MARIA SZYMAŃSKA-ILNATA

Created with Sound

MUSIC AND DANCE IN VISUAL ARTS OF ASIA AND OCEANIA

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Table of contents

Preface from the Director of the Asia and Pacific Museum

The exhibition *Created with Sound* follows from years of musicology research carried out by the Asia and Pacific Museum. Its first result was the *Sound Zone* display opened in 2016 and made part of the broader *Journeys to the east* exhibition in 2022. Devised by the same curator, Dr Maria Szymańska-Ilnata, this temporary show comments on and complements its predecessor.

Music, an abstract and ephemeral form of communication and expression of human creativity, had for centuries been impossible to register and reproduce in an unchanged form, a fact that often escapes our memory today, after over a century of enjoying various recording technologies. Surrounded by omnipresent recorded music, we take it for granted, rarely reflecting on its significance in our life and links with the visual arts.

Relationships between music and image, or visuality in its broad sense, run deep. Music accompanies many activities of performative character. One apparent example is dance, which is also a very attractive subject for visual artists exploring the human body in motion – many of such attempts being featured in the exhibition. Music has also been part of religious rites and various ceremonies since the earliest days of humans. In most cultures, it has accompanied such personal milestones as weddings, rites of passage, or funerals, as well as important public or social events: state and religious festivals, jubilees, enthronements, or installations of high-ranking officials (Lady Gaga's performance at President Joe Biden's inauguration was a continuation of an ages-long tradition!). Despite its ephemeral nature, music has always been present in human life in surprisingly diverse ways. It has also been performed in informal settings, for one's own pleasure or to delight the closest circle of family and friends. The human voice is an instrument accessible to all, but simple man-made instruments, especially percussion ones, which made from a variety of materials and found objects, or wind ones, such as shepherd's pipe, were too an integral element of people's everyday life.

CONCERT OF THE WARSAW GAMELAN GROUP
on the occasion of the visit of the President of Indonesia Susilo Bambang Yudhoyono to Poland
PRESIDENTIAL PALACE, WARSAW 2013

'Practically all ancient Asian theatre genres are types of musical theatre or plays accompanied by music.'

With time, music was introduced into theatre (practically all ancient Asian theatre genres are types of musical theatre or plays accompanied by music), circus, and film. Music videos, which integrate sound and moving images into a coherent artistic whole, shaped the imagination of the last few generations, yet all of the above mentioned forms of social life, art, and entertainment had been important subjects for the visual arts, even in the earliest civilisations. Depictions of people (as well as personified animals), playing instruments, dancing, and singing serve both to document certain phenomena and stimulate the beholder's imagination to try and guess, if not the actual melody, then at least the atmosphere or symbolic message of the performance.

It is precisely such depictions that the exhibition *Created with Sound* features. Hailing from different cultural regions of Asia and Oceania, they provide ample evidence of the continued significance of music and art in the life of people of all cultures, in the past and present.

JOANNA WASILEWSKA

Foreword

The catalogue *Created with Sound* accompanies an exhibition with the same title mounted by the Andrzej Wawrzyniak Asia and Pacific Museum in Warsaw. It starts with a historical introduction that covers reproductions of some of the oldest depictions of musicians and dancers hailing from Asia and Oceania. It then goes on to discuss different groups of musical instruments and dances explored by Asian visual artists who were active mostly in the 20th century. Next, it explores the cultural contexts in which music and dance function in different communities, focusing in particular on such aspects as religion, festivities, everyday life, war, and hunting. The last chapter is dedicated to the work of Polish artists inspired by Asian performing arts.

Executed in various techniques (paintings, drawings, sculptures, paper cuts), artworks with musical subjects are a testament to the role that music and dance play in culture. While some are artistic visions loosely connected with the reality, others are documents that record situations witnessed by the author and can serve as sources of knowledge for historians, musicologists, sociologists, and philosophers. Achievements of all of these disciplines are taken into account by researchers involved in the study of depictions of music and dance in visual arts, or musical iconography.

The term 'musical iconography' was first used in 1922 by William Barclay Squire in reference to a series of portraits representing musicians. In 1984 Reinhold Hammerstein applied the name to a discipline that brought together the methods

WOMEN WITH A FLUTE
China
2nd half of the 20th c.
iron
MAP 21671

and achievements of musicology and art history. Previously, similar research had been considered to be part of organology, or the science of musical instruments, as musicologists strived to trace back the evolution of some musical instruments and historical reconstruct musical practices based on works of visual arts. The year 1971 saw the foundation of the first institution dedicated to the study of musical iconography, the Répertoire International d'Iconographie Musicale.[1] The majority of academic research carried out in Europe explores the musical iconography of the Middle Ages, renaissance and baroque, and focuses on European sources.

As for Asian topics, the most popular one are depictions hailing from India. This type of research, however, is mostly carried out by indologists when analysing written sources. Many depictions of musicians and dancers can also be found in China and Vietnam. They often include inscriptions and have symbolic meaning, and as such are studied by linguists and orientalists. Analyses of works of visual arts with musical and dance subjects hailing from other Asian regions are much rarer in the literature.

In Poland, iconographic studies are mostly of marginal interest to musicologists. Two important publications on the subject are: *Muzyka w ogrodzie – ogród w muzyce* [Music in the Garden, the Garden in Music], a 2010 a book edited by Sławomira Żerańska-Kominek, and the series 'Ikonografia Muzyczna. Studia i Materiały' [Musical Iconography: Studies and Materials], published by the Institute of Art of the Polish Academy of Sciences from 2012 onwards. As for museum catalogues, two deserve a mention: *Usłyszeć obraz: muzyka w sztuce europejskiej od XV do początku XX wieku* [To Hear An Image: Music in European Art From the 15th to the 20th Century], published by the National Museum in Gdańsk in 2007, and 2015's *Zobaczyć muzykę źródeł. Muzyka i ludowe instrumenty muzyczne w malarstwie polskim* [To See the Music of the Sources: Folk Music and Musical Instruments in Polish Painting] by Aneta Oborny of the Museum of Folk Musical Instruments in Szydłowiec. This catalogue is Poland's first publication fully dedicated to depictions of music and dance in the visual arts of Asia and Oceania. We hope that it inspires other scholars to take up related subjects.

The following methods were used to represent foreign terms used in the catalogue:

Chinese – Hanyu pinyin transcription
Indonesian – original spelling
Japanese – Hepburn romanisation
Vietnamese – original spelling
Indian languages – transliteration

1 Alexis Ruccius, 'The History of Musical Iconography and the Influence of Art History: Pictures as Sources and Interpreters of Musical History', in: *The Making of the Humanities*, vol. 3: *The Modern Humanities* (Amsterdam University Press, 2014), 403–4.

Historical introduction

SHAMAN WITH A DRUM
Petroglyphs from the Oglahty mountains the Upper Yenisei River basin, Republic of Khakassia, south Siberia 10th–18th c.

PHOTO: ANDRZEJ ROZWADOWSKI
Photograph taken as part of a research project funded by the National Science Centre (Poland), no. 2011/01/B/HS3/02140 *'Prahistoria szamanizmu syberyjskiego w świetle analizy sztuki naskalnej: symbolika i dynamika tradycji'* (The prehistory of Siberian shamanism in the light of rock art analysis: the symbolism and dynamism of tradition), 2012–2015.

The earliest archeological evidence offers proof of human creativity characteristic for *Homo sapiens*, which emerged *ca*. 40,000 years ago. Numerous valuable, or at least laboriously executed objects found at burial sites show that societies of the time owned a significant abundance of man-made goods. Their members had the skills and knowledge to meet their basic existence needs in a fraction of their time and began to make objects of aesthetic merit, such as decorations, figurines, etc. 'Once the practice of producing symbolic artefacts had become established, along with the ritual systems of which they were part of, it may well have been that artistic production became an integrated part of the economic system,.'[2] Archeological sites also offer evidence of the early societies' musical sensitivity. In all probability, music is experienced today in exactly the same way as it was in the prehistoric period.

It has mainly emotional value. It appeals directly to our senses and affects our brain through the agency of our emotions. The way music influences us has not changed for centuries[3].

The earliest forms of artistic expression are images created on the surface of rocks, or petroglyphs. Some of these depict musicians and dancers, for instance shamans playing drums. Examples can be found both in Central Asia and Siberia, and can come also from the modern era. It should be noted that historically human artistic activity was strictly associated with religious beliefs and practices, in which music played a significant part. As humans were developing their manual skills, they strived to find new forms of expression, learned to process new materials, and used them for creative purposes. A depiction of a lyre player can be found on a wooden chest found in one of the royal tombs in Ur, Mesopotamia and dating back to the 2900-2334 BCE The object, known as 'The Standard of Ur', is a rectangular box covered in mosaic made from shell and lapis lazuli. Its one long side shows scenes of peace, while the other shows a war scene. The musician is pictured in the former.[4]

Examples of Indian artefacts with a musical subject include a terracotta plaque showing a female dancer and male musician playing the *vina*, dating back to the 1st century BCE. Around the same time in China, ceramic sculptures of male musicians and female dancers in garments with extremely long sleeves were made. The set displayed in the photography shows the 'dance of the seven plates' featuring a female dancer with one leg on a plate and two persons providing accompaniment for her with clapping and zither

'Music is experienced today in exactly the same way as it was in the prehistoric period.'

LYRE PLAYER – FRAGMENT OF THE STANDARD OF UR
Mesopotamia
2900–2334 BCE
THE BRITISH MUSEUM COLLECTION

music. Such figurines were laid in tombs to keep the diseased company in the afterlife.

Many paintings survived inside caves and grottoes, which had been used as shelters or places of worship. The Ajanta caves in India are decorated with numerous paintings with Buddhist subjects. One of them, created in the 5th century, depicts Kinnara, a celestial musician, part man, part horse, playing the lute. Others prove that drums and clash cymbals were already used at the time to provide accompaniment for dancers and musical ensembles that included string and wind instruments.[5] It was the practice to decorate tombs of prominent and wealthy individuals with paintings, some of which were of enormous sizes. A tomb of this kind, hailing from the 6th century, was discovered in the Shanxi province in China. In one of the paintings you can see a group of musicians playing the lutes, harp, shawm, and clash cymbals.

