2012 北京
IMAGES OF MUSIC-MAKING AND CULTURAL EXCHANGE BETWEEN THE EAST AND THE WEST
THE ELEVENTH SYMPOSIUM OF THE ICTM STUDY GROUP ON ICONOGRAPHY OF THE PERFORMING ARTS

音乐图像与东西文化交流
国际传统音乐学会音乐图像学分第十一届研讨会
10月27——31日

国际传统音乐学会音乐图像学分 中国音乐学院
联合举办
IMAGES OF MUSIC-MAKING AND CULTURAL EXCHANGE BETWEEN THE EAST AND THE WEST

THE ELEVENTH SYMPOSIUM OF THE ICTM STUDY GROUP ON THE ICONOGRAPHY OF THE PERFORMING ARTS, HOSTED BY THE CHINA CONSERVATORY OF MUSIC, BEIJING 26-31 OCTOBER 2012

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<td>ANTONIO BALDASSARRE (Lucerne University of Applied Sciences and Arts), The “Western Orient” or Orientalizing the West: Visual discourses on the “Orient”</td>
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<td>11:30-12:00</td>
<td>WANG ZICHU, The resources of Chinese music iconography</td>
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<td>LIU YUTONG (College of Music and Performing Arts, Yibin University, Sichuan), Three academic issues in music iconology in China: Direction, position and paths</td>
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<td>INGRID FURNISS (Lafayette College, Easton, Pen.), Lutes, gender, and ethnicity in pre-modern Chinese history: The visual and textual evidence</td>
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<td>LIN GUIZHEN (Xuzhou Normal University, Jiangsu), A study of the variants and meanings of the Chinese character 樂</td>
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<td>HON-LUN HELAN YANG (Hong Kong Baptist University), Visualizing the soundscape of Chinese modernity</td>
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<td>BEATRIZ MAGALHÃES-CASTRO (University of Brasilia), The &quot;guitar&quot; in Ibero-American iconographic sources: Iconological and organological methodological problems as perspectives of meaning in globalized contexts</td>
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<td>ARDIAN AHMEDAJA (Institut für Volksmusikforschung und Ethnomusikologie, Universität für Musik und darstellende Kunst, Wien), Lahute images between symbolism and everyday practice</td>
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<td>XIONG NINGHUI (Beijing Artists Association), Synaesthesia, key role of connection between visual art, music and human emotion/consciousness</td>
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<td>SERGEY A. YATSENKO (Russian State University for the Humanities, Moscow) &amp; ALEKSEY M. KOSSYKH (The Novgorod Center for Music Antiquities, Veliky Novgorod), Musicians in the art of medieval Novgorod and Pskov republics: Costumes and instruments (the 13th to 15th centuries)</td>
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<td>LIANG MIAN / 梁勉 (Shaanxi Historical Museum, Xi'an), The scenes of music-making in the wall paintings of the Tang dynasty tombs in the Xi'an area and the cultural exchanges between the West and the East</td>
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<td>EMMA PETROSYAN (Institute of Archaeology and Ethnography, National Academy of Sciences, Yerevan), Theatrical events in the Armenian iconography</td>
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<td>JI WEI / 季伟 (Research Center for Han Culture, Nanyang Normal University), Bronze bells in the Nanyang stone reliefs of Han dynasty</td>
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<td>ZHENG LIKE / 郑立克 (School of Music, Hangzhou Normal University), Analysis of the Han dynasty visual sources for instruments</td>
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<td>ARABELLA TENISWOOD-HARVEY (University of Tasmania, Hobart), Music and cross-cultural aesthetic exchange in late 19th- and early 20th-century Australian art</td>
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<td>CONRAD L. DONAKOWSKI (Michigan State University, East Lansing), Platonic paradigm: Art and propaganda in philosophical and historical context</td>
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<td>ANNA MOUAT (University of Calgary) and MELISSA MOUAT (Beijing International Language and Culture University), European perceptions of Chinese culture as depicted on the 18th-century opera-ballet stage</td>
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<td>5:00-5:30</td>
<td>BRUNO FORMENT (Ghent University / Vrije Universiteit Brussels), Jumbo-sized artifacts of operatic practice: The opportunities and challenges of historical stage sets</td>
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**Tuesday, 30 October 2012**

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<td>Candela Perpiñá García</td>
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<td>LIN YAXIU / 林雅琇 (Central Conservatory of Music, Beijing), The evidence about Buddhist music in Chinese cave murals</td>
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<td>music in Chinese cave murals</td>
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<td>LIU QIANYAO / 刘倩瑶 (China Conservatory of Music, Beijing), Sculptures on the Yuedong Assembly Hall in Baise city representing characters of the Cantonese opera</td>
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<td>CHRISTOPH KLEMMT (Orproject, Beijing), Anisotropia</td>
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<td>MARTIN KNUST (University of Stockholm), Towards a social history of music in ancient Angkor: The iconography of music on the Bayon temple carvings</td>
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<td>GRETEL SCHWOERER-KOHL (Martin-Luther-University, Halle-Wittenberg), Images of Thai and Mon music making from the late 19th century preserved on the mural paintings of Wat Sai Arirak in Central Thailand</td>
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<td>ZULFIQAR ALI (Taxila Institute of Asian Civilizations, Quad-i-Azam University, Islamabad), Dance depictions in Hindu temples and Sikh shrines of Sindh, Pakistan</td>
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<td>ILNAZ RAHBAR (Tarbiat Modares University, Tehran)</td>
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<td>WANG XIDAN / 王希丹 (Central Conservatory of Music, Beijing)</td>
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**Tuesday, 31 October 2012**

**Excursion to Yungang grottoes near Datong.**

The conference will be held at the Jingmin Hotel Beijing, where the participants can also stay for approximately 45 US$ per night (http://www.jingminhotel.com/enindex.htm). The registration fee for the conference is US$ 80 (for students with ID US$ 40) and it includes meals (lunch and dinner) during the conference and the excursion to Yungang grottoes near Datong. For the further information write to the chair of the Study Group Zdravko Blažeković (zblazekovic@gc.cuny.edu) or the director of local organization Liu Yong / 刘勇 (liuyong531117@hotmail.com).
IMAGES OF MUSIC-MAKING AND CULTURAL EXCHANGE BETWEEN THE EAST AND THE WEST

THE ELEVENTH SYMPOSIUM OF THE
ICTM STUDY GROUP ON ICONOGRAPHY OF THE PERFORMING ARTS
CHINA CONSERVATORY OF MUSIC (中国音乐学院), BEIJING
26-31 OCTOBER 2012


The lahute is a single-string fiddle with which Albanian lahutare accompany epic songs. Its different images are influenced essentially by the connection with ideas of “cultural heritage” and “national culture”, particularly since the independence of the country in 1912. An example is the poem Lahuta e maicis (The highland lute) by the Roman-Catholic priest Gjergj Fishta (1871–1940), published in 1937. The instrument’s name represents here simply the art of telling and the paean based on songs accompanied with the lahute which the poet had learned from highlanders.

Any use of lahute as term or image would not make sense in the first Albanian melody collection from 1940. It contains music from urban areas, very different from that of the highlands. All the more surprising is the drawing of a lahutar accompanying the melody no. 20. This kind of symbolism is distinctive for the era in which Visaret e Kombit (The treasures of the nation) were collected and published, the most important series of that period.

The understanding of the lahute as a part of local musical practice only gained gradually in importance during the second half of the 20th century. At the same time, the intensity of its everyday use decreased. The lahute is also disappearing from television and radio programs as well as recordings’ market, despite its continuing presence on websites, at folklore festivals and at public meetings of lahotarë. However, in the latter cases only short fragments are played instead of entire presentations. This paradigmatic change in the musical praxis influences also vanishing of lahute’s image from its environment. If an aimed admission of songs with lahute in the UNESCO World Heritage List might influence changes in this issue, remains to be seen.

ahmedaja@mdw.ac.at

AN QILE/安其乐 (Inner Mongolia Institute of Arts, Huhhot), Music Activities in the Sichuan Province during the Han Dynasty.

Many murals, bricks, and stone reliefs found in the Han dynasty tombs in the Sichuan Province depicting musical scenes are important sources for the study of music history. Many of them represent the jian drum documenting how was the instrument used as well as its cultural and social significance in Sichuan.

spicemusk@hotmail.com / spicemusk@163.com

ANTONIO BALDASSARRE (Lucerne University of Applied Sciences and Arts), The “Western Orient” or Orientalizing the West: Visual Discourses on the “Orient”.

In his West-Eastern-Divan (published in 1819), a collection of poems inspired by the Persian poet Hafez, Johann Wolfgang von Goethe stated that “if we want to participate in the productions of these marvelous intellects, we have to orientalize ourselves; the Orient is not simply going to come over to us.” Thus Goethe claims that understanding the “Orient” largely depends on self-orientalization processes. He also highlights implicitly that state-to-the-art analysis on “Orientalism” must move beyond the accustomed and sometimes strongly militant rhetoric with its markedly operating dichotomizations which make it almost impossible to speak of the “Orient” and “Oriental studies” today while terms like “Mediterraneanism” and “Occidentalism” linger on undamaged within the scholarly discourse.

The relationship between West and East—both in colonial and post-colonial periods—is anything other than a “one-way” relationship. Rather it is shaped by a constant circulation and a steady swap not only of human beings, animals, goods, diseases, technologies but also of social, cultural and political practices and concepts. These processes are characterized by permanently validating and/or deprecatory translations of the meaning and the function of those ideas, concepts and strategies in circulation. Thus, disbanded the all too dull dichotomous, static and essentialist analysis of the relationship
between the East and West opens new ways to approach the visual representation of the “Western Orient.” Aspects and mechanisms of self-orientalization within Western culture are negotiated in which the representation of music seems to have played an important role as evidenced by their strong presence in Western visual representations and visions of the “Orient”.

Taking in account this perspective the paper will explore and discuss the topic of self-orientalization with a special emphasis on the function of representations of music based on both the close-reading and the analysis of the embodied narratives in visual instances by the Swiss painter Jean Étienne Liotard (1702–89) and by the French artist Jean Auguste Dominique Ingres (1780–1867).

antonio.baldassarre@hslu.ch

S. SEHVAR BESIROGLU (Istanbul Technical University, Turkish Music State Conservatory, Istanbul). The Çeng and the Kanun as Female Symbolic Figures in Mughal, Timurid, and Ottoman Court Paintings.

