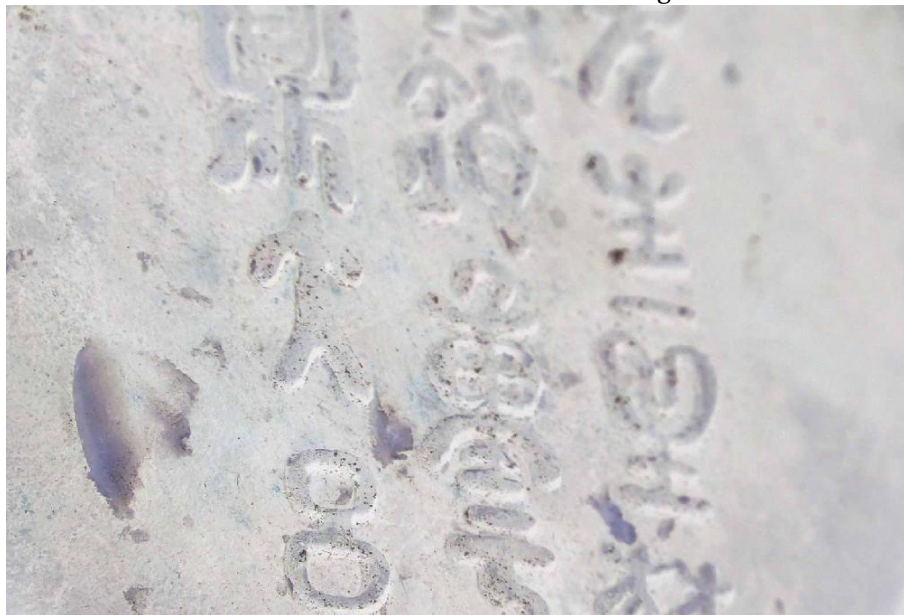
Text Material	Ink	Background	Font	Structure
Major celebrations	Gold dust, ink	Brocade, silk, rice paper	Seal, subordination, regular script	Symmetrical on the central axis
General celebrations	Silver ink, pine resin ink			Left off-axis symmetry, central axis symmetry
Daily writing	Ordinary ink, pine resin ink			Random

As can be seen from Table 1, there are differences in the content, material, and structure of ancient poems. Among them, the ink of major celebrations contains a large amount of gold and silver, and the general celebrations mainly contain pine resin and other ingredients to highlight the level of poetry and songs, which is consistent with the content of the celebration. In addition, the axis of symmetry of major celebrations is central symmetry, and the general celebration is off-axis symmetry, or random symmetry, to highlight the song's flexibility. The poems and songs of major celebrations have a single tune, so the structure of the poems is relatively neutral. From the work of music archaeology, it can be found that the tunes of ancient Jiangnan music have the characteristics of softness, smoothness, grace, and tactfulness, which can reflect the active pursuit of a better life and emotional expression at that time. The flexibility of the poetry font and the diversified melody characteristics are not only related to the form of sacrifices and celebrations, but also closely related to the pleasant climate and beautiful natural environment of the Jiangnan region, which can reflect the praise of natural beauty. During the Eastern Han Dynasty (25~220 AD), the music tunes in the Jiangnan region were extremely varied and diverse. The poems and songs not only have elegant music tunes that pay attention to elegant styles, but also have relatively relaxed and lively folk music tunes with a relatively relaxed font structure, indicating that the cultural content of the society during the Han Dynasty was very rich, extremely diverse, and integrated. For example, the music tunes of the Eastern Han Dynasty (25~220 AD) are very melodious and moving, and include folk music, court music, Buddhist music, Jiangnan style music, etc., all of which have the characteristics of being very soft and natural, elegant, and tactful, and the corresponding fonts present flexible and changeable characteristics.