KINNARA
India, Ajanta
450–490

When analysing and comparing works of visual arts created over the course of centuries, we can track changes in instrument construction and composition of ensembles, and determine which of the contemporary musical traditions have the longest history. A set of sculptures of female musicians from the 7th century can give us an idea of what a Chinese ensemble of the time looked like. It was made up of three female musicians playing the *tongbo* (clash cymbals), *konghou* (harp), and *pipa* (lute), and a clapping woman. The *pipa* is played in the horizontal position, its strings plucked with a large plectrum. A few hundreds years later the playing style changed.[6] Today, it is held vertically, while the strings are plucked with small plectra attached to the fingers of the right hand. Hailing from around the same period, the Borobudur and Prambanan temple compounds are a rich

FEMALE DANCER AND MALE MUSICIAN PLAYING THE *VINA*
India
1st c. BCE
THE METROPOLITAN MUSEUM OF ART COLLECTION

MUSICIANS DEPICTED ON TOMB WALLS
China, Shanxi
7th c.

FEMALE DANCER AND MALE MUSICIANS
China
1st c. BCE–1st c. CE
THE METROPOLITAN MUSEUM OF ART COLLECTION

MUSICAL ENSEMBLE
China
7th c.
THE METROPOLITAN MUSEUM OF ART COLLECTION

source of knowledge on the history of music and dance in Indonesia. Some of the reliefs adorning their walls feature musicians playing drums.

As shown above, the visual arts have always explored musical subjects as humans have strived to keep a material record of the moving and ephemeral, and music and dance are just that. The desire gave rise to visual artworks that are an expression of human creativity and have the power to trigger strong aesthetic responses in their audience.

MUSICIANS PLAYING DRUMS
Indonesia
Borobudur temple
8th-9th c.
PHOTO: MARIA SZYMAŃSKA-ILNATA

FOOTNOTES

2 Ian Tattersall, *Becoming Human: Evolution and Human Uniqueness* (Oxford University Press, 1998), 22.

3 Frederick H. Martens, 'The Influence of Music in World History', *The Musical Quarterly* 11, No. 2 (1925): 196.

4 'The Standard of Ur', The British Museum, accessed 11 May 2022, https://www.britishmuseum.org/collection/object/W_1928-1010-3.

5 Bruno Nettl et al., *The Garland Encyclopedia of World Music: South Asia: The Indian Subcontinent* (Taylor & Francis, 1998), 299.

6 'Female Musician with Lute', The Metropolitan Museum of Art, https://www.metmuseum.org/art/collection/search/44801, accessed 11 May 2022.

‘It is by the Odes that the mind is aroused. It is by the Rules of Propriety that the character is established. And it is from Music that the finish is received.’[7]

CONFUCIUS,
The Analects, Book 8

[7] James Legge, trans., *Confucian Analects, the Great Learning, and the Doctrine of the Mean*. The Chinese Classics. vol. I (London: Trübner, 1861). Revised second edition (Oxford: Clarendon Press, 1893), reprinted by Cosimo in 2006, 211.

1 Music

The PWN Encyclopedia defines music as ‘an art whose material are sounds perceivable to humans, made by them using their voice, and/or musical instruments’.[8] It needs to be added that the sounds must be arranged in a time sequence, meaning that they need to come in a succession desired by the performer. The rather expansive PWN entry discusses the elements of a work of music, functions of music, and division of music depending on the musical medium. It also briefly outlines the history of European music. Sadly, there is no mention of non-European music.

The music of non-European cultures, including Asian ones, is studied by ethnomusicology, a scientific discipline that emerged from musicology in the late 19th century. Its roots go back to the 14th century, the period when Europeans developed an interest in ‘the other’ and which saw the rise of Oriental studies. Since then both disciplines have changed a great deal. Today, we do not attempt to compare alien tastes and musical systems with ours, but to examine them in the context of local culture and traditions. We have understood that many non-European musical traditions have equally long history and well-developed theoretical background as European traditions. Getting to know them better, we learn to understand and appreciate them more.

In many Asian and Oceanic cultures music traditions were and still are transmitted orally, as is the case with European folk music. European researchers tried to register foreign music using notation created to represent classical European music. This sort of codification fails to take into account a great deal of nuances. As George Herzog wrote: ‘The nature of the drawback of formulistic representations becomes more apparent as one grows increasingly aware that most folk music material published in Western Europe and in the United States has in many respects become falsified while it is being heard, written down, and edited. We only begin to realize, through the help of objective phonograph records, that certain subtle elements in folk music, such as ornamentation, manner of singing, and so-called liberties of rhythm and intonation, are significant. Consequently, musical notation seems a very unsatisfactory means of recording and communicating a melody’.[9] Owing to the development of sound-recording techniques we can register music in the most accurate way possible and reproduce it for any purpose.

Historically, Europeans were often shocked on hearing Asian music for the first time. Some experience the same reaction today. Many elements – the sound of instruments, musical scales, etc. – are unfamiliar to the European ear. We grew up with a different sound system, acquired the same way babies learn the language they hear spoken around them. Indeed, music works like language: a person who was exposed to two languages or musical systems in their childhood has a perfect understanding of both.[10]

Another branch of musicology is organology, or the science of musical instruments. Its representatives analyse, classify, and describe musical instruments in an attempt to understand their construction, sound, and the function they played in their culture of origin. There are many schemes of musical instrument classification, some of which apply to European instruments only. A system that embraces both European and non-European instruments, and which is widely used until this day,[11] was developed in 1914 by Curt Sachs and Eric von Hornbostel.[12]

In line with the classification, depictions of musical instruments presented in this catalogue have been divided into four groups: membranophones, chordophones, aerophones, and idiophones.

FOOTNOTES

8 ‘Muzyka’, in: *Encyklopedia PWN*, accessed 13 April 2022, https://encyklopedia.pwn.pl/haslo/muzyka;3944813.html.

9 George Herzog *‘Musical typology in folksong’, Southern Folklore Quarterly*, Vol 1, Issue 2 (1937): 53.

10 Cf. Mantle Hood, ‘The Challenge of “Bi-Musicality”’, *Ethnomusicology* 4, No. 2 (1960): 55–59.

11 ‘Klasyfikacja Hornbostela-Sachsa’, in: *Polskie ludowe instrumenty muzyczne*, accessed 9 June 2022, http://ludowe.instrumenty.edu.pl/pl/klasyfikacja/klasyfikacja; Maria Szymańska-Ilnata, *Strefa dźwięków* (Warsaw: Museum Azji i Pacyfiku, 2018).

12 Erich M. von Hornbostel and Curt Sachs, ‘Classification of Musical Instruments: Translated from the Original German by Anthony Baines and Klaus P. Wachsmann’, *The Galpin Society Journal* 14 (1961): 3–29.

1.1 Membranophones

Membranophones are instruments with elastic membranes, popularly known as drums. They come in a variety of shapes and forms, including frame drums, hourglass-shaped drums, cylindrical drums, and barrel drums. Their main role in music is to provide rhythm, which strongly influences our perception of music. It is through rhythm that we recognise a piece as dance music. Rhythm may help a person go into a trance, which is an element of many religious and magical practices in Asian and Oceanic cultures. A trance is a result of a combination of sound and movement, often of great intensity.

Drums are rarely used as solo instruments. They often are part of larger ensembles including other membranophones or different instruments.

Looking at visual depictions of musicians with drums we can learn about their shapes and how they were held and played. We can also try and guess the emotions the drummer was experiencing, and sometimes even deduce the circumstances surrounding the performance captured by the visual artist.

Female musician with a drum

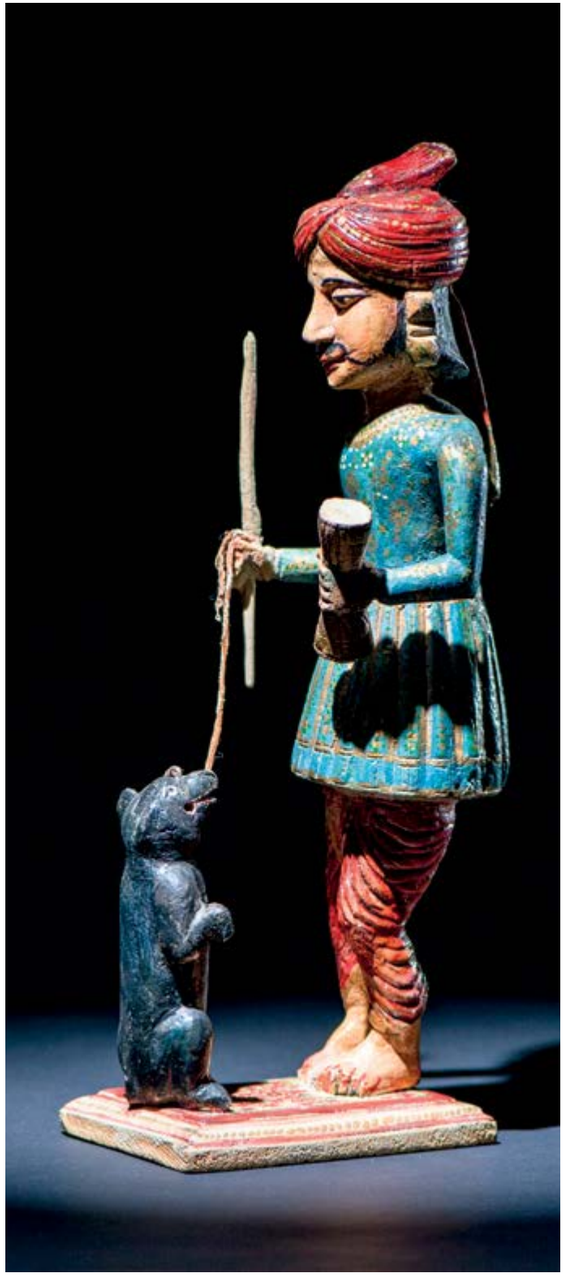
India, Rajasthan
3rd qrt of the 20th c.
silver
21.5 × 7 × 6.8 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 3731

The silver sculpture depicts a female musician holding a drum in her hands. It is part of a set of four similar pieces, each portraying a woman in a characteristic conical skirt, holding a different musical instrument. Known also from metal bottles used to store cosmetics such as eye makeup products, these figurines are meticulously executed and adorned.[13] They also could have been the prototypes of decorative sculptures now held by the Asia and Pacific Museum.

[13] Jasleen Dhamija, ed., *Crafts of Gujarat* (Ahmedabad–New York: Mapin, 1985), 136.