With the increased influence of the feminist movements and developments in anthropology since the 1970s, identity and gender studies have drawn more attention on the culturally constructed ideas of identity and gender, and on the researches of their connection with the musical behavior. Analyzing the world musics with regard to cultural and interdisciplinary understanding, the new topics such as “music and identity” and “music and gender” appeared in studies of world music cultures and interests on different areas of music have become popular. Ethnomusicologists have recognized through anthropology, identity studies, gender studies, and cultural studies that female and male identities have been culturally constructed in various ways. At this point, new debates have arisen to present the relations between the musical products and behaviors on one side with the sexual discrimination present in the social order along with the idea based on the apparently natural differences of the music in the other.

Although known mainly from poems and miniatures, it is assumed that the çeng and kanun represent important and vital traditions in the Middle East. These instruments existed in a vast geographical area stretching from the Balkans to China, and miniatures produced for the Timurid, Mughal, and Ottoman courts show their similarities and especially symbolism as female instruments. One of the main sources in the research is Safiyuddin Abdülmumin Urnew’s treatise Şerefiyye (13th century) which is considered to be the most important early work to explore the foundations of the Islamic music from which Ottoman, Persian, and Indian times. In the 15th century Abdülkadir of Maragi wrote about the musical instruments used in the courts of Timur and Ahmed Han Celayir. Contemporaneously, in the Ottoman court, Ahmedi Dai, Şükullah, Hızır bin Abdullah, Kirşehirli Nizameddin, Ladikil Mehmed Çelebi, and mainly Gelibolu Mustafa Ali described the musical instruments of their time in their works and associated them with male and female characteristics. These instruments were similar to the ones described by Abdülkadir of Maragi, suggesting parallel cultural and musical practices. By the late 17th century the famous Ottoman traveler and writer Evliya Çelebi reported that there were twelve professional çeng and kanun players in Istanbul.

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NICOLA BIZZO (Università degli studi di Torino). The Singles’ Covers of Queen Discography: The Different Approach to Images in Asian Countries.

The covers of vinyls have always been a fascinating world to explore: not only they were intended to capture the interest of the potential buyer and to promote the image of the performer years before the TV appearances, but in many cases they were works of art. In fact some artist put forward ideas to achieve better results and when the discography started to promote the circulation of singles extracted from the album, such possibilities were immediately multiplied: not only a single artwork for an album, but multiple choices for the different songs of the LP.

Queen discography is one of the most complex and rich in the world, especially considering that in the 1970s almost every country had a different cover for each song published. In that way there is a real proliferation of many pictures regarding a single song, since not all countries decided to use a "standard" cover. This study is intended to analyze the differences of vinyl covers in the Asian countries: in fact if in Europe it is possible to draw a line in which almost all covers are integrated, in the Far East the situation is far more complex. In Japan for example all the covers are different and original, and thus the packaging and the promotion for each single is a brand new item. In Thailand on the other hand the approach is totally unconventional: in many cases the picture in the cover did not match the performer!

In that way covers are transforming themselves in a new media event that has no precedent in music.
history and iconography: for that reasons image merges and integrates with music to become a new way of art and communication, as popular musical context never had before.

ZDRAVKO BLAZEKOVIC (City University of New York, The Graduate Center), Fictional and Factual Chinese Musical Instruments in Eighteenth-Century European Art.

Despite the vogue for Chinese objects in eighteenth-century Europe, linguistic difficulties which allowed only rare Westerns—largely a few French and Italian Jesuit missionaries—to understand Chinese language made knowledge about China, its culture, music, and musical instruments more fictional than factual. In his De tribus generibus instrumentorum musicæ veterum (1710s, published 1742) Francesco Bianchoni made an attempt to show a picture of sheng, and pictures of six Chinese instruments were included in Filippo Bonanni's Gabinetto Armonico (1722), three of which were based on iconography borrowed from Giovanni Francesco Gemelli Careri's Giro del Mondo (1719). However, the first authoritative study on Chinese music and instruments published in the West was written by the French Jesuit Jean Joseph Marie Amiot (1718–1793) and published as late as 1779/80. From there images of instruments were copied to Jean-Benjamin de La Borde's Essai sur la musique ancienne et moderne (1780) and then further disseminated to other publications. The paper summarizes reception of Chinese organology in the West through the eighteenth century, closing with Charles Burney's article on Chinese music in Abraham Rees's Cyclopaedia (1819), and comments on the fictionalization of Chinese instruments in the popular chinoiserie decorative arts widely produced through Europe before neoclassicism replaced rococo later in the century.

CHAO NANCY HAO-MING (Chin) 趙=http://www.china.org.cn/) (Taipei Municipal University of Education), The Iconographic Evidence for the dance Huxuan (胡旋舞) and Huteng (胡騰舞) from Central Asia During the Tang Dynasty and its transformation of dance along the silk road.

This paper presents the transmission of the Huxuan dance (the whirling dance of a Hu girl) and the Huteng dance (the jumping dance by the Hu men) which were the most popular dances during the Tang dynasty in the ancient Western region (西域, today's Xinjiang).

With their unique features, music and dance of the Western region had important influence on Central China from Han to the Tang dynasty. About it we can learn from images painted on the walls of the graves and from the pottery figurines, including the Mogao Grottoes near Dunhuang and Kizil Thousand-Buddha Caves near Baicheng County, which although differ according to their regions and periods, all reflect cultural spirit and style of India, Persia and China.

The paper will demonstrate the forming conditions, the performing patterns, and the characteristics which both came from Uzbekistan: the Huxuan dance from Samarkand, and the Huteng dance from Toshkent. Other discussed issues will include: (1) the cultural syncretism between Western region and Central China during the Tang dynasty; (2) a comparison of music and dance features along the Silk Road; and (3) the relationship between the parallel dance styles characterized by whirling, from Egypt, Greek, Turkey, India, and Uzbekistan.

CHEN ANTING/陈岸汀 (China Conservatory of Music, Beijing), Performance Practice on Ancient Chinese Pipa.

The paper will present the performance practice on ancient Chinese pipa, focusing on its holding positions and playing methods. The ancient Chinese pipa could have been held horizontally, vertically, hanged on a silk band around the chest, supported against the shoulder, and held with a hand. Instrument's strings were plucked with a plectrum or with fingers.

GABRIELA CURRIE (University of Minnesota, Twin Cities), Sounding Images of Self and Other: Ilkhani, Genovese, and Timurid Intersections.
The Timurid historian Hafiz-i Abru (d. 1430) offers an insight into the musical eclecticism that defined the court festivities in Samarkand in the early 15th century: “Golden-tongued singers and sweet-sounding musicians played and sang to motives [melodic figures] in Persian style, to Arab melodies according to Turkish practice and with Mongol voices, following Chinese laws of singing and Altai meters.” The movement of musical instruments across the caravan routes from the Middle East to China through Central Asia, well documented since early times, facilitated the formation of the similarly eclectic Timurid musical instrumentarium, as well that of the earlier Ilkhanis. Moreover, in this cosmopolitan milieu, fostered by the cultural, political, and trade contacts taking place in Eurasia between the 13th and the 15th century, the Italians, particularly the Genovese, increasingly came to play an important role.

In this paper I will investigate the manner in which representations of music and music making in a group of manuscripts, which originated at this time at the crossroads of Ilkhanid, Genovese, and Timurid traditions, stand witness to a complex set of socio-historical phenomena: an increasingly diverse and “globalized” contemporaneous musical life, the webs and flows of intercultural contact, and the fluid variations in the perception of the cultural self and other. Ultimately, this iconographically oriented study will suggest methodological avenues to situate musical representations within the larger context of transcultural commerce along the Silk Road connecting Europe and China.

CONRAD L. DONAKOWSKI (Michigan State University, East Lansing), Platonic Paradigm: Art and Propaganda in Philosophical and Historical Context.

Carved in stone over the portals of many a music school is Plato’s iconic phrase, “Music finds its way into the secret places of the soul.” Common belief that this phrase lauds mousike, the panoply of creative activities under the patronage of the nine Muses, is false. Plato desired a society governed by the pure logoi (laws) of changeless eideia (ideas) perceptible only to philosophers who shall control the incantations (songs) and muthoi (stories) used to implant communal rites. In short, art should be propaganda.

Plato’s philosophy shaped the dominant mythic system of the West, Christianity, whose most important propagandist, St. Paul, copied Plato’s mirror theory of art. Paul wrote, “I see now darkly, as in a distorting [metaphorical] mirror, but then [in future heaven] I shall see things as they really are.” Mousike as servant of eideia-logoi (ideology) underlies many western musical icons, such as Rafael’s renaissance patron of music, who gazes upward toward the inaudible, while actual instruments lie discarded at her feet. Platonism informs much literature, such as the West’s greatest novel, Tolstoy’s War and Peace. It is full of preachy passages praising simple songs that teach virtue while ridiculing concert music and art-for-art’s-sake. The German philosopher Hegel metamorphosed Plato’s static dualism into historical “dialectic,” whence Marx translated it into “dialectical materialism.”

"Dialectic" is the Latinized form of the Greek "dialogue"—the format in which Plato wrote. Among encounters between Chinese and Western myth and ritual systems, the Jesuit Matteo Ricci (1552–1610) thought one might blend Chinese reverence for ancestors with Catholic veneration of saints. In the twentieth century Mme. Mao struggled to blend Marxist dialectic with Chinese tradition in film as in The Red Detachment.

BRUNO FORMENT (Ghent University / Vrije Universiteit Brussels), Jumbo-Sized Artifacts of Operatic Practice: The Opportunities and Challenges of Historical Stage Sets.

Despite revelatory research done at the historical theaters of Drottningholm, Český Krumlov, and other locations, the study of operatic iconography still tends to focus on visual renderings (on designs, artists’ impressions, and photographs) of operatic practice rather than on primary, "scenic" artifacts thereof, such as flats and drops. As a result, numerous valuable holdings of authentic scenery have barely been considered, much less subjected to scholarly scrutiny. One such holding is the newly discovered scenic collection of the Stadsschouwburg in Kortrijk (Belgium). Comprising 13 backcloths, 22 borders, in excess of 216 framed units, plus authentic stage furniture, practicables and sound effects, this forgotten treasury houses a near-complete set of generic stock sets next to genuine production materials for Aida, La Bohème, Carmen, Faust, and other blockbusters from the operatic repertoire. The décors were designed and executed by an acknowledged adept of the “Parisian” school of scenic painting, Albert Dubosq (1863–1940).