In contrast, the music of the Eastern Han Dynasty was more ornate and focused on the soundtrack, and the rhythm was very bright, with a sense of soothing and rhythm. This rhythm can reflect the beautiful yearning of the ancients for a happy life and a comfortable mood. And it's extremely flexible in its rhythm changes. During the Han Dynasty, the ancient poems of Jiangnan had passionate and fast parts. This flexibility reflects the richness of social life during the Han Dynasty and expresses the emotional contrast between business and leisure, joy and sadness. The poems and songs of Jiangnan in the Han Dynasty are not only expressed in the form of words but also through the form of instrumental music, and the types of musical instruments are very rich and diverse, including the qin, flute and guzheng (Ji, 2023; Zhou, Zhang, & Lu, 2023). In the performance process, instrumental music can often show unique styles and techniques, reflecting the requirements and pursuits of musical artistic expression and technical aspects during the Han Dynasty. Moreover, whether it is the Western Han Dynasty (202 BC~8 AD) or the Eastern Han Dynasty (25~220 AD), the production technology of music equipment during the Han Dynasty in the Jiangnan area is extremely exquisite and has excellent quality. Well-made equipment can provide good conditions for expressing emotions and transmitting ideas, and can better display the content of ancient poems in Jiangnan through words. During the Han Dynasty, the tunes, rhythms, and instrumental music of the ancient music in the Jiangnan region were unique and diverse, and were closely related to the social outlook and humanistic spirit, which was the pursuit of cultural power. From the local poetry and songs of the ancient Jiangnan Dynasty, it is recognized that the music and social culture of the Han Dynasty had a deep connection, as well as the cultural value of the music of the Han Dynasty. Moreover, the poems are written in different backgrounds and will be engraved on bronze and brocade silk to highlight the importance of poetry and songs. During the Eastern Han Dynasty (25~220 AD), the content of ancient poems in the south of the Yangtze River was engraved on the bowl and played with chimes, as shown in Figure 3.



The Font Position of the Poem Song



Poetry and Song Writing Form

Figure 3. Ancient Poems Engraved on the Bowl

As an important sacrificial vessel, the seal is engraved by ancient poems, mainly to record important events, such as worshipping the heavens and ancestors. During the Eastern Han Dynasty (25~220 AD), the influence of the Central Plains culture in the Jiangnan region expanded, and the folk music of Jiangnan was developed to a certain extent, and different folk music styles were formed, which were written on bronze, ceramics, and other utensils. The connection between music and social life became closer, which had a certain impact on the openness of the social environment of the time. At the end of the Eastern Han Dynasty (180~220 AD), the Jiangnan region already had an obvious and unique qin music art. The main accompaniment instrument of qin music was the qin, which was a popular vocal art form at that time. It was relatively widespread and developed in the Jiangnan area. This art form can reflect the active expression and pursuit of inner emotions by the literati and scholars of the time. At the same time, it is closely related to political turmoil and social change (Jie, 2022; Wang, 2021). In the middle of the Western Han Dynasty (150~100 BC), musical art was greatly developed, and during this period, the

musical traditions of the Jiangnan region were continuously enriched and gradually preserved. At the end of the Eastern Han Dynasty (180~220 AD), the development of folk music in the Jiangnan region reached a peak, and the ancient poems of the Jiangnan Dynasty penetrated and influenced each other. This kind of blending allows you to see the social outlook and the changes in the humanistic spirit at that time. In different historical periods of the Han Dynasty, the ancient music culture of Jiangnan has shown different characteristics, diversity and transformation, and is closely related to the social environment and the cultural and political environment at that time. By analyzing its characteristics and evolution trends, we can better understand Jiangnan's ancient poetry and culture and its connection with music archaeology to promote traditional art forms' protection, inheritance, and promotion.

Tunes and Rhythms of Poems and Songs

To analysis, analyze the melody and rhythm of "Han Dynasty Yuefu", as shown in Figure 4.