Man with a tame bear

India, Rajasthan
1970s
polychromed wood
36.5 × 9.2 × 12.8 cm
GIFTED BY KRISHNA KUMAR JAJODIA
MAP 7907



Hailing from India, the sculpture of a man with a bear and an hourglass drum is a reference to a once-popular kind of entertainment. It depicts a member of the nomadic Kalandar community that specialised in taming wild animals and selling their organs, which were subsequently used to produce medicaments and amulets. Dancing bears, as well as other tamed animals, were treated as entertainment at the Mughal courts of north India between the 16th and the 18th century. Taming animals involves inflicting pain on them and is nowadays prohibited in many countries. In some communities, however, it is a centuries-old tradition and the only way to make income. Banning the practice must be coupled with retraining opportunities.[14]

The sculpture reveals a lot of details concerning bear dancing in India. The tamer controls the animal using a stick with a rope tied to the bear. The sounds of the drum held by the man in the other hand are supposed to accentuate the bear's 'dance' moves and create the impression of enjoyment.

The cruel entertainment is fortunately on its way out. Let us hope that soon dancing bears will become a relic of the past see only in museums.

[14] 'The Dancing Bears of India: Moving Toward Freedom', in: *Encyclopedia Britannica*, accessed 10 June 2022, https://www.britannica.com/explore/savingearth/the-dancing-bears-of-india-moving-toward-freedom.

Kinnari

Vietnam
3rd qrt of the 20th c.
gypsum
40 × 25.5 × 26.5 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 13033

Kinnari is a celestial musician, part human and part bird, usually depicted with her male counterpart. Together, the two watch over the wellbeing of humans in times of danger. Sculptures of Kinnari are frequently made in countries with Hindu and Buddhist following. She does not necessarily have a musical instrument as an attribute,[15] but if she does, it usually is a lute. Kinnari holding an hourglass drum is an unusual depiction.

The instrument was rendered with attention to detail. You can clearly see the crosswise cords stretched around its body and an additional cord tied around the narrower part of the instrument's belly.

The exhibit is a 20th-century copy of a sculpture made in the 8th or 9th century and hailing from a Buddhist pagoda in Van Phuc, Bắc Ninh province, Vietnam.

[15] 'Kinnara', in: *Wikipedia*, accessed 10 June 2022, https://en.wikipedia.org/wiki/Kinnara.

Two young male dancers with kundu drums

Peter Gixs
Papua New Guinea, Simbu, Kundiawa
2006
acrylic on canvas
105 × 66 cm
MAP 19043

This painting of young drummers was signed by its author, Peter Gixs, which is extremely helpful to a researcher seeking to interpret the piece. The pidgin language inscription at the bottom of the canvas reads: 'Tupela magi Goroka paitim kundu na dance' [Two youths from Goroka play the *kundu* and dance[16]]. Thanks to the note, we know that the two men were native of the city of Goroka in Papua New Guinea, where the hourglass drums they are playing are called *kundu*. Instruments of this kind are popular in the region. They were often used by warriors to prepare themselves for battle. Their battle dress and makeup were similar to those worn during festivities. By clearly stating what inspired the piece, the annotation left by the painter helps avoid any mistakes in interpretation.

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[16] Translated into English based on a Polish translation by Fr. J. Jaworski.

Monk Nichidatsu Fujii, the constructor of Peace Pagodas

Japan, Honshu, Tokyo (?)
1984–1987
brass
34 × 9 × 9 cm
GIFTED BY THE EMBASSY OF THE POLISH PEOPLE'S REPUBLIC IN TOKYO
MAP 10259

The sculpture depicts Buddhist monk Nichidatsu Fujii (1885–1985), who gained prominence as the man who initiated the construction of the Peace Pagodas, over 70 of which were erected around the world. Here, he is portrayed as an itinerant monk, holding a frame drum with a handle in one hand, and a mallet in the other. A Japanese inscription on the frame reads: 'Namu Myōhō Renge Kyō'. The words are a reference to the Mystic Law of the Lotus Sutra and are chanted to the accompaniment of a drum by the members of the Nipponzan-Myōhōji-Daisanga religious movement founded by Nichidatsu Fujii. The group used to hold peace walks which involved chanting and playing drums.[17]

The drum became the monk's attribute and the symbol of the movement he founded. This is a miniature copy of a statue erected to mark Fujii's centenary.

[17] Robert Kisala, *Prophets of Peace: Pacifism and Cultural Identity in Japan's New Religions* (University of Hawaii Press, 1999), 49.

Siberian shaman

Gennady Gendos Chamzyryn (1965–2015)
Russia, Siberia, Tuva, Kyzyl
2001
soapstone
6.5 × 6.5 × 3.7 cm
MAP 19516

The drum-playing shaman was carved in stone by Gennady 'Gendos' Chamzyryn, a visual artist, musician, and shaman from Tuva. Shamanism, his subject-matter, is considered by many researchers as the earliest form of religious expression. For Siberian shamans, drums are like mounts transporting them into the world of the dead. During various rituals they strike the membrane with a mallet, sing, and dance themselves into an unconscious trance. They believe it is there and then that their soul leaves their body and travels to another world. While in that state, they can see the future or the past, contact the spirits, heal, and make prophesies.[18] The drum is an indispensable component of these practices and the shamans feel a strong personal connection with it. We can assume that this bond between a human and his musical instrument was what the artist tried to encapsulate in his work.

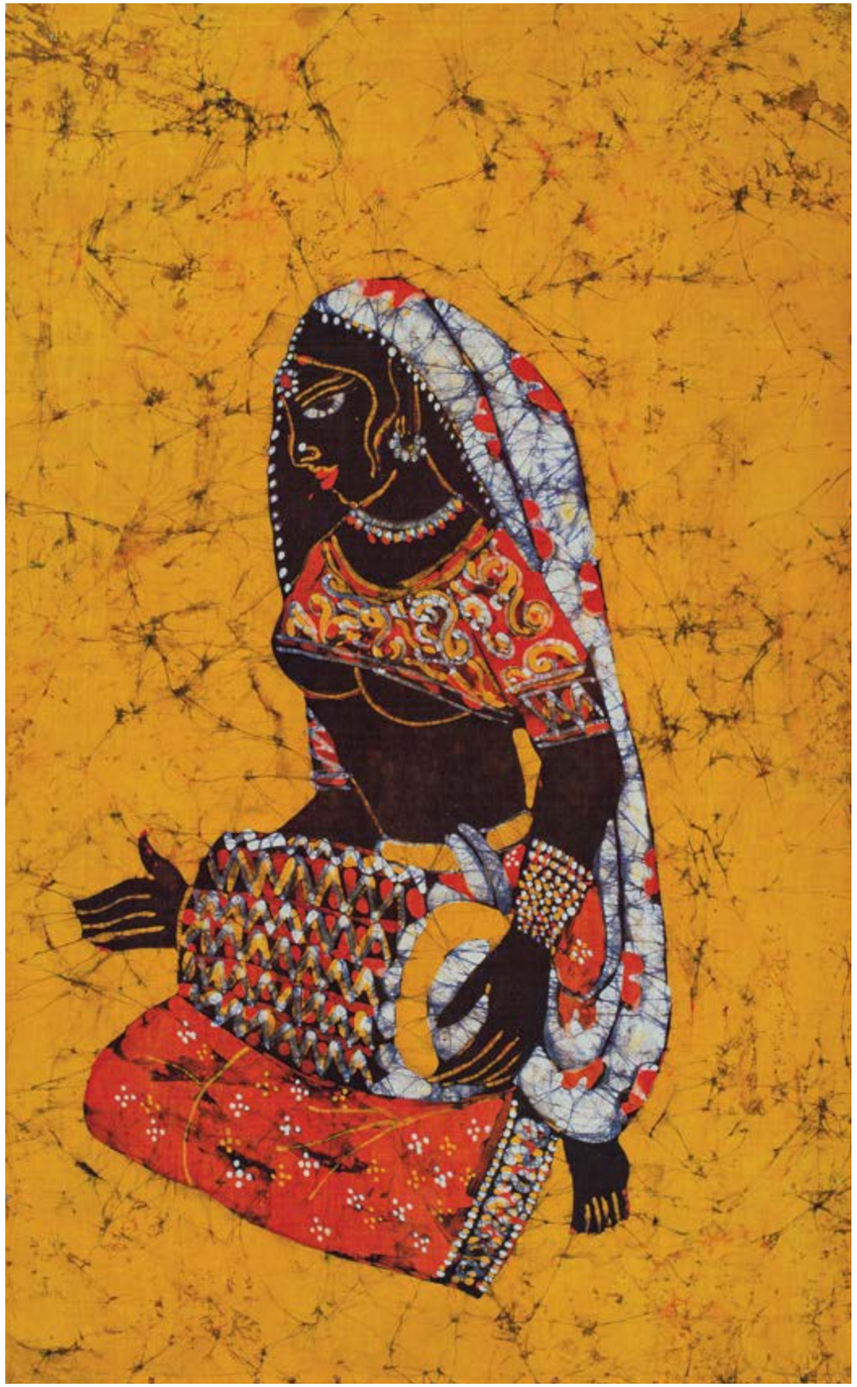
[18] Jerzy Wasilewski, *Podróże do piekieł. Rzecz o szamańskich misteriach* (Warszawa: Ludowa Spółdzielnia Wydawnicza, 1985), 65–67.