This paper aims to address the challenges and opportunities arising from the re-assessment of this vulnerable, excessively rare type of heritage. First, we shall reveal its assets vis-à-vis small-scale images in light of the esthetic
sensibilities of Belle Époque opera, most notably its craving for couleur locale and lavish surface detail. Second, we will single out a number of vital drawbacks and limitations inherent in full-scale scenery. To illustrate our argument (and contribute to the main topic of this conference), we shall focus on the Orientalist settings in the Dubosc collection.

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INGRID FURNISS (Lafayette College, Easton, Pen.) Lutes, Gender, and Ethnicity in Pre-Modern Chinese History: The Visual and Textual Evidence.

Introduced from Central Asia during the Han period, lutes become popular during the Six Dynasties (220–589 AD). Although few lutes survive from this early period, they are depicted frequently in Chinese art during this and the subsequent Tang period (618–907), demonstrating the great impact that Silk Road trade had on Chinese life and society during this time as a result of increased commercial and cultural contact with Central Asia. Many of the earliest Chinese representations of lutes depict foreign men as their performers. Lutes may well have been connected to masculinity in Central Asia, an association that accompanied these instruments to China. The origin of lutes outside China ensured that they would remain permanently in the category of the exotic, and that they would be connected to marginalized peoples, such as foreigners. In the centuries following their arrival in China, lutes became attached to other marginalized groups, including Chinese courtesans and Daoist social recluses. Men of Han ethnicity, particularly elites of the literati class, favored the Chinese string instrument, qin, and many regarded lutes as objects of “barbarian” culture. To play one was to condone that culture. Nevertheless, contemporary texts suggest that many literati loved to listen to the music of the lute, so long as they did not have to play it themselves. This paper will look at the visual and textual evidence for the lute’s connection with gender, ethnicity, and social marginality at various points in pre-modern Chinese history.

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GU XINGLI/顾兴立 (Graduate School, Chinese National Academy of Arts, Beijing) Evidence about the Existence of the Jian-drum Dance during the Han Dynasty.

It is generally considered that the jian-drum dance (建鼓舞) emerged during the Han period. However, in contrast to other dances of the Han dynasty, jian-drum dance has not been mentioned in any written source. The only evidence about its existence are iconographic representations carved on stones, showing people apparently moving and striking the jian drum. As the jian-drum dance completely disappeared from later iconographic sources, it would appear that the dance was performed only during the Han dynasty, and particularly during the period when those images were carved. Based on written records and iconographic data, this paper questions the existence of the jian-drum dance and discusses the reasons that led people to the affirmation of its existence.

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GUO XUEZHI/郭学智 (Huanghuai University, Zhumadian, Henan) Drums with Knobs Represented in the Han Dynasty Stone Reliefs at Nanyang.

The Han dynasty stone reliefs representing music making, dance, and aerobatics include a large number of revolving drums with knobs. The evidence shows that such drums were used in ceremony ensembles, drum ensembles, stringed and woodwind instrument ensembles, bell and drum ensembles, and as accompaniment to dance performances. They can be performed also solo, in ensembles with flute or with a pipe. The drumming position can be sitting or standing.

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HE LINA/何丽娜 (China Conservatory of Music, Beijing) Dissemination of the Cantonese Opera in the Guangxi Province.

Following the trade connections, merchants who came to the southern Chinese Guangxi province from Guangdong imported with them their culture, dialect (known as the Cantonese), music, and in the new location also built their cultural institutions such as the Yuedong Guild Hall in Nanning. In the new surrounding the commercial music performances and entertainment increased, eventually making the traditional Cantonese opera rooted here. Author’s
fieldwork documents the dissemination and modifications of the Cantonese opera in the area, particularly in the Baise region, Long'an region, and Silin region. Presented will be images of the Cantonese opera characters preserved on the building walls, documents about the local performances of the Cantonese opera, and the amateur community of Cantonese opera.

COLUM P. HOURIHANE  (Index of Christian Art, Princeton University), The Iconography of Music in The Index of Christian Art: Medieval Art from Early Apostolic Times to the end of the Sixteenth Century.

The Index of Christian Art is the largest and oldest archive for the study of medieval iconography having been founded nearly one hundred years ago. Traditionally seen as a paper archive, it is now online and offers a unique repository for the study of musical iconography. Its primary focus has been to catalogue all aspects of the medieval world using as objective an approach as is possible. Music constitutes a significant part of the archive whether in the form of illustrations of instruments, musicians or actual musical notations as in manuscript illuminations. Works of art catalogued by the Index come mainly from the Western and Byzantine worlds and are catalogued without any geographic borders in eighteen different media.

This paper will outline the approaches used to cataloguing this part of the Index which has historically been studied only in passing by the art historian. Art historians of the medieval period have traditionally been cautious and unsure as to how music should be examined and have largely shied away from it. Very rarely have efforts been made to integrate its study into the broader medieval picture and this paper will attempt to explore why. As a second part of this paper I hope to examine and outline recent innovative approaches in the study of medieval music and to see how closer collaboration will offer benefits for all. How did music influence the architecture of the medieval period? How was the liturgy influenced by music are just two questions that have been the subject of recent discussions and which will be highlighted in this paper.

Colum P. Hourihane  

HU YAOFANG/胡耀方  (China Conservatory of Music, Beijing), Han Dynasty Stone Reliefs Discovered in Southwest Shandong Province.

This essay outlines the cultural explanation about the appearance and content of stone reliefs discovered in southwest Shandong province, exploring the relationship between the represented images and the cultural life at the time, especially the Confucianism and Daoism. The music-related images will be interpreted from the perspective of the local culture in terms of the three core issues: (1) musical performance of simultaneous performance by one man on Tao drum and pan pipe; (2) the rise of secular music and the decline of ceremonial music; and (3) the centralization of Jian drum.

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HUO XUCHU/霍旭初  (Xinjiang Qiuci Research Institute), Recent Discoveries of Ancient Musical Instrument in Xinjiang.

In recent years archaeologists excavated in Xinjiang Uyghur Autonomous Region a variety of ancient musical instruments. In 1996, they unearthed three shu konghou (vertical harp) from two ancient tombs in Qiemo county, dated before Christ. In 2006, a three-stringed pipa was excavated in Cele county, dated to Southern and Northern dynasties (the sixth century AD). The archaeological evidence established that these instruments are among the earliest of their kinds.

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JI WEI/季伟  (Research Center for Han Culture, Nanyang Normal University), Bronze Bells in the Nanyang Stone Reliefs of Han dynasty.

The Han dynasty images of bronze bells found in the Danyang region testify to many differences separating them from the similar metal and stone instruments used during the pre-Qin times. They reveal differences in ritual traditions, music system and the appreciation of ideas. Originally exclusive instrument, during the Han dynasty, bronze bells became more common and used in shrines and by ordinary people.

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Western Music in High Qing China (1662–1795): An Iconographic Approach.

In the mid-seventeenth century, Western music was for the first time widely introduced into High Qing China (1662–1795). During this period, missionary musicians were specifically sent to the Chinese court in view of the Chinese emperors' interests in Western music in both theoretical and practical forms. On the one hand, skilled missionary musicians, along with Chinese officials, produced the first Chinese-language treatises on Western music theory. On the other hand, Western music performances were extraordinarily popular in High Qing China from Corelli violin sonatas to the sound of pipe organs. The dissemination of Western music in the High Qing efficiently widened traditional Chinese thought and greatly enriched High Qing multiculturalism. Western music succeeded in establishing its unique place in High Qing China, whereas Catholic missions dramatically experienced from rise to fall and were officially banned for over a century due to complex religious problems on the Rites.

This paper will explain how Western music functioned in the mutual dialogue between China and the West during the two centuries by using the Chinese and European visual sources, such as the first Chinese image of Guidonian hand (1707), the image of a hydraulic organ possibly located at Peking (mid-1680s), the first images of European solmisation and mensural systems published in China (1707, 1713), the earliest surviving Western music compositions in manuscript in China (mid-1710s), illustrations for comparing Chinese and European modal systems (1714, 1779), a "hand" for illustrating twelve Chinese pitch notes (1779), the earliest published Chinese images of the Ten Commandments (1750) and the Credo (1773), various kinds of missionary letters and imperial documents, and so on.

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The Image of the East: Musical Iconographies and the Construction of the Historical Discourse in the Museo Oriental of Valladolid.

The Museo Oriental of Valladolid, the main collection of Asian art in Spain, was created by the Order of Saint Agustine in 1874, exhibiting the objects collected by the Augustinian friars since 1565. In fact, they were the first order to arrive to Philipins in 1565, commanded by Fr. Andres de Urdaneta, in the earliest Spanish attempt to evangelise the island. Afterwards, Agustinian missionaries visited China (1575) and Japan (1584), where they established houses in 1681 and 1602.

During more than 400 years they would take back with them artistic and ethnographic objects to the Valladolid convent (at least 2000 out of 3000 missionaries attested in 400 years were formed in Valldolid), some times to instruct the young friars that would travel to the missions. Under the evocative name of "Museo Oriental", the collection is presented following an specifical Roman Catholic narrative of the historical process of the missions in the Far East, together with a particular view of the "other" that suits some of the key notions of Said's views on Orientalism, undoubtedly related to the losing colony of Philipins in 1898. Among them, there is an important amount of iconographic sources depicting music, theater and dance scenes.

In this paper, we will present the music, theater and dance iconographies from the museum collection, analyze how they are integrated in this particular Western historical narrative, and finally, reflect on the importance of the scenic arts in the conception of a sensual and exotic Orient.

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Dance Depictions in Hindu Temples and Sikh Shrines of Sindh, Pakistan.

Dance has always been part of social and religious life of people living in the present Sindh, the southern province of Pakistan. The discovery of dancing girl from Moen Jo Daro, one of the metropolises of Indus civilization is testimony to the fact that dance was an essential part of the social and religious life of Indus people. The paper will look at the dance depictions found in the Hindu temples in Sindh. The Hindus idealized the dance by including their gods in the arts and crafts. Siva and Krishna are the two divinities who find pride of place in the scheme of Sindhi dance found in the Hindu temples and Sikh shrines (darbars).

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CHRISTOPH KLEMMT (Orproject, Beijing), Anisotropia.

As different as music and architecture are, the two forms of art also share close relationships, and many composition and design concepts can become applicable to both. This essay explains some of the historical relations between the two disciplines, and how research by architects of Orproject explores digital formations and algorithmic aggregations using sound and music. The research is based on two levels: acoustics, wherein digital analysis of time based sound attributes are translated into spatial material aggregations, and compositional, wherein algorithmic design principles are applied to create both music and architecture.