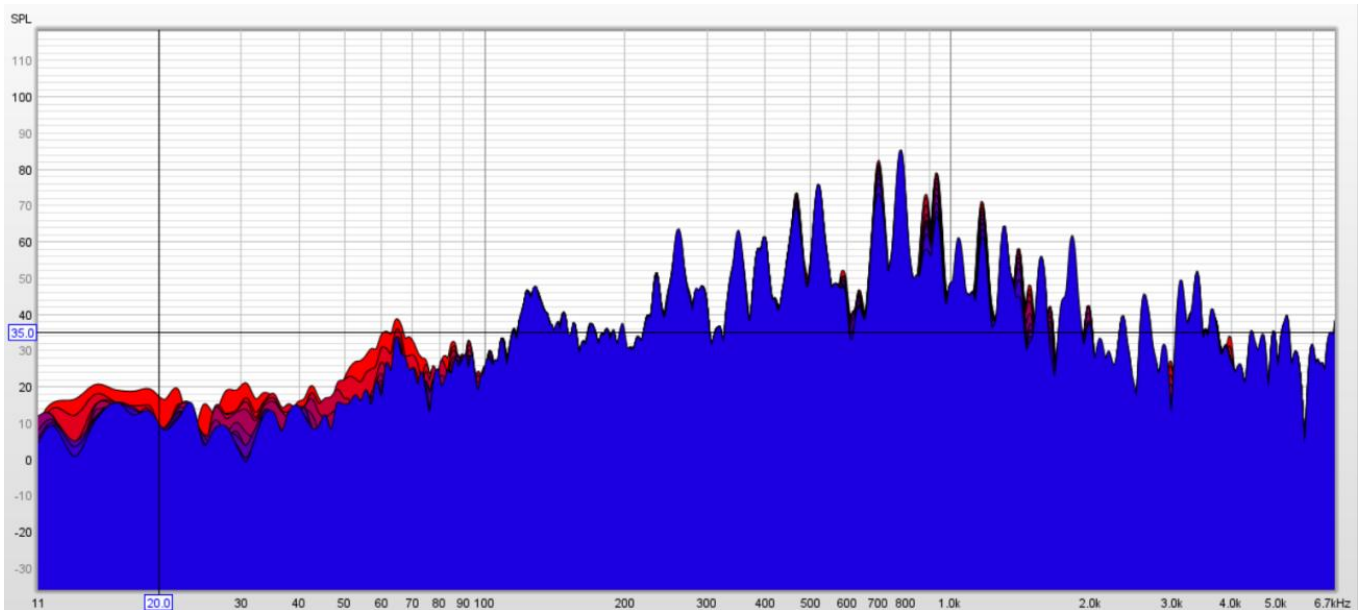


Figure 4. The Rhythm of "The long song of Han Dynasty (Chang Ge Xing)" in Ancient Jiangnan Poems

As can be seen from the content in Figure 4, the rhythm of the ancient poems in Jiangnan is relatively simple, and the poems show the changes of ups and downs, mainly expressed through music. Therefore, the content and font of ancient poems in Jiangnan promote the expression of songs, as shown in Figure 5.