Female musicians with drums

Manai Durairaj
India, Tamil Nadu, Mamallapuram
ca. **1980**
soapstone
21.9 × 11 × 6.5 cm
GIFTED BY P. S. MISHRA
MAP 10826

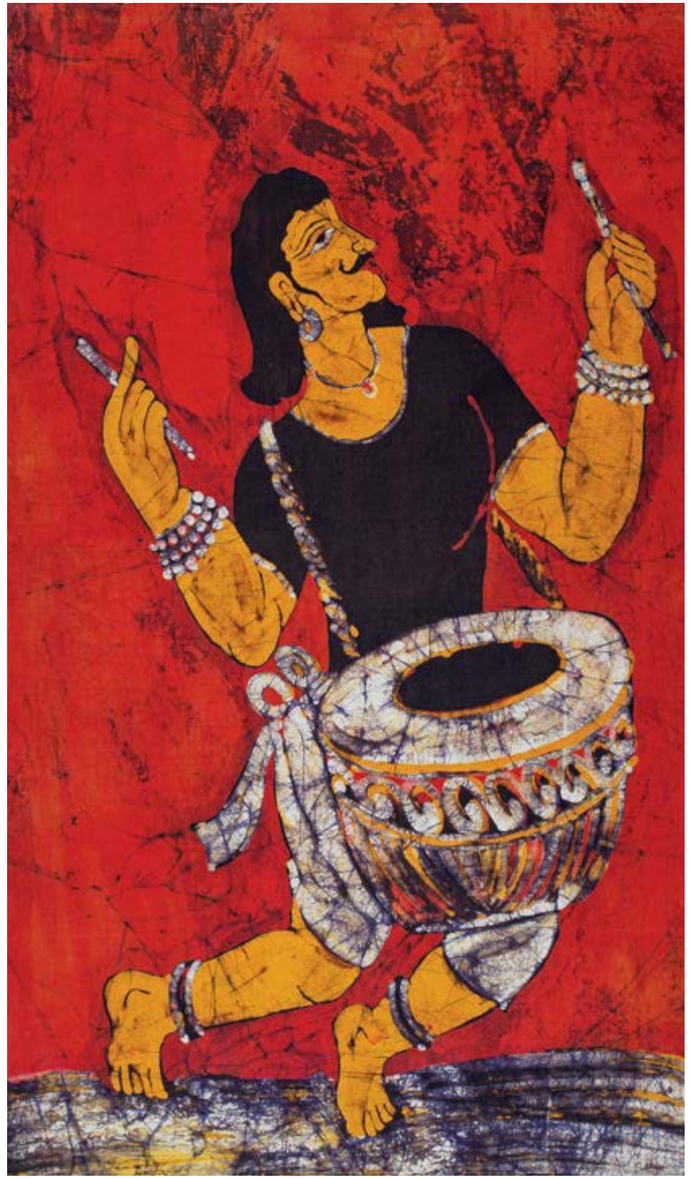
India
20th c.
batik on textile
83 × 51 cm
MAP 18354

The stone sculpture and batik-dyed textile (wax-resist dyeing technique) depict women playing double-skin drums. The subjects are captured in different poses. The sculptured figure is seen in motion with the drum hanging from a strap on her shoulder. Her legs, bent at the knees, and asymmetrical pose suggest that the woman is dancing. The drum, in this case, is just an addition. The artist did not attempt to execute it with attention to detail and the sculpture does not reveal much about the instrument. The same goes for the batik fabric: while you can tell the shape of the drum and the number of skins it had, it is impossible to determine how they were held together or tuned. The player is depicted in a kneeling position, holding her instrument on her lap and striking its heads with her hands. The pose suggests that the musician was stationary when playing. Perhaps she was a member of a larger ensemble which provided accompaniment for dancers or singers.



Man playing a kettledrum

India
20th c.
batik on textile
84 × 48.5 cm
MAP 18338



Seen with a large kettledrum hanging from a strap across his shoulder and two mallets in his hands, the man is depicted mid-dance, or mid-jump. We do not know the circumstances surrounding the performance. Knowing the sound made by kettledrums and looking at the bells tied around the man's wrists with pieces of string, we can imagine what the music sounded like. Perhaps the musician was a member of a larger ensemble of similar or varied instruments? Musicologists try to answer questions like these by examining available audiovisual recordings, accounts by other researchers, and studies carried out in the region of the work's origin, looking for analogies.

Kettledrums are used either as rhythmic instruments or to give sound signals, especially for military purposes. Here, we can assume that the performance marks a festive occasion as indicated by the bells on the player's wrists. They would not have been used on the battlefield.

Balinese man playing a drum

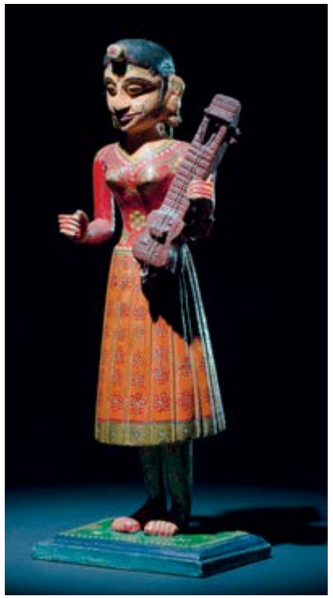
Indonesia, Bali
3rd qrt of the 20th c.
polychromed wood
26.5 × 16.5 × 9.6 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 2374

The small wooden polychromed sculpture portrays a man sitting cross legged with a sizeable barrel-shaped double-skin drum on his lap. The instrument's heads are of different sizes: one is larger than the other. The man plays it by striking the membranes with his hands, not mallets. Drums of this kind are popular across the world, therefore other clues are needed to establish the provenance of the sculpture. The player's appearance clearly points to the island of Bali, Indonesia. The man is wearing full Balinese traditional dress: headband, body-concealing piece of fabric, and dagger tucked under his belt in the back. The musician's clothes and the type of instrument he is playing indicate that the sculpture depicts a member of a gamelan ensemble.

1.2 Chordophones

Chordophones are instruments whose sound is generated by plucking stretched strings or rubbing them with a bow. Those with a neck are called lutes, while those whose strings are stretched over the resonator are zithers. Harps have strings stretched in the air, attached to the frame on each end. Most chordophones produce a soft, pleasant sound and are used to play melodies or accompany singers. They can also be part of larger ensembles. The simplest instrument in this family is the single-stringed bow. Most chordophones are of a complex structure, however, some being fitted with over twenty strings.

The artists whose works are included in this exhibition applied a variety of techniques to depict chordophones with different attention to detail. Some pieces are so precise that they can be used to reconstruct instruments that have become obsolete or fallen into oblivion. Apart from their artistic value, such representations are also a source of knowledge about musical instrument construction.



Pairs of female musicians with *tamburas* and *sarangis*

India, Rajasthan
3rd qrt of the 20th c.
silver
23 × 7 × 7 cm
MAP 3729, MAP 3730

India, Rajasthan
1970s
polychromed wood, string
34.8 × 12.2 × 9.5 cm
GIFTED BY KRISHNA KUMAR JAJODIA
MAP 7905, MAP 7908

Hailing from India, these four sculptures depict musicians with lutes in their hands. Two of the women are holding *tamburas*, the other two *sarangis.* The *tambura* is a plucked instrument with a semicircular soundbox and long neck. The *sarangi*'s soundbox is angular, its neck wider, and the instrument is played by bowing. Both are popular in India and are often part of the same ensemble. The *tambura* provides the drone, or a sustained low sound that accompanies the melody played by such instruments as the *sarangi*.

The exhibits had a decorative function. The two silver sculptures were likely modelled after ornamental cosmetic containers of old (as was the sculpture of female musician with a drum discussed in the Membranophones section, MAP 3731). Interestingly, the greatest similarity is the shape of the skirts.

Women with *sitars*

India
20th c.
batik on textile
75 × 53 cm
MAP 18351

Jibendra Kumar Sen
India
2nd half of the 20th c.
batik on paper
34.6 × 24.4 cm
MAP 15833

The two portrayals of women with large lutes were done by different artists using the same technique of wax-resist dyeing, or batik. The black-and-white piece is formally more modern and was executed on paper. The polychromatic one is done on fabric and features more elaborate ornamentation. Neither of the artists rendered the instrument's construction in detail, omitting such crucial components for sound production as the strings. It is, therefore, hard to identify the instrument with certainty. Judging from the small number of pegs, we can speculate that it is the *tambura,* yet it could also be the *sitar*, one of the best-known instruments of Indian origin. Both the *tambura* and the *sitar* have a semicircular soundbox made from gourd and long necks. What the artists focused on were the women and their emotions: nostalgia, reflection, daydreaming.

God of music
Trì Quốc Thiên Vương

Vietnam
1970s
wood, lacquer, silver, shellac
23 × 9.5 × 6 cm
MAP 9088

Vietnam
2nd half of the 19th c.
brass, lacquer, silver, shellac
19 × 11.5 × 5.3 cm
MAP 9098

The sculptures represent Dhṛtarāṣṭra, Guardian of the East and god of music, known in Vietnam as Trì Quốc Thiên Vương. He is one of the Four Heavenly Kings who watch over the majority of Buddhist temples. It is hard to say why a musical instrument is his attribute: perhaps it was supposed to help the Guardian ward off the powers of evil. Trì Quốc Thiên Vương is the most often portrayed with the đàn *tỳ bà*, a pear-shaped lute that symbolises foreigners and entertainment artists.[19] Some depictions show him holding other string instruments, such as the bowed double-stringed đàn *nhị*.

[19] Patricia Bjaaland Welch, 'The symbolism of Chinese Musical Instruments in Chinese Art: When a Zhu is more than a zither', *Arts of Asia*, July–August (2015): 90.

Woman with a lute

Japan, Honshu
1st half of the 20th c.
ivory
3.6 × 2.5 × 0.7 cm
MAP 14069

This ivory sculpture of a female musician draws on the Japanese tradition of *netsuke*, a miniature sculpture used as a fastener to attach small personal belongings to the sash of the kimono, which does not have pockets, from the 15th century onwards.[20] This exhibit never served this purpose: it was made at a time when the practice was on the wane. The sculpture is meticulously executed: you can clearly make out the details of the woman's hairstyle and clothing. You can also identify the instrument she is holding as a lute plucked with a large plectrum and a broken-off neck, most probably the *shamisen*. The instrument evolved from a Chinese lute by the name of *sanxian*[21] whose resonator was traditionally covered with snake skin. It gained and still enjoys great popularity in Japan. It is the attribute of geishas – the artists,[22] who are often portrayed with it.