The use of acoustics for shape generation draws its idea directly from the development of script and the notation of music as a transformation of time dimensions and time based attributes into spatial dimensions. Using digital processes, various acoustic attributes of a sound can be analysed and extracted. Time, melodic range and peak frequencies have been translated into multidimensional spectrograms, the results are as much objects as they are notation, analysis and representation of sound.

In the second part of the research, rather than the resulting sound, Orproject applied the compositional tools of music to architecture. The composition Klavierstück I for piano by Orproject director Christoph Klemmt uses incremental modulations of the range of influence of a twelve tone row in order to generate complex and continuously evolving rhythmic patterns, resulting in a floating field of sound.

Applied in the way that particle movement forms trajectories in space and time, the physical manifestations of Klavierstück I are based on strip morphologies instead of the twelve tone row. Layers of the strips form wall systems, and the shifting and alteration of its patterns following the particle movement creates the formation of complex architectural rhythms, used to control light, view and shading properties: The design proposals become frozen pieces of music.

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MARTIN KNUST (University of Stockholm), Towards a Social History of Music in Ancient Angkor: The Iconography of Music on the Bayon Temple Carvings.

The culture of ancient Angkor—a medieval empire that ruled a large part of the Southeast peninsula for about four centuries—remains still to be puzzling for researchers due to the lack of written sources. The excavations, which took place in Cambodia since the late 19th century, have revealed and are still revealing many new and sometimes astounding facts about this dense populated kingdom and its cities. Archeology and iconography play a crucial role if it comes to gain information from the preserved artifacts and buildings, for instance, about the division of Angkor’s history into different periods. In this context the iconography of music can contribute with valuable additional observations which allow us even to go so far to outline a social history of Angkor. The largest variety of pictures of musicians in Angkor Thom—the former temple town of the Angkor capital, nowadays located at the city of Siem Reap—can be found on the Bayon temple, which was erected at the end of the 12th century. I will present a first iconographical evaluation and interpretation of the depictions of musicians on this unique and mysterious building. My paper will describe the different sorts of instruments—some still in use in Southeast Asia—ensembles, and audiences which were carved skillfully on the walls of the Bayon. From these bas-reliefs we can get an idea about the former musical life of the different social classes.

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LEE MEI-YEN/李美燕 (National Pingtung University of Education, Taiwan), The Cultural Significance and Aesthetics of Chinese Guqin Iconography.

Among the Chinese musical instruments, the guqin has been prized treasure by Chinese literati for more than three thousand years. Its cultural meanings and aesthetic viewpoints have become richer and more diversified along with the passage of time. As is well known, there were many guqin players who also enjoyed in ancient China the painter's reputation. Therefore, the guqin's cultural significance and aesthetics in the world of the Chinese literati can be found in traditional Chinese paintings.

The paper will discuss the cultural significance and aesthetics of the depictions of the Chinese guqin in traditional Chinese paintings: (1) it will sort and classify all of the guqin musical icons from traditional Chinese landscape paintings, ink paintings, murals, paintings of flowers and birds, portraits in traditional Chinese style; (2) it will discuss the dynamic space (moving point of view: the artistic conception in fluid style), line shape (technique of writing) and literary mood of these Chinese paintings; and (3) it will reveal the cultural significance and aesthetics of the Chinese guqin musical icons
The entire history of Western civilization is marked by acute concern with the sorts of music that are available to be heard. Plato, for example, argues at length in The Republic that listening to the wrong kind of music will harm both the individual and society at large, a philosophical (and implicitly political) position that has a long pedigree well beyond the West.

A concern with "right" and "wrong" kinds of music, in fact, long predates the writings of Greek philosophers; it is traceable in ancient mythology, especially in stories involving Apollo, on the one hand, and Orpheus, on the other. Apollo's musical "contests" with Marsyas and Pan and, by sharp contrast, his "concerts" with the Muses, form the core of this paper, with briefer consideration of Orpheus and his charming of the animals. These long-lived myths are traced from the ancient world into the European Renaissance (15th-16th centuries) and into the early modernity of the 17th century.

The ways in which these music-historical stories are told—and used—is not consistent throughout history, though it is fair to say that the Apollo-Marsyas story in particular has long been employed as an argument to justify violence in the name of a higher social good. The Orpheus myth, by contrast, has represented music as a far more benign, indeed peaceful and uplifting activity. Suffice to say, whether in the ancient or modern world, Western societies have maintained extraordinarily ambivalent attitudes towards the purpose and indeed worth of music. What is not at all in doubt are the myriad ways that music has served both social and political interests.

These issues will be examined by means of discussion and analysis of works of art (sculpture, vase painting, oil paintings, and musical instruments) from as early as the 4th century BCE and as late as the 17th century.

LI MEI 李玫 (Chinese National Academy of Arts, Musical Research Institute, Beijing), Chinese Adaptation of Harps.

The late third-century AD Buddhist caves in ancient Qiu-Zi areas (龜兹, today in the Kuqa county in China's Xinjiang Uygur Autonomous Region) contain murals with many musical and dance scenes, as well as images of instruments. Among the many kinds of instruments, the various shapes of harps stand out. These harps can be classified in four types. The first type is a Persian prototype of an angular harp, which first appeared in the murals of grottoes from the mid-4th century. This kind of angular harp appears in grottoes all over Xinjiang and on some archaeological artifacts which corroborate their existence in this area. The second type is a changed form of the Persian type with added Chinese elements. This type appeared in murals of Xinjiang grottoes, in the eighth century, during the late Tang dynasty. This kind of harp is identical with the Chinese harp from the Tang dynasty which is kept in Shoso, Japan. The third is the Indian arched harp which appears in the murals of the late third century. The same image was found on a pottery figurine in Khotan (和田, Southern Xinjiang) made in the seventh century. The fourth is a subspecies of the arched harp using a kidney-shaped gourd with skin fixed like a bag at the top end. I suggest to call this the "Qiu-Zi type" because this form only appears in Qiu-Zi (Kuqa) grottoes.

This paper will discuss: Why and how the changes in form happened? Why the fourth type did not spread? Whether these harps really existed or they were only an outcome of the painters imagination? What is their cultural significance?

LI RONGYOU 李荣有 (The Musical Institute, Hangzhou Normal University, Zhejiang), The Connection of Modern Contents to Traditional Culture of Chinese Music Iconography.

In order to build up the holographic system of Chinese iconography of the arts, it is important to integrate epigraphy with archaeology. Epigraphy embodies the aesthetic sense, emotional wisdom and cultural consciousness of Chinese nation, while iconography and archaeology have been the representative samples of the Western culture. Thus,
the fusion of Chinese traditional arts with Western modern technology will promote among the Chinese people notion of cultural confidence which can bring progress to both academic culture and arts in China and over the world.

Liang Mian (Shaanxi Historical Museum, Xi'an), The Scenes of Music-Making in the Wall Paintings of the Tang Dynasty Tombs in the Xi'an Area and the Cultural Exchanges between the West and the East.

As the capital of the Tang dynasty, Xi'an city and its surrounding preserve many burial places of the royal families, nobilities and the local elites. They are especially numerous in the big mounds which are characteristic for the era. Among more than 3000 excavated Tang tombs, about one hundred contain wall paintings which are rich in iconographic content and superb in the execution quality. The depicted musical scenes include instrumental performances, dancing and singing. Some musical instruments and dances were regarded as the Chinese traditional ones, while others were introduced from the Western regions. The depicted musical instruments, such as the vertical konghou, pipa with curve neck, copper clappers and waisted drums, or some foreign dances were the reflection of the musical exchanges and integration of that era.

Lin Guizhen (Xuzhou Normal University, Jiangsu), A Study of the Variants and Meanings of the Chinese Character “乐”

The earliest ancient Chinese treatise on music 《乐记》 says “乐音而乐之”, where the character 乐 means playing music, or to be more specific playing music for vocal music; song). The Chinese character 乐 was originally spelt as 楽 or 樂. The academic circles have conducted profound research on the sources of this character, but it has still remained a mystery. The inscriptions on bones or tortoise shells have no such word as 樂. The oracle character should have referred to a certain kind of plant, but Luo Zhengyu transliterated it erroneously as 樂 and accounted that it means a stringed instrument (zither) made of wood and string. The word 樂 appears frequently in inscriptions on ancient bronze objects. The book 《说文》 explains the character (楽) as “五声八音总名, 象鼓aternion也”, which is generally correct. The invention of the word 樂 derives from the name for tambourine, imitating the wooden instrument with bells and drums. Its variant(楽) imitates a beating wooden drum without bells. In 小篆 (seal characters), a style of Chinese calligraphy, adopted in the Qin dynasty for the purpose of standardizing the script, the character 樂 has two little on each side of the spelling, which represent the suspending bells. The 樂 in the shape of 8 imitates the form of little bells (there are real objects of little bells with a height of 2.65 cm existing in Longshan culture ruins in Shanxi Taoshi). A series of Chinese characters like 咏, 玄, 鬱, 竽, are all shaped like bells, for examples, 8 or 樂 or upper suspension (like 玄, the suspending bells) or lower suspension (like 竽, the bell ribbons). Their form varies. (丝) is from bell ribbons, not from silk; 丝 has no direct connection with silkworm or silk. Some scholars explained that the characters 樂, 玄, 鬱 are all scribal errors; The character 竽 in the inscriptions on bones or tortoise shells does not imitate the shape of a mountain or silk, but the posture of people hearing the suspending bells and worshipping the heaven, from which phrases like “鶴鸣”, “鶴玄” are coined. The feast of wooden drums and bells is related to the ancient sacrifices to heavenly gods and goddesses, which has been explicitly recorded in the book of 《后汉书·乐官列传》, more specifically, in the description of the historical lives of Mahan People (马韩人), already proved by many realistic pictures on the preserved stone paintings of the Han dynasty. The idea that the character “樂” derives from the ancient wooden drums can be further backed up by the important roles and functions of these drums in ancient people's musical activities. The fact that in ancient times, wooden drums played a leading role in all important collective activities like singing and dancing when worshipping ancestors, gods, or goddess, can best prove that the meanings of “樂” evolved gradually from musical instruments, the acts of playing music, music pieces, to hierarchical music, indicating that 乐, when describing people's mental states, does not necessarily mean happiness and joy, but happiness and joy are the main meanings of this word.