Font Variety

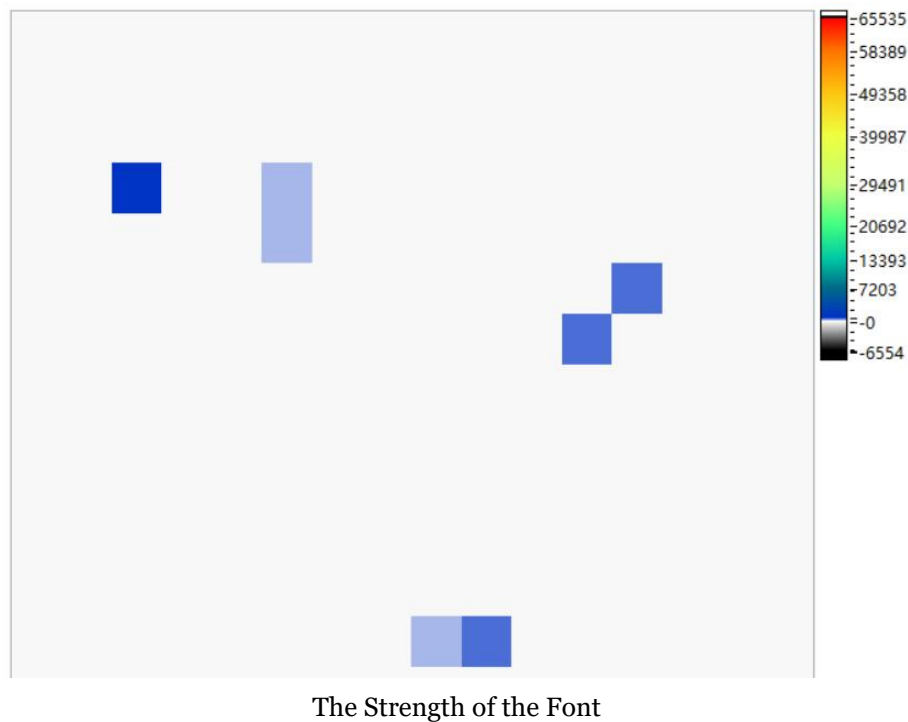


Figure 5. The Display of the Content of Ancient Poems in Fonts

From the contents of Figures 4 and 5, the songs of the ancient poems of Jiangnan echo the glyphs and content of the font, and the font is soft at the top and heavy at the bottom, soft on the left and heavy on the right, to improve the connotation of the poems and songs and realize the combination of melody and poetry. During the Han Dynasty, the musical tunes of the Jiangnan region were characterized by their unique style, which was tactful and soft, fresh, and elegant. The characteristics of the tune, will be consistent with the landscapes and pastoral landscapes and love partings described in the ancient poems of Jiangnan. Through the study of the characteristics of musical tunes in the Han Dynasty, we can reveal its influence on the emotions and artistic conceptions expressed in the creation of ancient poems at that time. Secondly, the inspiration of musical instruments. During the Han Dynasty, the music of the Jiangnan region often showed the characteristic timbre of different musical instruments, and at the same time, the performance of these characteristic timbres could easily bring a beautiful artistic conception enjoyment (Romero Leo, 2021; Xi, An, Zhang, & Liang, 2022). For example, in the flute and qin songs, the fusion of their timbre characteristics will cause a change in artistic conception, which will make the poet think about the theme of creation, and thus bring about a change in the artistic conception or theme of the work. For example, it gives them a special feeling for the ups and downs of life, so that they can learn to use musical words to deepen the creation of ancient Jiangnan poems. Then, emotional resonance and expression are used. During the Han Dynasty, the emotions and artistic conceptions expressed in the music would impact the creation of ancient poems in the south of the Yangtze River. Through the resonance of the emotions and expressions contained in Jiangnan music, we can better understand the emotions expressed by the literati in the ancient poems of Jiangnan during the Han Dynasty. Moreover, the literati of that time may have sought inspiration from the ancient music of Jiangnan in the process of creation. As we all know, the music themes of the Han Dynasty in the Jiangnan region are relatively diverse, basically revolving around the themes of love and parting, court life, landscapes, and pastorals. This ancient music often appeared in the ancient poems of Jiangnan at that time, influencing and borrowing from each other. For example, music depicting the Jiangnan region's beautiful scenery may inspire the poet to feel homesick for the Jiangnan and spend time improvising to describe the idyllic landscapes of the Jiangnan region.

THE INFLUENCE OF MUSIC ARCHAEOLOGY ON THE ANCIENT POETRY OF JIANGNAN FROM THE PERSPECTIVE OF CULTURAL POWER

Strengthen the Integration of Ancient Poems, Songs, and Content

The characteristics of music and art in the Han Dynasty discovered in music archaeology will be applied to the ancient poetry of Jiangnan and influence the creation of poets at that time. First, the sense of rhythm. In the music of the Han Dynasty, the sense of rhythm is often very inspiring, for example, some relatively fast-paced

music will make the poet's ancient poetry creation in the south of the Yangtze River full of inspiration, for example, stimulate his desire for the pursuit of rhythm, and apply the moving rhythm pattern in the music works of the Han Dynasty to the creation of ancient poems, so as to make the rhythm and dynamics of the ancient poems of the south of the Yangtze River more abundant and more picturesque. Secondly, the melodic beauty (Liu, Fang, Dai, Wang, & Tao, 2021). Through music archaeology, it can be found that the melodies in the music of the Han Dynasty were gorgeous and moving, and they were full of strong emotional expression. The beauty of melody can stimulate the poet's creative enthusiasm and make them pay attention to the pursuit of language beauty in the process of creating ancient poems in the south of the Yangtze River. Based on this, some ancient poetry creators will learn from the beautiful characteristics of musical melodies in the process of creating Jiangnan poems, so that the ancient poetry works of Jiangnan will have more charm of subduing and frustrating. Finally, the harmony effect. In the music of the Han Dynasty, there were many different harmonies, and these rich harmonies included more pleasant and harmonious vocal arrangements and harmonious sound effects. Moreover, these harmonic effects can inspire the poet's creation of ancient Jiangnan poems to a certain extent (Qi & Wah, 2023). For example, poets should pursue the coordination and unity of language and rhyme while creating ancient poems in the south of the Yangtze River. By borrowing from the magnificent harmonic effects in the music of the Han Dynasty, the poet can make the ancient poems of Jiangnan more harmonious and have a moving sense of rhythm. In short, some of the artistic characteristics of music in the Han Dynasty excavated from music archaeology can influence the ancient poetry of Jiangnan. These melodies, rhythms, harmonic effects, and other characteristics can stimulate poets' pursuit of the form of language expression in the ancient poems of Jiangnan, and make them pay more attention to the description of artistic conception, to enrich the artistic expression of the ancient poems of the Jiangnan. The expression of philosophical ideas in music during the Han Dynasty influenced the creation of ancient poems in Jiangnan. Through music archaeology, it can be found that there were many profound philosophical ideas in music during the Han Dynasty, which often included deep contemplation of life, nature, emotions, and other aspects. To a certain extent, this can enrich the emotional expression of music during the Han Dynasty and deepen the depth of its emotional expression. Inspired by this, many poets in the Han Dynasty used rich philosophical expressions in music to show the wisdom and connotation of their ancient Jiangnan poems when they created them. At the same time, it can be found that the musical works of the Han Dynasty contain the moral cultivation mentioned in Confucianism. These contents are often included in the musical works of the Han Dynasty in China, and through effective fusion, they form a unique artistic conception. Based on this, poets will draw on the concept of integration when creating ancient poems in the south of the Yangtze River, and integrate the Confucian spirit and musical elements in line with them in the creation of ancient poems in the south of the Yangtze River, to show a unique cultural temperament and make the ancient poems of the south of the Yangtze River more pure and noble charm. From the perspective of cultural power, music archaeology can better understand the charm of music in the Han Dynasty of China, and based on this, we can understand the influence of music on the ancient poetry of Jiangnan.