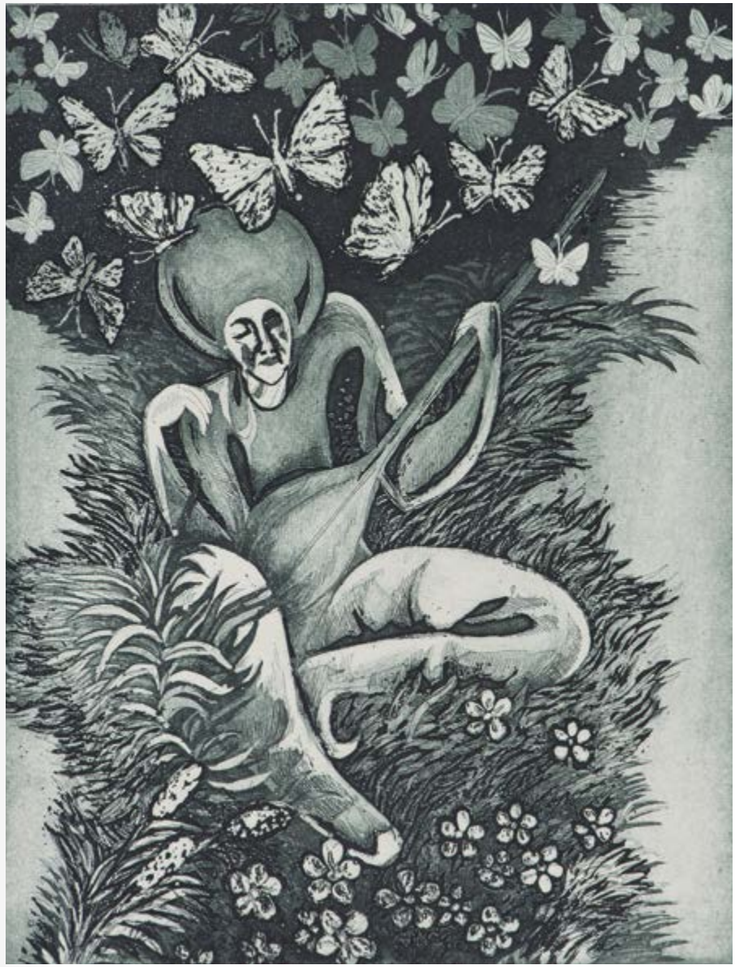
[20] Barbra Teri Okada, 'Netsuke: The Small Sculptures of Japan', *The Metropolitan Museum of Art Bulletin* 38, No. 2 (1980): 3.

[21] 'Shamisen', in: Stanley Sadie i John Tyrrell, *The New Grove Dictionary of Music and Musicians* (New York: Grove, 2001), 838.

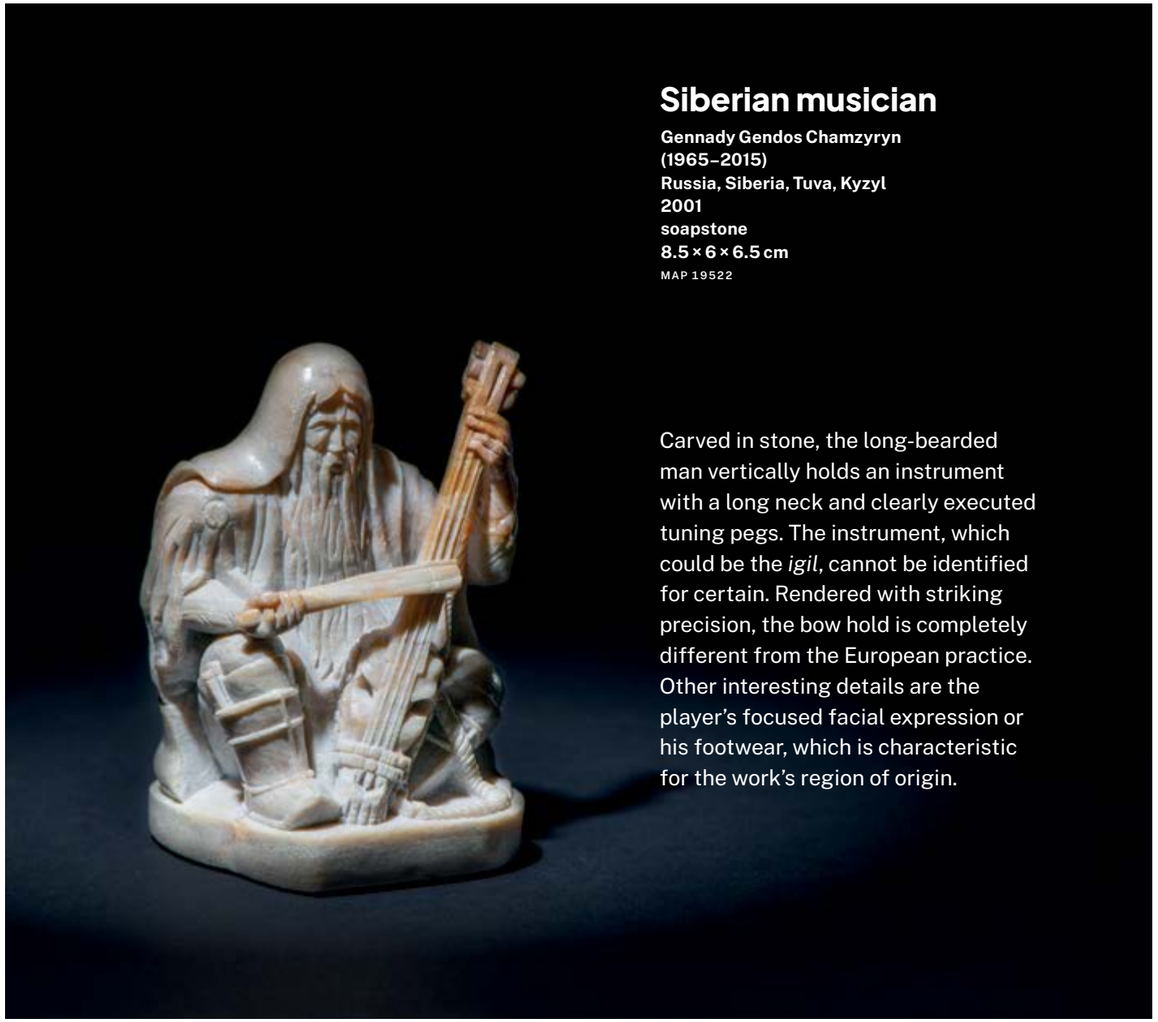
[22] Kelly M. Foreman, *The Gei of Geisha: Music, Identity and Meaning* (Routledge, 2017), 1.

Melody

Meret Klychev (1946–)
Turkmenistan
2nd half of the 20th c.
etching and aquatint on paper
32.5 × 24.7 cm
GIFTED BY MERET KLYCHEV
MAP 15490



Titled *Melody*, this piece depicts a figure playing a lute with an elongated body and long neck. It is doubtlessly the *dutar*, a two-stringed instrument popular, among others, in Turkmenistan, from where this work hails. The shape of the lute is accurately rendered: the proportions of the respective parts are correct, it has two strings and two tuning pegs. The player, on the other hand, does not have a typical appearance for a human being: his body is elongated and his hands are strangely shaped. Is it, we might ask, a human figure at all?



Siberian musician

Gennady Gendos Chamzyryn
(1965–2015)
Russia, Siberia, Tuva, Kyzyl
2001
soapstone
8.5 × 6 × 6.5 cm
MAP 19522

Carved in stone, the long-bearded man vertically holds an instrument with a long neck and clearly executed tuning pegs. The instrument, which could be the *igil*, cannot be identified for certain. Rendered with striking precision, the bow hold is completely different from the European practice. Other interesting details are the player's focused facial expression or his footwear, which is characteristic for the work's region of origin.

Vina

In iconography, *vina* is a general term used in reference to several types of stringed instruments, including harps, lutes, and zithers. It is an attribute of many figures, including Parvati, the wife of god Shiva; Ganesha, the patron of artists; and Sage Narada who brought music from the skies to earth.[24] In organology, the term *vina* denotes a class of instruments that are dissimilar in many respects. The earliest type of *vina* is a zither called *rudra vina* (which evolved into the *bin* used nowadays in the north of the country[25]). The instrument's strings are stretched along a long bar with two resonators made from gourds attached at each end (5,6,7)[26]. More popular in south India, the *Saraswati vina* has a pear-shaped soundbox with a gourd attached to the upper part of the neck[27] (1,2,3,4).

The *vina* is the attribute of Saraswati, the Hindu goddess of speech, knowledge, music, and art. According to a legend, the instrument symbolises her body.[28] Artists have depicted the goddess with the *vina* using a variety of techniques. In the 19th century Raja Ravi Varma painted Saraswati holding the *vina* with two of her hands and a rosary and manuscript with two others, which is the most frequently copied representation of the deity today (1).

1. GODDESS SARASWATI
Ravi Varma (1848–1906)
India, Karnataka, Malavalli
***ca.* 1980**
colour lithography on paper
50 × 35 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 7698

23 'Vina', in: *Encyclopedia Britannica*, accessed 23 May 2022, https://www.britannica.com/art/vina.

24 Nettl et al., *The Garland Encyclopedia of World Music*, 301.

25 Ibid., 308.

26 Ibid., 333.

27 Ibid., 352.

28 Ibid., 352.

2. GODDESS SARASWATI
S. Murugakani, printed
by J. B. Khanna and Co.
India, Tamil Nadu, Chennai
3rd qrt of the 20th c.
colour lithography on paper
51 × 36 cm
MAP 4807

3. GODDESS SARASWATI
India, West Bengal
1st half of the 20th c.
polychromed clay
21 × 14 × 8.8 cm
MAP 4688

4. GODDESS SARASWATI
Nepal
1st half of the 20th c.
woodcut on paper
47.5 × 35 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 6188

5. FEMALE MUSICIAN
India
3rd qrt of the 20th c.
gouache on paper, gold plated
15.2 × 10.6 cm
GIFTED BY A. K. MISRA
MAP 12230

6. MALKAUS RAGA
Hardev Singh (1934–)
India
ca. 1980
lithography on paper
42.5 × 30.5 cm
GIFTED BY HARDEV SINGH
MAP 8978

7. GODDESS SARASWATI
Pondicherry
D. Gurumoorthy
India
3rd qrt of the 20th c.
papier mâché
94 × 63 × 40 cm
GIFTED BY A. K. MISRA
MAP 12264

8. GODDESS SARASWATI
Manai Durairaj
India, Tamil Nadu, Mamallapuram
ca. 1980
soapstone
23.5 × 9.5 × 5.5 cm
GIFTED BY P. S. MISHRA
MAP 10768

1.3 Aerophones

In aerophones, or wind instruments, sound is generated by vibrating air. Examples include flutes, trumpets, or horns. Some aerophones have finger holes that make it possible to perform an elaborate melody. Those which do not can only sound a few notes. Instruments with a limited musical range are often used to play tunes that serve as signals with specific meaning for a particular culture.