Lin Yaxiu (Central Conservatory of Music, Beijing), The Evidence about Buddhist Music in Chinese Cave Murals.

Buddhism, disseminated eastward for more than two thousand years, has accumulated during its history rich
resources for its music. However, researches of Buddhist music today mostly depend on textual materials, and pay a little attention to visual sources. The aim of this research is to discuss the evidence about Buddhist music presented in an iconographic database documenting forms and scales of the Buddha-worshiping deva-musician at various times (e.g., Mogao Caves, Longmen Grottoes and Yungang Grottoes). Probing into visual sources about the Buddha-worshiping deva-musicians represented in cave murals and cross-referencing these sources to textual materials, we will present potentials for a clarification about Buddhist music in different periods. Simultaneously, the study will address the differences between types of the Buddha-worshiping deva-musician in different caves from parallel periods.

**LIU QIANYAO**/刘倩瑶 (China Conservatory of Music, Beijing). Sculptures on the Yuedong Assembly Hall in Baise City Representing Characters of the Cantonese Opera.

The Yuedong Huiguan (Yuedong Assembly Hall) in Baise City, Guangxi province, was built in 1720. The structure was intended for trade of the goods brought from Guangdong province, but also as an assembly hall for social gatherings of the Guangdong merchants. On the roof of the building are placed groups of sculptures, each consisting of several characters from the classical Cantonese operas. The appearance of sculpture groups indicate the dissemination of cultural influences which followed the trade routes along the Zhujiang river upstream to the Youjiang river since the time of the Qing dynasty emperor Kangxi year. Not only did the commerce bring to Baise the technologies, but also helped to disseminate the Cantonese opera.

**LIU YONG**/刘勇 (China Conservatory of Music, Beijing). Could Wall Paintings Provide Reliable Iconographic Evidence?

Many wall paintings in China include music-related representations. The question however is whether or not these images can provide reliable evidence, since some of them have been changed during the passing of time, and the others have been during recent restorations possibly altered.

In the famous Kezier grotto in Xinjiang autonomous region, the cave number 38—called “musical cave” because several wall paintings include musical objects—originally included two renderings of the instrument pil, which were eventually changed into soundas. In the Tiankuang Temple, Shandong province, there is a wall painting showing marching band in which musicians play many kinds of instruments. However, this temple was renewed during the Qing dynasty and we cannot be sure that the represented instruments are from the original painting. A theoretical aspects of reliability of wall paintings will be presented.

**LIU YUTONG**/刘宇统 (College of Music and Performing Arts, Yibin University, Sichuan). Three Academic Issues in Music Iconology in China: Direction, Position and Paths.

As an emerging discipline intersecting with musicology and iconology, the development of music iconology in China is still at the beginning. In the past thirty years, in the center of its investigations were the debates related to its academic direction, academic position and academic path. The three academic issues are important because they not only sustain our current research and construction of the discipline’s future and destiny, but also they are related to the major theoretical and practical issues. The author advocates that the academic direction should maintain a consistent approach with the reality of China.


In the first part, the paper will present Chinese literary sources (in English translation) referring to paintings by famous artists and literati from the Tang dynasty (618–907 AD), the Five Dynasties (907–960 AD), and the Northern Song dynasty (960–1127 AD), which represent dancing, singing, and playing music by the Fulin people. At the time, Fulin was
in the Chinese literature a synonym with Byzantium, the empire to the west of China, known only to some diplomatic delegations.

In the second part, there will be shown a selection of representations of dance in the Byzantine manuscript illuminations, wall paintings, mosaics, and on jewelry, produced during the Macedonian (867-1056), Komnenian (1057-1185), and Palaiologian (1261-1453) emperors. This iconography will provide a comparative material to contextualize the famous painting Fulin Ladies Dancing and Playing Musical Instruments by the Chinese artist Li Gonglin (李公麟; 1049–1106 AD), which was more a fictional representation than reflection of the true Byzantine dance. However, this painting vividly demonstrates how the Chinese perceived “Fulin” as a remote legendary land full of magic things.

SHENG-MEI MA (Michigan State University & Providence University, Taichung City), Big Picture Big Sound: Global Media’s Great Wallpaper and Beethoven Bug.

China’s Great Wall and other natural wonders and Western classical music of Beethoven et al. epitomize two of the apexes of Eastern and Western cultures. In this era of global visual culture, the big picture of the Great Wall and others serves merely as the wallpaper or picture postcard sets to Hollywood and Hollywood wannabes, including contemporary Chinese filmmaking. Likewise, the big sound of Beethoven and other classical music provides the theme music on the soundtrack to advance the plot and modulate the ever-changing atmospheric mood of Asian cinema. Big picture and big sound are favored for they convey a sense of sublime befitting globalization, yet the sublime always draws from, as Edmund Burke puts it, the terrible. What is mythical, timeless, and larger-than-life may turn menacing, backwards, and evil. While classical music symbolizes status and Western modernity, mood music, just like each individual’s mood, is mercurial, pivotal in creating the aura, while remaining well-nigh subliminal.

To borrow from Sergei Eisenstein’s theory of montage between image and sound, there appears to be a montage of Asian narratives with Western orchestral, chamber, and solo music. The bulk of Asian films’ diegetic and non-diegetic music originates from the Western tradition. Leaving aside Western-themed soundtrack, which runs through the majority of Asian films, classical music is prominently featured in Chen Kaige’s Together (2002) revolving around violin playing; Japanese films Departures (2008) and Tokyo Sonata (2008) around cello and piano; Korean film The Scarlet Letter (2004) around cello and opera and the TV drama Beethoven Virus (2008) around its namesake’s symphonies. Moving and effective in some, expedient and kitschy in others, such Western classical music has become the very air Asian cinema breathes, taken for granted by moviegoers. Does this signal the universality of Western classical music, the hybridity of postmodern culture, or the colonization of the Asian mind? Does this very question essentialize Asian versus Western music traditions, or does it strategically essentialize for the sake of discriminating and parsing? Does this mean that Asian modernity has subconsciously silenced its own music tradition in favor of the different drumbeat from afar, which has become Asia’s own heartbeat? Can Asian cinema speak or is it infected, struck dumb, by the Beethoven bug?

BEATRIZ MAGALHAES-CASTRO (University of Brasilia), The “Guitar” in Ibero-American Iconographic Sources: Iconological and Organological Methodological Problems as Perspectives of Meaning in Globalized Contexts.

Complex cultural interchanges pose specific set of methodological problems and perspectives when the exchange and use of musical instruments becomes a mean towards a renewal of its signification in different cultural loci. Within the interchanges provided by the far-reaching Iberian expansionism, composite chordophones and specially the instrument generally referred to as the “guitar”, present exceptional transformations throughout Ibero-American contexts. Besides the expected range of problems in both the identification and contextualization of its iconographic sources, a further range of problems arise concerning identity processes such as in the relation of colonizer/colonized, outsider/insider, authentic/autochthonous, that ultimately influence (and often mislead) narratives of national music histories. This paper aims to shed light on these issues as it examines the reception of composite chordophones in the Iberian world, discussing its mutations as processes of organographic (descriptive) and organological (classificatory) developments regarded as extensions to the Hornbostel & Sachs system, specially the cross-cultural approaches proposed by Kartomi (1990) and others. Analytical approaches to the iconographic musical sources will be presented within the axis of single- or multiple-character steps of typological divisions, or the “culture-emerging”, or natural, schemes which take the form of “taxonomies” [and] grow from the individual cultural context and musical practice.
Both systems, as embodied and revealed in the iconographical sources, may also signify and (re)present the complex variations and mutations fomented in globalized contexts in the exchanges ensued from economic and cultural paths.

VERONIKA A. MESHKHERIS & VLADIMIR A.A. MAMONOV (St. Petersburg), Chinese Musical Images in the Painting of Medieval Khulbuk (Tajikistan).

The interactions of the artistic cultures on the routes of the Silk Road which took place during the early Middle Ages are mostly reflected in the art of China. However, some rare archeological findings on the territory of Uzbekistan and Tajikistan showed that appearance of the Chinese themes and images indicates the reverse influence of China on the artistic cultures of Central Asia.

From this standpoint the fragments of murals in Khulbuk palace made in the 11th-13th centuries deserve a careful examination because of the outlandish image with distinctive features of iconography and style which is depicted here. These features are frontal pose of the whole body (despite of the foreshortened portrayal of the head), a typically smooth black hair coiffure with straight thin locks set off the woman’s auricles, the soft outlines of the cheeks and shin the slanting a elongated eyes under the half-closed heavy eyelids out of which expressive gaze is directed towards us.

The Khulbuk wall-painting is extremely important since it provides us with an unknown example of the synthesis of the Chinese and Central Asian musical culture and by this very fact denies the widely spread proposition that after Islamizing of Central Asia and Afghanistan the highly developed tradition of the monumental painting must have immediately disappeared.

ANNA MOUAT (University of Calgary) and MELISSA MOUAT (Beijing International Language and Culture University), European Perceptions of Chinese Culture as Depicted on the 18th-Century Opera-Ballet Stage.

Since the time of Marco Polo, Europeans have been fascinated by Chinese artefacts and culture. By the 18th century, the Chinoiserie movement was an important influence on European arts and culture in general, and on Baroque opera-ballet in particular. Dance iconographic documents of 18th-century ballet costume design and ballet performance reveal that certain gestures and movement characteristics defined a dancer as representing a Chinese character on the Baroque stage. One of these 18th-century “à la Chinoise” gestures has endured into the 21st century: upright index fingers held aloft, either side of the head, appear in virtually every choreographed version of the Chinese Dance in The Nutcracker. Using as a focal point Gombrich’s axiom that images need much more of a context to be unambiguous than do statements, this presentation will examine some 18th-century images of Chinese characters in Baroque ballets, as well as European iconographic depictions of Chinese people dancing, and will explore the meaning of the pointed finger gesture by investigating the social, cultural and artistic contexts of Europe’s 18th-century relations with China, the Chinoiserie movement, and European perceptions of Chinese culture, as well as Baroque theatrical dance practices.

NIU LONGFEI (Lanzhou University), Sistrum.

Based on a series of iconographic and textual sources, the paper will present the symbolic context of the sistrum in ancient Egyptian mythology, and relate it to the present-day Uygur sabayi, and related Buddhist instrument of the Middle Century. The origin of a group of Chinese traditional instruments (such as sistrum, sabayi, sternak and xisa), whose first syllables are pronounced “si” or “xi” will be considered.