Inherit the Connotation and Value of Ancient Jiangnan Poems

Through music archaeology, it can be found that the music of the Han Dynasty in the Jiangnan region has the characteristics of melody and rhythm, which are closely related to the social environment and humanistic spiritual outlook at that time, which can reflect the social and cultural characteristics of the Han Dynasty and the spiritual pursuit of the ancients. From the perspective of a cultural power, music archaeology can impact the ancient poetry of Jiangnan. Before studying this, it is necessary to understand the value and significance of Jiangnan music archaeology. Music archaeology can help to excavate and preserve the musical heritage of the Gangnam region, including elements such as traditional instruments and tunes, rhythms, etc. At the same time, these musical heritages are an essential part of the Jiangnan region's culture, and the Han Dynasty's traditional culture can be inherited and promoted through specific protection and research (Stirpe, 2022). the research and protection of traditional musical instruments. From the perspective of cultural power, the types, and structures of traditional musical instruments in the south of the Yangtze River can be discovered and recorded in the study of music archaeology. These traditional instruments, such as the flute, pipa, and guzheng, were important symbols of Jiangnan culture and could influence the style and expression of music in the Han Dynasty. The research and protection of traditional musical instruments of the Han Dynasty can also help preserve these precious cultural heritages and promote their inheritance and development. In addition, efforts can be made to restore ancient instruments and make replicas, etc., so that these traditional instruments can continue to be sustained and have a more significant impact. Secondly, the music of the Han Dynasty in the Jiangnan region is analyzed and organized. In other words, music archaeology can better understand the musical tunes and rhythmic elements of the Han Dynasty in the Jiangnan region and use this to understand the expression and meaning of social life at that time. These tunes and rhythmic elements can reflect the aesthetic pursuit and emotional expression of people at that time for musical art. In short, through the archaeology of music from the perspective of cultural power, we can

understand the relationship and influence of music and poetry creation in the Jiangnan region during the Han Dynasty. Music archaeology can help excavate and protect the musical heritage of the Han Dynasty in China and integrate these traditional Chinese music elements into the creation of poems and songs to inherit the history and culture and promote excellent traditional Chinese values. Firstly, music archaeology can help excavate the musical heritage of the Han Dynasty. Through music archaeology, the musical heritage of the Han Dynasty in China can be excavated and preserved, such as the musical instruments and music scores commonly used by various dynasties and the musical content of manuscripts. From the perspective of a cultural power, these musical heritages have great historical and cultural value and carry rich musical, cultural content. Traditional Chinese music can be preserved, inherited, and continued through the study and protection of these precious musical heritages. Secondly, it is integrated into the creation of poems and songs. From the work of music archaeology, we can excavate rich traditional music elements and materials, and integrate them into the creation of poems and songs, and provide the driving force for the continuous enrichment of Chinese culture. At the same time, preserving these traditional music elements can provide historical and cultural elements for creating cultural poetry and music. Based on this, artists can incorporate the musical forms and tunes of the Han Dynasty based on their creations, promote traditional Chinese music and concepts, and preserve and inherit traditional culture.