The largest group of works shown in the catalogue are portrayals of musicians playing transverse (side-blown) or end-blown flutes. Instruments of this kind are extremely popular everywhere in the world, because they are easy to make, yet versatile and pleasant to the ear. Flutes became attributes of a range of important figures, such as the Hindu god Krishna, whose many depictions are held by the Asia and Pacific Museum.

Musician playing the *tarpa*

K. K. Hebbar
(1911–1996)
India
3rd qrt of the 20th c.
oil on canvas
51.5 × 41.5 cm
MAP 3774

In this work Indian painter K. K. Hebbar captured a male musician playing the *tarpa*, an instrument used by the Warli people of southern India to mark festivities such as the end of harvest. The *tarpa* consists of a gourd and a flared bell made from a rolled leaf.

Hebbar was born into a family of artists and studied painting. He developed his own style, while also drawing from local traditions and experiences gained when studying in Europe. He travelled across India, watching and subsequently portraying musicians and dancers.

Snake whisperers

India
1970s
polychromed wood, silk fabric
86 × 23 × 16.5 cm
gifted by Krishna Kumar Jajodia
MAP 7868

India, Rajasthan
1970s
polychromed wood, cotton fabric, silk fabric
50 × 19 × 10 cm
gifted by Krishna Kumar Jajodia
MAP 7876

The puppets were used in the *kathputli* string puppet theatre, which still enjoys popularity in Rajasthan, India. They represent a snake whisperer playing the *pungi*, an instrument consisting of a wind chamber fitted with pipes with reeds. The character appears in every *kathputli* play, acting as a comedian amusing the audience. Because of a modern tendency to make the puppets larger, there is a difference in size between the marionettes. Smaller puppets used in the past did not require a big stage, which made theatre companies more mobile. The productions were mounted and performed by traveling troupes consisting of a few people.[29]

[29] Komal Kothari, 'The Kathputli of Rajasthan', *Sangeet Natak* 38, No. 1 (2004): 10–11.

Krishna playing a flute

The side-blown *bansuri* flute is an attribute of Krishna, a Hindu god. His depictions in Indian iconography vary. Krishna playing a flute is sometimes portrayed in a characteristic pose with his legs crossed, which signifies dance in Indian art (5). Often a cow can be seen behind his back (2, 3). Such portrayal references his life, in particular the time in his childhood when he was a herder.[30] Krishna playing a flute in the presence of a pair of lovers or Radha, his beloved, evokes associations with love and fertility.[31] His music seduces hearts and underscores the intimate atmosphere of the scene (4). Krishna's depictions are displayed in temples, carried during processions, placed on home altars, and hung on walls for decoration.

[30] Albert C. Moore and Charlotte Klein, *Iconography of Religions: An Introduction* (Philadelphia: Fortress Press, 19

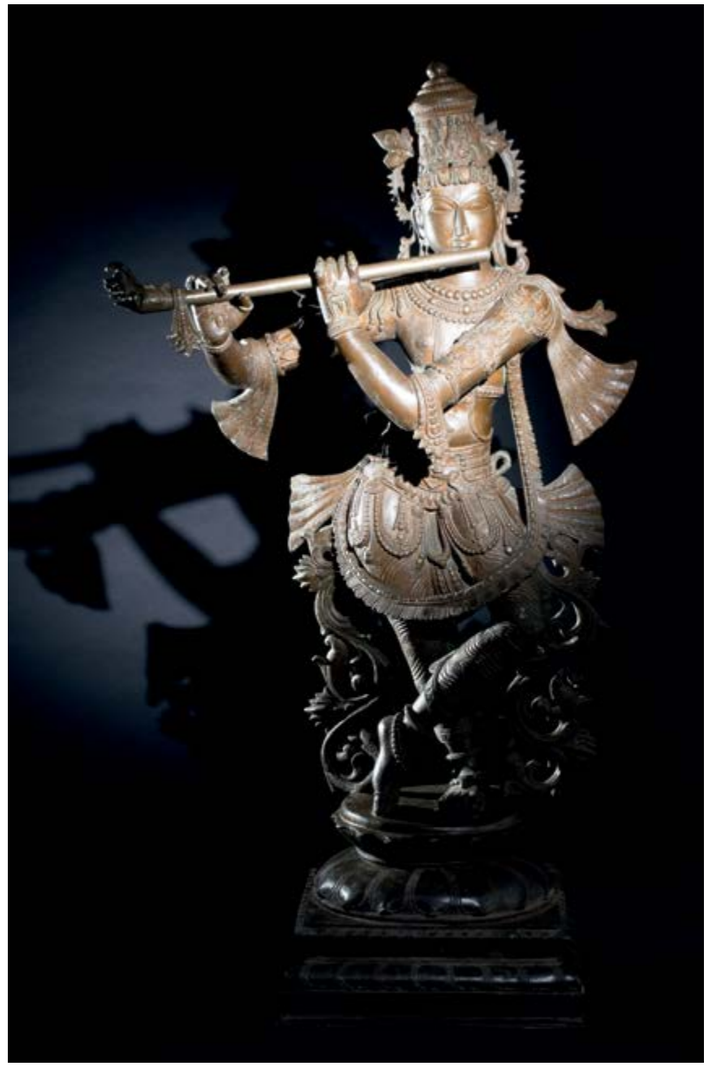
[31] Nettl et al., *The Garland Encyclopedia of World Music*, 325.

1. N. L. Sharma (1906–2001)
India, Maharashtra, Mumbai
***ca.* 1980**
colour lithography on paper
50 × 35 cm
GIFTED BY KRISHNA KUMAR JAJODIA
MAP 7794

2. **KRISHNA PLAYING A FLUTE**
Arpex company
India, Rajasthan
1970s
colour engraving in aluminium
29.9 × 24.9 cm
GIFTED BY KRISHNA KUMAR JAJODIA
MAP 8007

3. **KRISHNA PLAYING A FLUTE**
Manai Durairaj
India, Tamil Nadu, Mamallapuram
ca. 1980
soapstone
22.7 × 10.2 × 6 cm
GIFTED BY P. S. MISHRA
MAP 10802

4. **LOVE FLUTE**
Kazi Rakib (1949–1988)
Bangladesh, Dhaka
1982
woodcut on paper
24 × 17 cm
GIFTED BY KAZI RAKIB
MAP 9525



5. **KRISHNA VENUGOPAL**
India, Tamil Nadu
2001
bronze
112 × 52 × 35 cm
MAP 17725

Conch

APSARAS WITH THE CONCH
India, Odisha
3rd qrt of the 20th c.
alabaster
3.7 × 1.6 × 0.7 cm
GIFTED BY THE COMPANY ESCORTS
MAP 6805

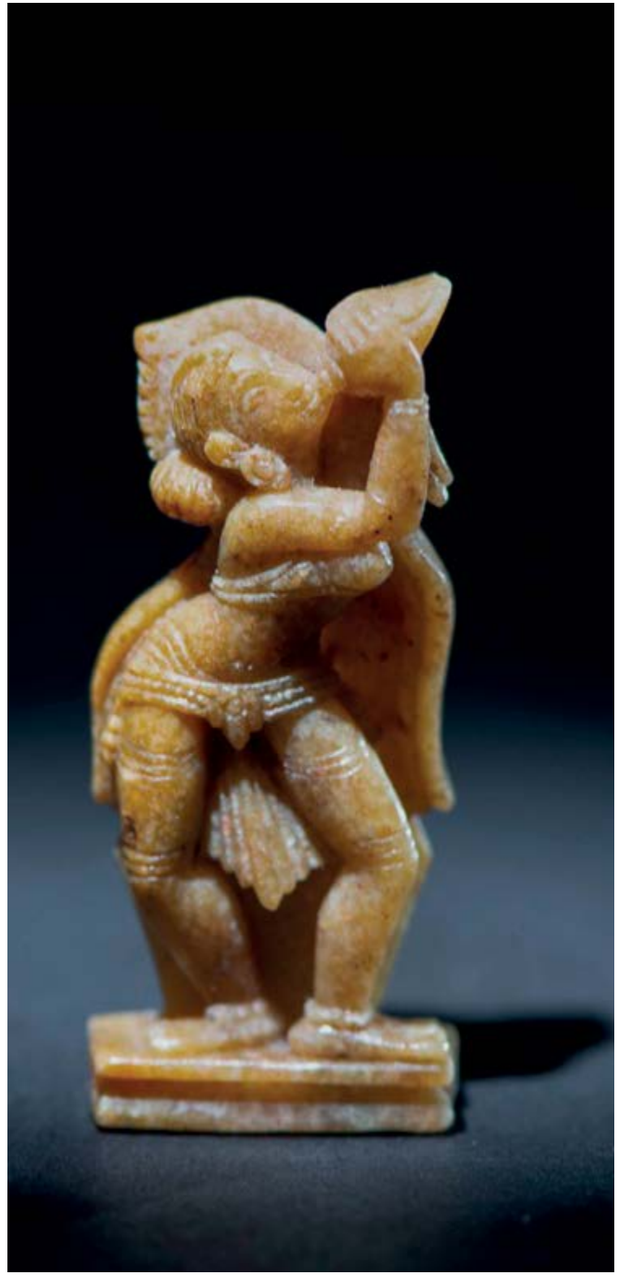
GOD BALABHADRA
India, Odisha, Puri
1980s
mineral pigments in textile
119 × 90 cm
GIFTED BY THE COMPANY ESCORTS
MAP 7126

The conch is a musical instrument created by nature. It is sounded by blowing air into an opening drilled in the apex of the shell. The conch can only produce a few notes and is, therefore, mainly used as a signal instrument to communicate specific message or call people to prayer.

In India, the sound of the conch announces the triumph of good over evil. In the epic poem *Mahabharata*, god Krishna would blow the conch to signal the beginning and end of battles. The sound of the instrument can also be a harbinger of wealth and good fortune.[32] This miniature alabaster sculpture depicts a celestial musician, or nymph (apsaras), blowing a conch in a dancing pose.

The depiction of Hindu god Balabhadra also shows him with the conch in one of his hands. In the bottom corners of the artwork you can see two more figures with musical instruments. The one on the left-hand side is god Shiva with the *damaru* hourglass drum. The one on the right is Narada holding the *vina*.

[32] Madhumita Dutta, *Let's Know Music and Musical Instruments of India* (Star Publications, 2008), 16.