Since very early times, Valencia hosted several festivities to commemorate the King of Aragon’s triumphal entry into the city. Later on, the excuse for these jubilant celebrations included royal weddings, the birth of a new prince, the arrival of ambassadors, the celebration of military victories and political commitments, the beatification and canonization of saints and, of course, solemn religious ceremonies. First and foremost, these festivals were propagandistic events organized and controlled by the urban power. More often than not, they aimed at renewing the existing pact between monarchic power and the people. On the other hand, they showcased an ideal model of social cohesion where a small urban elite was extolled, certain social groups were promoted and inequalities were justified.

The lack of graphic sources and scarce literary records concerning this subject matter force us to concentrate on the period’s written archives and iconographic programs containing interesting musical elements. With the available material, we can not only better understand music’s distinctive role as an element of social cohesion in medieval urban festivals, but also explain the abundant emergence of the musical iconography in some of Valencia’s most important civil buildings constructed at that time, including the wooden ceiling of the old Town Hall and the Merchants’ Guildhall, both directly related with urban power and administration. It goes without saying that any knowledge regarding the importance and typical characteristics of Valencian 15th-century urban festivals is essential for performing an overall analysis of these complex visual programs.

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SYLVAIN PERROT (Ecole francoise d'Athene), The Iconography of the Bells in the Greco-Roman World: A Link between the West and the East?

Bells in the Greco-Roman world present an interesting paradox: although it obviously is the instrument that we mostly find during excavations, it is also an instrument which is very rarely represented. Maybe it could be explained by the fact that the main contexts of using bells were in common life, and not really in famous circumstances. That is why the few documents depicting bells are very precious, and we would like to try to understand the reason(s) why such documents are representing bells. As far as we know, the main supports are sculpture, wall painting and coinage. The variety of these sources leads us to be cautious, because they need different approaches and the relating methodology. The two first were generally found in situ and so they give us some clues about the daily life of the Greeks and the Romans, in private and in public, profane and religious situations as well. But coins present some specific problems, because they are destined to a wider circulation. Indeed, by studying the diffusion of the motif of the bell, we realize that they are mainly to be found on coins minted by cities or kingdoms that were at the periphery of the Hellenistic world. These are namely Magna Grecia (South of Italy), Africa (particularly Egypt) and the Indo-Greek kingdom of Bactria. The motif of the bell around the neck of an animal was widely spread, but animals are different: a ram in Alexandria, an elephant in Africa and Bactria. So we may wonder if it could be interpreted as a mark of acculturation of populations to the Greek culture (especially in the East) or indigenous habits that look like one another. At least, purpose of this inquiry is to enlighten the relationships between the Greco-Roman world and its neighbors.

This paper should complete the paper “The Shape and Function of Bronze Bells in the Greco-Roman World” and the poster “The Role of Terracotta Bells in the Greek Religion”, that will be presented in the 2012 ISGMA Conference by Sylvain Perrot and Anne Lapasset.

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EMMA PETROSYAN (Institute of Archaeology and Ethnography, National Academy of Sciences, Yerevan), Theatrical Events in the Armenian Iconography.

Sources relevant for the Armenian traditional theatre go back to the religious life of tribes settled in Asia Minor, and the sanctuaries dated to the third millennium discovered in Mochrablur, Shengavit, Gerahardt, Agarak, Dvin, Oshakan, and Arich. The earliest information about rites refers to the Bronze Age statuettes, carriages’ models, playgrounds, and places of worship. Archaeological excavations have yielded images of wolf, deer, and goat used as relics and related to the Bronze Age mystery plays.

Iconography on two silver goblets will be examined in particular: One is from Trialeti, dated to the 18th–17th century BC, representing the ritual feast with a god (or supreme priest) in the procession of dancing men in masks and
musicians; the other, from the burial ground of Karashamb and dated to the Middle-Bronze Age, shows celebration of the victory after a battle. It includes two pairs of dancers imitating the ritual combat accompanied by a musician playing the lyre. The supreme priest sits on the throne, surrounded by other priests holding large fans. The other participants in the procession move toward the priest. Since the musician plays lyre, it is possible to assume that they are dancing. Later sources of Armenian theatrical events include medieval miniatures in manuscripts, which show musicians playing the kamancha, zurna, daph, as well as acrobats, dancers, jugglers, and mummers.

K. DENIZ POLAT (Center for Advanced Studies in Music (MIAM), Istanbul Technical University), Imagining Fourth-Century Festive Dances at the Hippodrome of Constantinople.

The relief on the base of the Theodosian Obelisk shows a dance scene taking place at the heart of the Byzantine Hippodrome of Constantinople. The scene depicts the emperor standing in the royal box holding a laurel leave wreath to crown the victorious racer. To the sides of the imperial box is the nobility, and at the back row are depicted the guards. There are two rows of spectators below the imperial box. The last row of spectators behind the decorative barrier separating the horse track is of importance for this presentation. The row of dancers and musicians, in contrast to the rest of the figures depicted statically, are displaying a choreographic scene.

The analysis of the relief will be done according to the methods developed for dance iconography by Tillman Seebass. Description of the scene, its historic position, and its relation to the event will be followed by a hermeneutical study of the similarities between contemporary dance and the ancient performance. At this level will be referenced Adrienne Kaeppler's definition of "kinemic movement", in differentiating the inherent movement motives to a specific culture, and the choreometrics work of Alan Lomax inspired by Rudolph Laban and his categorizations of dance movements in relation to the existential daily efforts and stratification of the society.

DOROTA POPŁAWSKA (Warsaw), Sixteenth- and Seventeenth-Century Woodcuts with Musical Depictions Kept in Polish Collections.

Sixteenth- and seventeenth-century woodcuts produced for the Bible, chronicles, books on heraldry, and payer books, preserved in Polish collections, include also music-related images. They were made in different places, such as Wittenberg, Krakow, Prague or Wroclaw. Some can be attributed to the artist by the initial which appears on them, but the majority is anonymous.

The musical depictions can be divided according to subject into several categories. Among the religious pictures the most popular images show King David with a harp and the scenes of the Judgment Day. The iconography of dance and the court or folk musical groups are mostly found in secular images. The military bands with musicians encouraging their troops on the battlefield can be found in related to the military subjects. The details of the images are more or less readable. Some show clearly the details of instruments construction or the arrangement of musical bands.

ILNAZ RAHBAR (Tarbiat Modares University, Tehran), The Chordophones in Safavid Miniatures.

Besides books and treatises on music theory and history, important information on music during the Islamic period can be derived from Persian miniatures and iconographical sources. In the Safavid period (1501–1736) scientific aspects of music decreased to a great extent for different reasons, and existing books and treatises cannot answer today's research problems. The writers on music from that period mentioned in their texts, which were not numerous, only the names of instruments without providing their descriptions, what makes such references insufficiently clear. Therefore information on morphology of instruments—such as the number of pegs and strings, quality of their decoration, variety of instruments participating in music ensembles, the manner how instruments are held, or players' gender—which iconographic sources may provide are particularly important. Surveying iconography in its historical continuity, visual sources can also provide information about the history of instruments which were existed and vanished over a period of time. The presentation will analyze Persian miniatures relevant for organology of chordophones produced during the Tabriz school (1501–1549), the Qazvin school (1549–1598), and the Isfahan school (1598–1723).

The Portuguese established direct commercial trades with China since the beginning of the 16th century. Portuguese traders first settled in Macau (both the first and last European colony in China), which was also very important location with the presence of Portuguese Jesuits, who acted as cultural ambassadors. One example is Tomás Pereira (1645–1708), mathematician, musician and organ builder at Kangxi’s court. Portuguese had a very important role in introducing Chinese products to European markets and vice versa. In Portuguese museums and private collections are preserved several works with musical scenes. Some of them are European chinoiseries, the others came from China. It is the aim of this paper to present and analyze some of these works. Representing “European visions of Chinese music” presented will be chinoiserie works with musicians from the first half of the 18th century. Representing “Chinese visions of European music” it will be presented a Chinese painting on paper from the 17th century, depicting two Euro-Asian musicians, and a plate from ca. 1700 depicting a Chinese version of an ensemble from a Bonnat engraving.

MICHAEL SAFFLE (Virginia Polytechnic Institute and State University), From “Chin-Chin” to “Chu-Chin-Chow”: Re-inventing Musical China on London and Broadway Stages and Screens, 1900–1940.

Written by Oscar Asche, with music composed by Frederic Norton, the musical entertainment Chu Chin Chow opened to spectacular success on 31 August 1916 at His Majesty’s Theater in London’s West End. During the years that followed it was performed some 2,238 times, making it—up to that point in time—the most frequently performed stage entertainment in British history. A second production opened on Broadway the same year and was presented some 200 times: a respectable record. Since the 1920s the show has been revived well over a dozen times and in places ranging from Arkansas to Australia, and in 1934 it was remade as a feature film. But Chu Chin Chow was by no means the only musicalized dramatic depiction of China and the Chinese on Western stages before, during, and after World War I. A host of British and American shows, many of them spawning separate musical publications, either succeeded or failed during the same decades. Most of them have been forgotten, although Richard Traubner mentions a few in his Operetta: A Theatrical History (London, 1984). Costumes, publicity photographs, set designs, and sheet-music covers present China mostly as a Utopian landscape of lovely maidens and powerful warlords, a land that time largely forgot between the “conquest” of Hong Kong in the early 1840s and the entry of the United States into World War II in 1941. This presentation will identify a dozen or so early twentieth-century British and American shows and films in which China and music are combined visually as well as aurally, then pause to consider issues of dress, landscape, musical posture, and related issues in surviving visual sources of information. Music in terms of more or less “authentic” Chinese stylistic gestures will also be referenced, albeit briefly.

GRETEL SCHWOERER-KOHG (Martin-Luther-University, Halle-Wittenberg), Images of Thai and Mon Music Making from the Late 19th Century Preserved on the Mural Paintings of Wat Sai Arrirak in Central Thailand.