Enhance the Influence of Cultural Power

Deepen the understanding and recognition of traditional culture. Through music archaeology, we can discover many wonderful musical elements and contents of the Han Dynasty and realize their significance in creating poems and songs. Incorporating elements of the Han Dynasty music into the composition of poems and songs can deepen the impression of the musical elements of the Han Dynasty in China and improve their awareness and understanding of the traditional music of the Han Dynasty in China. Based on this, students will intuitively feel the vitality and charm of history and culture in the present day by appreciating and experiencing modern poetry and songs with traditional music elements. It enhances China's cultural soft power. Applying the results of music archaeology to the songwriting and performance of modern poetry can better enhance the country's cultural soft power, and let Chinese traditional culture be displayed in international exchanges, increase exposure, improve influence, truly achieve the goal of cultural power, and show the country's cultural heritage and traditional values. In the creation and performance of modern poetry and songs, the results of music archaeology can be used to show the world the rich heritage and traditional values of traditional Chinese music culture. At the same time, it will show the uniqueness and diversity of its own culture to all countries in the world, so that the international community can realize the breadth and profundity of Chinese culture. Based on this, China's cultural soft power in the international community can be enhanced. Third, promote the development of the cultural industry. In the creation and performance of modern poetry and songs, the application of music archaeology results can effectively promote the development of the cultural industry. These works are not only rich in artistry and ornamentation, but also have strong commercial potential. At the same time, it can promote the further development of related industries in all aspects such as promotion and, performance, and publishing. The effective improvement of cultural soft power will attract more foreign tourists to visit, improve local economic growth, and create more employment opportunities for local people. Fourth, improve the public's aesthetics. The promotion of music archaeology can enable more people to know, understand, and appreciate the influence of music forms in the Han Dynasty of China, and understand its influence on the ontology of poetry and songs, to improve the people's cognitive and aesthetic level, and improve their sense of identity with traditional music culture. The achievements of music archaeology in the Han Dynasty can enable the public to truly understand the music culture of the Han Dynasty in China, as well as its relationship with the ancient poetry of the Yangtze River, Chinese culture, and history. At the same time, it can enrich the people's cultural life and aesthetic experience. By appreciating the modern poems and songs that integrate the musical elements of the Han Dynasty, we can feel the collision and integration of tradition and modernity, expand their horizons, enrich their souls, and improve their aesthetic level. For example, it can help the public, so that the public can get in touch with a lot of modern poetry with classical music characteristics so that it can improve the ability to appreciate music and art, as well as aesthetic taste and artistic accomplishment so that the public can respect art more and understand art more in their lives. The concept of cultural power is very important, and we should pay attention to the concept of cultural power, and actively expand the scope of music archaeology. At the same time, music archaeology greatly influences the creation of ancient poems in the south of the Yangtze River. Through the work of music archaeology, it can be found that the music of the Han Dynasty not only enriched the rhythm and rhyme of the ancient poems of the south of the Yangtze River but also enriched the emotional expression of the ancient poems of the south of the Yangtze River. Moreover, the application of music archaeology in the creation of modern poetry and songs can inherit and carry forward the excellent traditional culture of the south of the Yangtze River and promote the cultural heritage of Chinese music. Finally, by promoting music archaeological achievements, we can better understand the relationship between ancient Jiangnan poetry and traditional Chinese culture and music in

the Han Dynasty and identify with the music of the Han Dynasty and traditional Chinese culture and ancient poetry in the Han Dynasty.

CONCLUSION

The Han Dynasty was the golden stage of ancient Chinese poetry, the establishment of Yuefu, and the collection of court and folk music, and the application of large-scale activities such as sacrifices and celebrations. Due to the small variety of tunes and melodies in Han Dynasty songs, and the limited means of expression, great importance was attached to the ontological expression of poems, such as glyphs, fonts, structures, materials, etc. In this paper, a microscope and infrared imager were used to test, and it was found that the writing material of ancient poems in Jiangnan was mainly graphite, and contained gold powder, silver powder, pine resin, etc., to meet the requirements of major sacrifices and general sacrifices. Moreover, the font written is Lishu, Xiaokai, etc., the background of the writing is bronze, brocade, stone wall, etc., and the writing form is mainly symmetrical and off-axis symmetry, and the font style is flexible and diverse. The center of gravity of the font is mainly on the right and lower sides, which is in line with the Confucian idea of moderation. Therefore, the ontology of ancient poems and songs in the Han Dynasty is the form, structure, and material of the font, as well as the background and center of gravity of the writing, etc., and the connotation of the song is enhanced through the ontology as mentioned above, which has high archaeological value. There are certain limitations in the research of this paper, mainly because the ancient poems of Jiangnan cover a wide range, and it is difficult to select characteristic works, and the analysis volume of the sample will be increased in the future to make up for the shortcomings of this research.

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