Women holding instruments

WOMAN WITH THE *SUONA* (SHAWM)
China
1st half of the 20th c.
glazed porcelain
19 × 5.4 × 5.5 cm
MAP 21705

WOMAN WITH THE *SHENG* (MOUTH ORGAN)
China
1st half of the 20th c.
glazed porcelain
19 × 5 × 5.5 cm
MAP 21704

These two porcelain figurines represent women dressed in long robes, holding musical instruments. One of them is the *suona*, a Chinese shawm. The instrument produces a blaring sound and comes in different varieties across Asia. It is used during processions and military manoeuvres, yet can also be played by popular music groups.

The other woman is holding the *sheng*, one of the most characteristic Chinese instruments, which produces a powerful, piercing sound. It consists of a wind chamber fitted with pipes of different lengths. When air is blown into the chamber, it causes the pipes' reeds to vibrate and produce sound. This sculpture represents the wooden variety of the instrument,[33] which looks different than the modern *sheng* fitted with a metal air chamber[34].

[33] Welch, 'The symbolism of Chinese Musical Instruments in Chinese Art: When a Zhu is more than a zither', 94.

[34] More information about the instrument can be found in the catalogue of the exhibition *Sound Zone* (Warsaw: Asia and Pacific Museum, 2018: 294–95).

Boy playing a shawm

China
1st half of the 20th c.
tempera on glass
47 × 33 cm
MAP 19079

This glass painting depicts a boy sitting cross-legged and playing a shawm. It is one of the most precise and detailed representations of a musical instrument in the Asia and Pacific Museum's collection. You can clearly see where the reed, which the boy is holding in his mouth, is affixed to the instrument's body. It is doubtlessly a double reed used in different types of shawms, which in China, where the artwork originated, usually have a flared bell. Considering the precision of the instrument's depiction, we can assume that the artist did not include the bell in the painting by design. Hence, it is the *guan*, an instrument known in China since the Zhou dynasty (1045–256 BCE) and used at courts, in opera, and by folk musicians.

Boy on a water buffalo

Vietnam, Đông Hồ
1st half of the 20th c.
colour woodcut on paper
34 × 25.5 cm
MAP 5421

Đông Hồ woodcuts are displayed in Vietnam as Lunar New Year decoration. They convey good wishes and are supposed to bring good fortune. Their imagery is positive and often pertains to music.

The image depicting a boy sitting on a water buffalo's back and playing a flute has special significance in Vietnamese culture. The buffalo is a symbol of prosperity, happiness, and peace.[35] The boy, Mu Dong, is sitting cross-legged and playing a flute. A large lotus leaf hanging above his head is shading him from the sun like a parasol. The buffalo is holding its head up with its ears are erect, which suggests that the animal is listening to and enjoying the boy's performance.

[35] 'Water buffalo', in: Catherine Noppe and Jean-François Hubert, *Art of Vietnam* (Parkstone International, 2018).

Immortal Han Xiangzi

China
2nd half of the 20th c.
cut out of paper and crêpe paper
29 × 19 cm
GIFTED BY IRENA SŁAWIŃSKA
MAP 15295

The paper cutout portrays Han Xiangzi, a figure in Taoism considered a historical person and one of the Eight Immortals. 'In Chinese folklore, Han Xiang Zi is described as an austere seeker after metaphysical truth, utterly disinterested in politics and worldly affairs.'[36] Here, he is depicted as a handsome man playing a flute. Because of his extraordinary playing talent he is considered the patron of musicians.

[36] 'Han Xiang Zi', in: *New World Encyclopedia*, accessed 24 March 2022, https://www.newworldencyclopedia.org/entry/Han_Xiang_Zi.

Musicians playing end-blown flutes

The end-blown flute is probably the most common instrument in the world. Many of its varieties are also widespread in Asia. The playing technique differs, depending on the construction of the mouthpiece. Unfortunately, visual artworks rarely represent such details as finger holes, which could indicate the number of notes the player had at their disposal.

The roughest and the least detailed piece among these depictions is a drawing by Nyoman Gunarsa, an artist known for his passion for capturing the culture and residents of the island of Bali, in particular its female dancers. He rarely painted male musicians. Perhaps the sketch was a study for a larger piece in which the artist wanted to represent a celebration involving a music ensemble including a flutist.

The sculpture of a boy holding a flute depicts the same instrument in more detail. You can see the characteristic ring mouthpiece clasped around the flute's bamboo tube. The butterfly-shaped fastener can also be seen in the batik painting (wax-resist dyeing technique) depicting a woman playing a flute.

MAN PLAYING A FLUTE
Nyoman Gunarsa
(1944–2017)
Indonesia, Bali
1978
ink on paper
37.3 × 27.5 cm
GIFTED BY NYOMAN GUNARSA
MAP 4950

BOY PLAYING A FLUTE
Indonesia, Bali
3rd qrt of the 20th c.
wood
85 × 24 × 25 cm
MAP 8087

WOMAN PLAYING A FLUTE
Bhimamurti
Indonesia, Bali
2nd half of the 20th c.
batik on textile
82.5 × 61 cm
MAP 14606

1.4 Idiophones

Otherwise known as percussion instruments, idiophones are instruments made of naturally elastic materials, such as metal, wood, or bamboo. Most are played by being struck with a stick or hand, or shaken. Similarly built idiophones can be found everywhere across the globe. They are often part of larger ensembles and their sound is considered to have magical properties. They are used to perform religious rituals and to provide accompaniment for dancers.

The show includes depictions of idiophones by Asian artists executed using various techniques, such as woodcuts, wooden and metal sculptures, lacquer sculpture, prints, and paper cuts. Some were made for decoration, while others had religious functions. They depict humans as well as divine beings sharing one common feature: the instruments they hold in their hands.

Bodhisattva Ghantapani

Indonesia, Java
1st half of the 20th c.
bronze
28.3 × 12.2 × 10 cm
MAP 18872

This cast bronze sculpture portrays a bodhisattva – most likely Ghantapani, who is rarely depicted by artists – sitting cross-legged on a lotus throne and holding a bell (Sanskrit: *ghanta*) in his right hand. Bells with a clapper and an ornate handle are used by Hindus and Buddhists during prayer. This bell's handle is topped with a half of *vajra* (Sanskrit: thunderbolt or diamond), which means it is Buddhist. The sculpture is dated to the 1st half of the 20th century and is probably a copy of a religious statue executed between the 8th and 13th century, when Buddhism and Hinduism were the two main faiths in Indonesia. Nowadays, those religions have significantly less followers than Islam.

Gamelan orchestra musicians

Indonesia, Bali
3rd qrt of the 20th c.
polychromed wood
23 × 12.5 × 15.2 cm
17 × 11.5 × 13 cm
20 × 12.5 × 14 cm

GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 2372, MAP 2375, MAP 2373

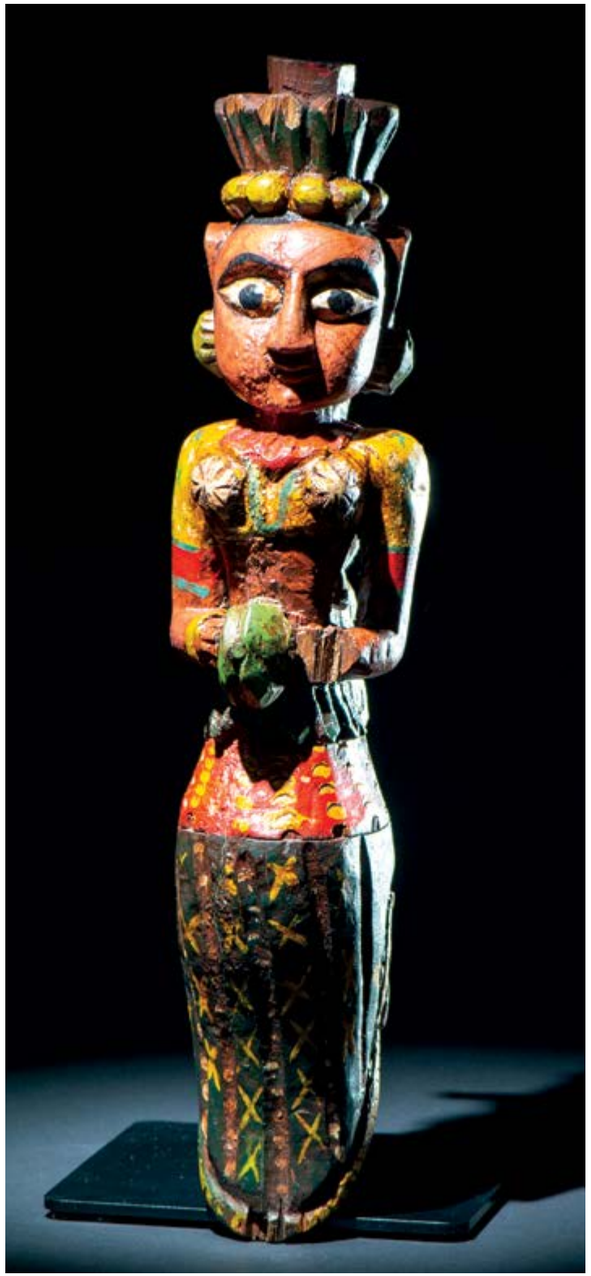
The idiophone section includes three sculptures depicting musicians playing Balinese gamelan instruments: *ceng-ceng*, clash cymbals mounted on a stand; and *kajar*, a kettle gong; *gangsa*, a bar metallophone. As is the Balinese tradition, all the musicians headbands and *kris* daggers tucked into their belts at the back. There are many types of gamelan ensembles in Bali. They differ as regards the number of instruments they contain.

The most popular variety today is *gamelan gong kebyar*, mainly used to perform modern music played for entertainment, yet drawing on traditional forms and styles.[37]

[37] Terry E. Millerand Sean Williams, *The Garland Handbook of Southeast Asian Music* (Routledge, 2008), 379.

Celestial musician with clash cymbals

India
2nd half of the 19th c.
polychromed wood
51 × 11 × 11 cm
MAP 14014



Representations of apsaras, or celestial female musicians, with various instruments adorn India's oldest temples. They appear in the Mahabharata epic and the Natya Shastra treatise – two important sources of knowledge about the musical life in the Indian subcontinent two thousand years ago.[38] Copies of apsaras statues also serve as architectural ornament in non-sacral buildings, meaning that there is no clear division between themes explored in secular and sacred sculpture.[39] Apsaras are usually depicted in dancing poses with their body in a 'triple-bend position', or *tribhanga* stance. This statue is a simplified representation of a apsara, which is connected to its utilitarian function. The figure lacks legs, because it was meant to be mounted on a pillar or a building's wall.