As only very few writings on the history of Thai music do exist, any visual sources are highly appreciated like the ensembles and single instruments depicted on the mural paintings at Wat Sai Arrirak, a Buddhist temple in Photaram, a district in the province of Rachaburi in central Thailand. This building is one of several Mon temples that have been constructed in the Mae Klong basin from the middle to the end of the 19th century. In some of these monasteries the life of Lord Buddha is depicted. The most valuable information on musical practice towards the end of the 19th century furnished the examples from Wat Sai Arrirak. Especially the pictures showing the last days of Lord Buddha’s funeral ceremony give an abundance of information on music with various forms of amusement for the people attending: Nang Yai-shadow play and puppet theatre accompanied by a piphat ensemble with Mon and Thai musicians, Chinese opera as well as Vietnamese acrobats. Other scenes with hints at the task of musicians, their instruments and their ensembles are: the court musicians in the palace of Lord Buddha’s parents Lord, Pancasikha playing music for him and other Gandharvas (celestial musicians) entertaining him on some rare Mon instruments. While depicting the life of Lord Buddha, people would not think in historical dimensions, but show the customs and daily life of contemporary high ranking officials or aristocrats. So the images inform us about the musical life of Thai aristocracy by the end of the 19th century.

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SHEN YINGYING/申莹莹 (Central Conservatory of Music, Beijing), Drums of the New Stone Age. 
Although there have been more than 200 unearthed drums from the period of New Stone Age registered in the image database, we are still missing a uniform standard for the determination of their characteristics. In addition, their musical qualities are difficult to ascertain because leather heads on all of these drums has rotted. For these reasons, we are facing different understanding and opinions about their use. This text puts forward the criteria for describing and classification of these drums as musical instruments, and opens a discussion about the way of their playing. The thesis also makes appropriate speculation about their ritual significance and the social function.

ARABELLA TENISWOOD-HARVEY (University of Tasmania, Hobart), Music and Cross-Cultural Aesthetic Exchange in Late 19th- and Early 20th-Century Australian Art.
The paper will explore the ways in which the co-existence of music and cross-cultural exchange functioned in Australian art, with a particular focus on the work of the painters Tom Roberts (1856-1931) and Rupert Bunny (1864-1947). Influenced by the American-born, London-based artist James McNeill Whistler, their interest in music and in Asian and exotic motifs as subject matter—and their use of musical titles and a compositional approach fashioned by Japonisme—demonstrates their deliberate alignment with both the British Aesthetic movement and French Impressionism; and their participation in the wider, international context of cross-cultural aesthetic exchange. Questioning whether there was ever a direct cultural exchange between East and West (perhaps stimulated by the participation of Asian countries in the International Exhibitions held in Melbourne in 1880 and 1888), or simply a desire on the behalf of Australian artists and their public to follow the fashions set by England and Paris, the paper will explore the meaning of—and reasons behind—the frequent association of music and exotic cultures in art of this period.
The paper will address images of music-making (such as Tom Roberts' Andante, 1889) and portraiture (Rupert Bunny's Madame Sadayakko as Kesa, ca. 1907) as well as images in which the presence of music is implied: for instance, Bunny's series "Days and Nights in August" (1907-11) includes paintings entitled The Sonata, A Nocturne of Chopin, and A Song of Schubert that portray luxuriously-clad women in the act of listening.

THEODOR E. ULIERTU-ROSTAS (Ecole des hautes études en sciences sociales, Paris & University of Bucharest), Negotiating Easterness: Auloi, Contexts and Cultural Identity in Attic Red-Figure Vase Painting.
In the Greco-Roman literary tradition, the aulos is typically associated with the barbarian Near East and, above all, with Asia Minor: a connection which transcends the boundaries of literary genres to become a commonplace asserted through different discursive strategies in tragedy and melic poetry, in philosophical and technical texts. While an import of the aulos from Asia Minor to Greece during the early Iron Age cannot be ruled out for certain, by the fifth century BC the aulos had nevertheless become an entirely autochthonous instrument, deeply embedded in the Greek song-culture. Recent scholarship shows this purported foreignness and easterness of the aulos to be a construction, if not invented, at all events radicalized amidst the fifth century BC Athenian polemics around the new music, whose iconic instrument was the aulos. This paper will examine a series of contexts in which the aulos is represented on Attic red-figure vases, in the attempt to draw a comparison between the easternising and alienating discourse on the aulos found in texts and Attic iconographical tradition. Can we identify a visual equivalent to the easternising discourse in literary sources? What semiotic functions does the aulos play in the economy of the image? Does it need a visual complement in order to allude to an Eastern context?

ANNA VALENTINI, Universita degli Studi di Padova, The Place for Musicians in Ferrarese Banquet Scenes at the Beginning of the 17th Century.
Out of all the Italian Renaissance courts, the court of the Este in Ferrara was one of the most ardent supporters of music; Alfonso II d'Este (Ferrara, 1533-1597), the last Duke of Ferrara, distinguished himself, not only for his musical patronage but also for his parallel propensity towards experimentation, which he personally encouraged and promoted in the fields of composing, organology and theatre. This supported the development of workmen specialized in the staging
of theatrical productions: in the first few decades of the 17th century, the Ferrarese team of artists and craftsmen—architects, stage designers, painters, musicians, instrumentalists and librettists—continued in their staging of transient productions and their building of fixed theatres, not only at home but also in other Italian courts. Experimentation conducted in the frequent occasions that this team worked together was instrumental in the definition of the structure of Baroque theatre.

Analysis of Ferrarese pictorial production of that period gives us a useful insight into the experimentation carried out in the fields of music and theatre. Between 1615 and 1622 six paintings were produced in Ferrara, some of which were of considerable dimensions, portraying banquets which included concert scenes. They are attributed to Ippolito Scarsella, known as Lo Scarsellino (Ferrara, ca. 1560–1620) and Carlo Bononi (Ferrara, 1575/80?–1632). Lo Scarsellino painted two versions of The marriage in Cana (one in Munich and the other in Ferrara) and one Feast in the house of Simon (now in Jerusalem); Carlo Bononi painted a Banquet of Ahasuerus (now in Ravenna) and two replicas of the Nuptials (both in Ferrara). These depictions of banquets were naturally not genre scenes, but rather illustrations of an evangelical story or a biblical episode which offered the possibility of inserting musical scenes. In four of these, the theme of Cana’s nuptials is repeated, whilst in the other two paintings the subject matter is the banquet of Ahasuerus, from the book of Esther, and the evangelical episode of the feast in the house of Simon the Pharisee. In none of these examples did the insertion of musical details find its motivation in the sources which inspired the artists, however, the presence of concerts within these, as in analogous contemporary depictions, above all in Cana’s nuptials, is not at all unusual.

Iconological analysis, supported by historical sources from Ferrara, allows us to interpret these images of banquets as evidence of traditional customs. In Lo Scarsellino’s case the paintings refer to the tradition of feasts in the Estense court, whilst for Bononi an interesting parallel appears with the evolution of theatrical structure, indebted for important innovations precisely to the Ferrarese architects working at that time. As far as defining in particular the place musicians were assigned—and therefore the idea of an orchestra “pit”—a comparison between the iconographic source and contemporary written documents allows us to observe an interesting parallelism between the innovative solutions adopted—at the composers’ request—by the Ferrarese architects in the 1520s, and the musical details inserted in the banquet scenes from just a few years earlier; these images can therefore be interpreted as the visualization of the experimentation which not long after would bring about the definition of the structure of Baroque theatre.

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WANG JIE/王洁 (School of Music, Hangzhou Normal University), The Handkerchief Dance Represented in the Han Dynasty Carvings.

The handkerchief dance, also known as “Gong Mo dance” (公莫), of the Han dynasty can be traced back to the bo dance (簸舞), one of “six small dances” of the Zhou dynasty. The key feature of the handkerchief dance is dancer’s brandishing long handkerchief in order to achieve a variety of patterns. Its types include the plate and drum dance, handkerchief and fan dance, the handkerchief and stick dance, and the dance on rod (棒). Traces of the Han dynasty handkerchief dance can be still found in the modern red silk dance performed with long sleeves in the traditional Chinese opera.

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WANG JINXUAN/王金旋 (Shanghai Conservatory), Shakuhachi in Ancient Visual Sources.

The name shakuhachi originated during the Tang dynasty, and it is generally assumed that this type of side and edge blown flute was created by Lv Cai. However, shakuhachis preserved in the Shōsōin collection in Nara (正倉院) and in Hōryū-ji temple in Ikaruga, Nara Prefecture (法隆寺), as well as representations on a large number of mural paintings and unearthed figurines indicate that the instrument has been widely used already during Han and Wei periods. Based on the iconographic evidence from mural paintings, stone carvings, terracotta figurines, stone statues, censer kept in Democratic People’s Republic of Korea, and an image of Bodhisattvas carrying flute in Japan, history, form, and use of shakuhachi will be presented.

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The Goddess temple is located at the east end of Tian Village, about 3 km northwest toward Fenyang. It was reconstructed in year 28 of the Emperor Jiajing in the Ming dynasty (AD 1550). It consists of three main halls which include well-preserved wall paintings which on the basis of the stylistic analysis some experts date to Song and Yuan dynasties. In August 1986, the hall was designated as the key historic monument of the Shanxi Province.

Lord Goddess is represented in the temple with a statue and also on the paintings located on the west, north, and east walls where she is shown in the context of the courtly life. The Goddess on the wall paintings is regarded as "Queen Mother of the West". The painting of yan music at the north wall displays beautiful girls demonstrating their musical talents to their master, and there is also represented a female orchestra playing a lyra, a se (twenty-five-stringed plucked instrument), a shen (reed pipe wind instrument), a bamboo flute, a pipa, a ruanxian (plucked stringed instrument), and a urheen (two-stringed bowed instrument).

WANG LING/王玲 《Yunnan University, Kunming & Fujian Normal University, Fuzhou). Images of Music and Dance on the Dai People's Hinayana Buddhist Mural Paintings in Yunnan.

Most music-making and dances depicted on the mural paintings in the Dai people's Hinayana Buddhist temples in Yunnan are related to either the stories in Buddhist scriptures or the Dai people's traditional customs. For instance, on the mural "Da Biqiu Yuanji" monks and common people are depicted as dancing together to the accompaniment of the gong, cymbals, and a drum shaped like an elephant's leg as they dispatch a senior monk's coffin to a graveyard. The mural illustrates the ancient Dai custom of dancing at a funeral in the Qing dynasty.

On the mural "Jingfo Tu" Dai people are portrayed as blowing the trombone-like instrument, singing, and dancing on the occasion of worshipping Buddha. Highlighted in the foreground are the images of three dancing girls with their gauze shawls fluttering in the breeze and long skirts sweeping the ground. The mural may depict the performance of a Burmese dance with musical accompaniment. The Dai people in Yunnan have been closely related to the Dan people in Myanmar as regards cultures and arts. The Dai people's murals suggest a continuation of the northward spread of Hinayana Buddhism and Burmese culture.

On the murals such as "Kongque Wu" and "Zhaoshutun yu Nanmunuona", there are images of the peacock dance and the dancing Peahen Princess Nanmunuona. These are realistic representations of the Dai people's peacock dance. Both the peacock dance and the dancing Peahen Princess reflect the culture of the Dai people which represents a cultural fusion of elements from the Central Plains of China with elements emanating from South Asia, and a conjunction of Mahayana and Hinayana Buddhism.


In year 3 AD, the Koguryo regime (37BC-668 AD) moved its capital from Huanren to Ji'an and over the following 425 years the new center of power quickly developed. Koguryo tomb murals in Ji'an were produced between the fourth and the sixth century, at the time when the Central Plains were ruled by the Jin dynasty, the Northern and Southern dynasties and the Sui dynasty. The murals in Koguryo tombs in Ji'an represent a number of musical instruments, scenes of music making and dancing, and this material is an important source for the study of the early and middle periods of music history of the Koguryo regime. Koguryo representations will be compared to other depictions of instruments, music making, and dancing on the tomb murals of the Central Plains, and these sources will be referenced to historical textual sources.


Visual sources for music in the southern province of Guangxi are abundant and they include rock images,
bronze drums, clothing, ceremonial paintings, and images of dramatic arts. In the province live the Zhuang minority, which is the main national minority of southwestern China. Also, in this region originated the tale about Third Sister Liu (Liu San Jie). The music culture in Guangxi is strongly related to the cross-border ethnic groups. For instance, the single-string instrument used here by the Jing minority is the mainstream instrument in Vietnam.

HON-LUN HELAN YANG/楊漢倫 (Hong Kong Baptist University), Visualizing the Soundscape of Chinese Modernity.

Chinese modernity is a complex subject, its time frame and scope proven difficult to define. Nonetheless, it is generally agreed that the city of Shanghai in the 1930s was its cultural matrix, it evincing the zeitgeist in sight and sound as well as in discourses and images. Various scholars have tried to unravel the intricacies of Chinese modernity by examining Shanghai's urban culture through literary sources such as journals and newspapers as exemplified by Leo Lee's monograph Shanghai Modern (1999) as well as visual sources such as painting albums, photography, advertisement, and pictorials as represented by book chapters (Wue, Hay, and Zhang) in Visual Culture in Shanghai (Kuo 2007). While the soundscape of Chinese modernity, known as xinyinyue (new Chinese music) is not an unfamiliar topic to scholars East and West, its representation in visual sources as an area of critical pursuit is however an uncharted territory. Aside from serving the purpose of illustrating discourses, visual representations communicate meanings of their own. Their production, circulation, reception, and consumption lend themselves to integrative and interdisciplinary study (Kuo 2007). It is upon such an understanding of visual culture that the present study is grounded. Through examining musical representation in visual sources (of prints, drawings, advertisements, pictorials, and photographs) from 1930s Shanghai and with the use of semiotic theories, the present study argues that the portrayal of modernity through music intertwined with nationalism, politics, and gender, it embodying the complexities and contradictions of cultural pluralism and globalization of any metropolis today.


For Chinese music historians, poet-musician Jiang Kui (1155-1221) is of incomparable importance because of the singular survival, in his Collected Songs of the White-Stone Daoist, of the music for 28 songs. First printed in 1202, the existence of Jiang's music had been left unknown during the intervening centuries until its belated resurfacing in the 1730s. Upon its discovery, Jiang's music was reproduced in woodblock print by salt merchant Lu Zhonghui in Yangzhou in 1743. Of this edition, no praise has been given by critics. Later editors of Jiang's music oeuvre unanimously regard it as being textually inferior or "spurious," reflecting the salt-merchant-amateur-poet Lu's own naive reading of medieval source material.

This presentation seeks to place the 1743 edition into a broader historical context by closely scrutinizing (1) a newly found source manuscript of Jiang's Collected Songs in Shanghai; and (2) a group portrait entitled "Literary Gathering on the Double-Ninth." The latter brought together sixteen literati engaged in the preparation of this edition. With the new light of iconographic analysis, I shall argue that the publication of the 1743 edition by no means can be treated as an isolated event motivated by amateur Lu's antiquarianism. On the contrary, it was a carefully crafted joint collaboration between the professional poets of the lower Yangtze region and their Yangzhou-based merchant patrons.

SERGEY A. YATSENKO (Russian State University for the Humanities, Moscow) & ALEKSEY M. KOSSYKH (The Novgorod Center for Music Antiquities, Veliy Novgorod), Musicians in the Art of Medieval Novgorod and Pskov Republics: Costumes and Instruments (the 13th to 15th Centuries).

Novgorod and Pskov were in the northwestern Old Rus/Russian territories and the merchant states closely related with their European neighbors (Sweden, Germany) and specifically related with the Golden Horde after the Mongol invasion to Eastern Europe. The musicians were represented there in applied arts and in book illustrations. There is usually the sitting man with
gusli, instrument with the triangular body similar to psaltery, 70–90 cm long (see engraving of Adam Olearius' embassy, 1639), in semispherical but more often trapezium form. Only one image of the standing man with trumpet exists. It is remarkable that both instruments also figured in the hymnography and iconography in the Roman Catholic countries. It was not accidental that gusli was the first in the list of instruments popular among the Russian priests (Lecture of Daniil mitropolit, the 16th century) and the last in the list of instruments of Russian skomorokh (jongleurs) for the destruction after tsar Alexey decree of 1648.

The prototype of such sitting musician images was the biblical king David; but there the Russian skomorokh musicians were depicted. We can see the cultural exchange between the East and the West in their costumes which had the elements of both European and Oriental origin. The musician's clothing was the verkhnitsa shirt in the 13th century and later the Iranian caftan or odnoryadka open in front, with a row of the hinges and buttons. They used a leggings and boots (with heels since the 15th century) colored by red—the most popular color in Old Russia and the Turkish kobpak conic headdress (similar to some western jongleurs), sometimes with a plume. On the glazed brick of the mid 15th century we see a musician with the presented (?) long caftan with fur lapels and high hat, the neighboring aristocrat give him a bowl with wine (?). The Western adoptions in musician' costume we know in the 14th century. In Novgorod Psalter the “Д” initial the musician was depicted as King David with a beard and crown but also the tunic with pleated and striped hem and with turtleneck used in the Central Europe. In Mikulino Gospel “P(R)” initial we see on trumpeter' body the diadem with two imitated wings (with associated by Roman Catholic countries' musicians with Mercury—the inventor of lyra) and the lateral openings on the sleeves and hem.

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SLAWOMIRA ZERANSKA-KOMINEK (Instytut Muzykologii, Uniwersytet Warszawski), Images of Music in Cesare Ripa's Iconologia.

Sixteenth- and seventeenth-century culture was particularly interested in the synthesis of poetry and art, and in the association of poetic imagery with iconography. Intertextual representation of abstract ideas, notions and concepts in the form of allegorical images found its fullest expression in the numerous emblematic works as well as the iconology created by Cesare Ripa (ca. 1560–1622). The personifications contained in his Iconologia, first published in 1593, were conceived as a pattern book for painters, sculptors and architects and as such they are a subject of research primarily for historians of art.

On the other hand, iconological representation of the world was closely related to new methods of social communication initiated by the invention of print and by the new way of perceiving reality by means of a spatial-visual model of the organisation of knowledge. According to Walter Ong, the combination of the visual symbol with its verbalisation in seventeenth-century emblem books testifies to the cognitive process of shift from oral and handwritten culture to the visual culture of print and image.

Emblems and iconological images represent not only the artistic models and forms of thought, but also the "figures of cultural memory" in the sense suggested by Jan Assmann. They were constructs made up of elements selected from the heritage of the Antiquity and petrified into the symbolic supports of European culture. Among these representations, there are five allegories of music, without drawings. The symbolic content of three of those representations will be the subject of the presented paper.

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ZHANG FENG/张晖 (Shaoxing Arts School), Jian Gu and Its Symbolism in Han Stone Carvings.

Jian gu, a type of traditional Chinese drums, is among the most frequently depicted instruments in the Han dynasty stone carvings (Yuewu Baixi Tu). Although these images differ, most show the instrument with a large body and a drumhead at each end. This barrel-like instrument is usually kept flat, with a wood post running through its body to enable its upright standing on a base. The top of the wood post is always decorated with beautiful feathers. The paper explores: (1) jian gu's form and its application in the musical system of the Han dynasty; (2) its musical function in art and traditional music in the Han dynasty; (3) its religious function during the two-way communication between god and man; and (4) its military function and symbolism during performances before the fight.

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ZHENG LIKE/郑立克  (School of Music, Hangzhou Normal University),  Analysis of the Han Dynasty Visual Sources for Instruments.

The paper will provide an analysis of forms and use of string instruments of the Han dynasty (guqin, se, zheng, zhu and wo konghou) on the basis of the visual sources.

XIONG NINGHUI/熊宁辉  (Synaesthesia, key role of connection between visual art, music and human emotion/consciousness), Synaesthesia is a condition in which one type of stimulation evokes the sensation of another, as when the hearing of a sound produces photisms, i.e. mental percepts of colors. And this concept was well known since Greek Time. In China art history, one of earliest example was in Kizil Grottoes (克孜尔石窟) in Xin Jiang Provence where wall painting as celestial place musician described in Kumarajiva's works (344-413 A.D.). For recent science research study, it is becoming hot topic as it related of creation of human being...etc.

"Sense transfer" is one of most natural elements for all human artistic forms of creation, from visual art, music to stage performance art. Many evidences were found through art history. But how does it work and how does it become a common emotion among the audience?

This study is shown certain basic rule to follow but with conditions or constrains in anyway. Synaesthesia is the key between music, painting, and human emotion /consciousness.

![Event / Scene consciousness](image)

Visual memory VS melody, Rhythm, timbre, dynamics
Color memory VS Tonality, Harmony Timbre, dynamics
Emotion, VS Color, Line or Space form, VS Tonality, Tempo, Timbre

Despite of individual response might be different (life experience, nation or culture different), common sense for art is well understood. However, slight difference for painting or music performance and condition (instrument or theater condition for sound transfer...etc.) will strongly impact audience synaesthetic response as a result.

Through author's own painting practice, as well as examples from other artists and musicians, case studies were made extensively.

It was further suggested to develop a kind of database by collecting synaesthetic examples. It will help not only artist or musician for their creative work but also for future development of artificial intelligence for life and technology with such input.

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