[38] Miller and Williams, 399.

[39] Dhamija, *Crafts of Gujarat*, 101.

Female musician with rattles

India, Rajasthan
3rd qrt of the 20th c.
silver
22 × 7 × 7 cm
MAP 3728

This silver statue depicts a woman holding two rattles, instruments consisting of a body fitted to a handle and filled with tiny stones or seeds that make a sound when shaken. Rattles can be made from different materials: coconuts, clay, gourds, etc. The shape of the instruments held by the musician suggests that they may be made from coconuts, yet we cannot determine that beyond doubt. There are many varieties of rattles widespread in India.

Immortal Cao Guojiu

China
2nd half of the 20th c.
cut out of paper and crêpe paper
29 × 19 cm
GIFTED BY IRENA SŁAWIŃSKA
MAP 15296

Nepal
3rd qrt of the 20th c.
woodcut on paper
GIFTED BY ALEKSY DĘBNICKI
MAP 3662

Cao Guojiu is one of the Eight Immortals from Chinese mythology. His attributes are clappers, an instrument made from two wooden rods that are struck against each other to produce sound. In these two pieces, the character is depicted using two different techniques: paper cutting art and woodcut. The two likenesses are so dissimilar that he is impossible to identify without prior knowledge of Chinese iconography and recognising the instrument in his hand. The clappers seen in the woodcut consist of two separate parts, which are joined together with a piece of string in the papercut. The playing technique is, therefore, different, but the sound effect remains similar, provided that the instruments are made from the same material.

Boy on a cock

China
1st half of the 20th c.
colour woodcut on paper
31.5 × 22 cm
MAP 21515

At first glance, it is hard to spot the musical instrument in the bottom left corner of the woodcut. It is the *qing*, a lithophone, or an instrument consisting of stone slabs of the same size but different thickness. In the Chinese language there are many words that have different spellings and meanings, but are pronounced the same, as is the case with lithophone and celebration. For this reason, the instrument is frequently depicted in woodcuts conveying best wishes for such occasions as the New Year, alongside other symbols of good luck and protection, such as the cock.[40]

[40] Welch, 'The Symbolism of Chinese Musical Instruments in Chinese Art: When a Zhu is more than a Zither', 95.

Playing the *temir* komuz

Meret Klychev (1946–)
Turkmenistan
2nd half of the 20th c.
etching and aquatint on paper
22 × 15.5 cm

GIFTED BY MERET KLYCHEV
MAP 15473

The jaw harp is an instrument known in many regions of the world. In Turkmenistan, it is called *temir komuz*. Mainly used by women, this small metal instrument is held against the performer's teeth and played by plucking its metal tongue. The sound can be modulated by adjusting the player's breathing and moving the tongue. In Meret Klychev's print no instrument is visible, we only learn about them from the caption. The women's poses and facial expressions suggest that they are fully engrossed in the act of making music.

Beautiful ladies with clappers, flute, lute, and a dancing one with a fan

Vietnam, Hanoi
2nd half of the 20th c.
colour woodcut on paper
91 × 24 cm

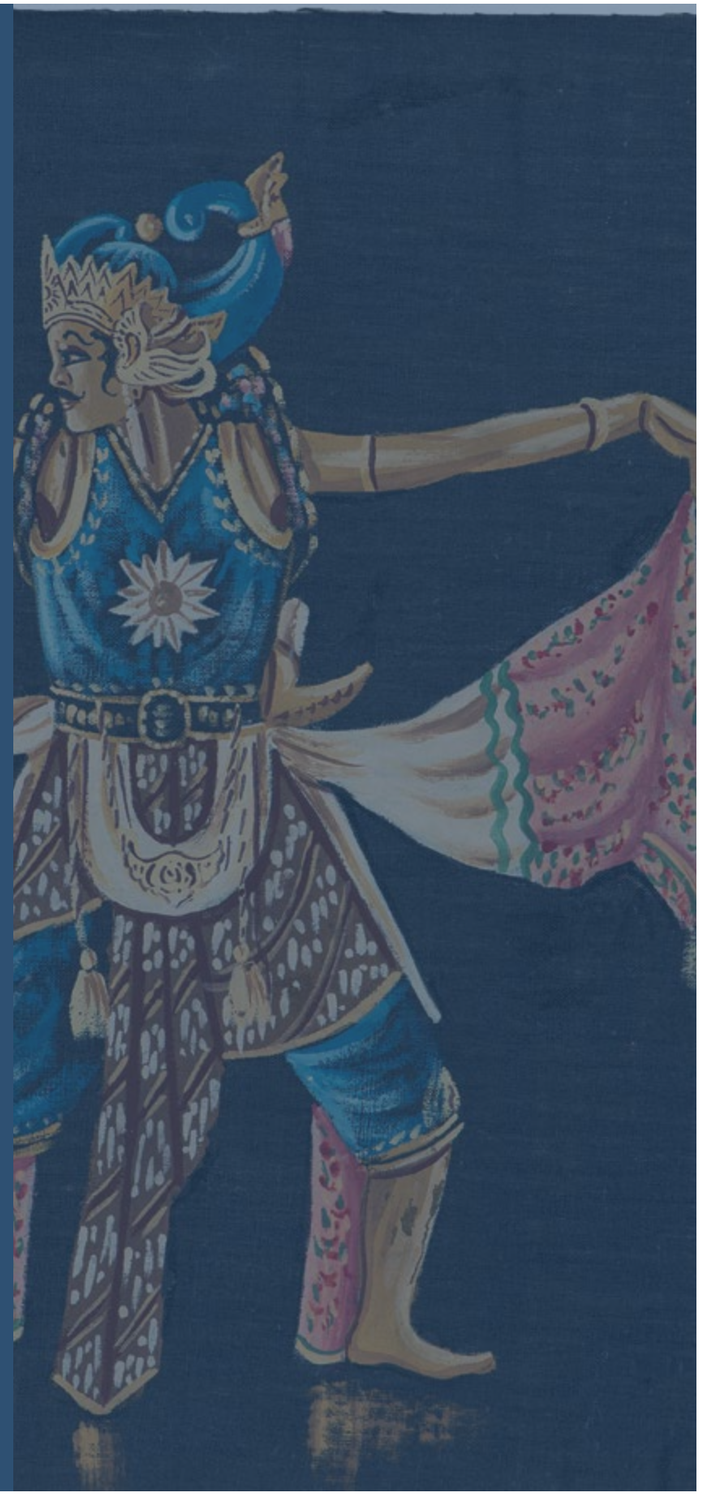
GIFTED BY JAN PIOTROWSKI
MAP 15747–15750

This set of four woodcuts Tố Nữ [Beautiful ladies] made by a workshop in Hàng Trống street in Hanoi, Vietnam, showcases the beauty of music, while also symbolising the four seasons, as represented by the flowers seen next to the figures. The works depict three ladies with musical instruments, a lute (winter), flute (autumn), and clappers (summer), as well as a woman dancing with a fan (spring).[41] Historically, woodcuts of this kind were an inseparable part of Lunar New Year celebrations, locally called Tết. They were widely hung at home for decoration.

[41] 'Notes on the Tô Nữ Image as Portrayed in Traditional Vietnamese Dong Ho Painting', in: *I am the Alamanach*, accessed 15 April 2022, https://alamanach.wordpress.com/2012/05/05/notes-on-the-to-nu-image-as-portrayed-in-traditional-vietnamese-dong-ho-painting/.

2 Dance

Despite its important role in the life of many communities, dance was long of no particular interest to researchers. One of the reasons for this could have been the fact that dance is an ephemeral phenomenon and ‘exists only when a person is engaged in the act of dancing. It lasts as long as it is being performed and the human body is the only instrument that is used here. Dance does not become a material object. […] It does not easily submit itself to scientific study’.[42]



Choreology, or the study of dance, emerged relatively recently, in the 1920s. Its research methods were developed with difficulty. Rudolf Laban devised a notation system for recoding movement as a dynamic succession of motions occurring in time and space. The method is by no means perfect as it fails to take account of many dance components. More precise methods of registering movement were made possible by advancements in technology, in particular the development of equipment that can synchronically record sound and vision, producing audiovisual recordings of music and dance. The end-product is, however, two-dimensional, while dance occurs in a three dimensions, yet a better method has not yet been invented.

Dance has different functions in the life of humans. Its primarily role is entertainment: it is supposed to give pleasure. When performing group dances, a community may experience a sense of togetherness. Dance becomes a need, an integral part of life, and often begins to serve functions connected with rituals and customs. When embedded in a specific context, dance becomes symbolic, changes its form, assumes new significance, and is seen as something special. Some dances can put people into an ecstatic state or trance, and are used by sorcerers or shamans to achieve different goals. Sometimes it is just one person, a representative of a community, that is put into trance, mainly to make contact with supernatural beings. On other occasions, a group of people fall into an ecstatic state as a kind of group psychotherapy. Healing dance practices were and are still used in many places across the world. Researchers have also studied healing properties of dance leaving aside the religious aspects.[43]

Dance can also play many other roles. It can mark milestones in the life of an individual or group, such as marriage or initiation. It defines social divisions when only selected members of a community can perform a given dance. It can also bring members of a community together and boost their sense of belonging and unity. Some dances are believed to have magical properties, promote fertility and bring good fortune (for humans, animals, and plants), or ward off evil spirits and avert black magic.[44]

Many visual artists made attempts to capture dance in all its dynamism and expression, as well as the dancer and their emotions. While focusing on the performer, these pieces disregard the broader situational context. When analysing works of visual arts that show dance, we try to speculate on the emotions it expresses and guess what kind of music accompanied it. Did a dancer who is shown solo really dance on their own, or did the artist single them out from a larger group for some reason?

FOOTNOTES

42 Roderyk Lange, *O istocie tańca: i jego przejawach w kulturze. Perspektywa antropologiczna* (Kraków: Polskie Wydawnictwo Muzyczne, 1988), 8.

43 Lange, 124.

44 Ibid.

Youth dancing at the Morobe Show

Alphonse Kauage (1963–)
Papua New Guinea,
Simbu, Kundiawa
2001
acrylic on canvas
92 × 133 cm
MAP 19029

The painting by Alphonse Kauage, a well-known contemporary painter from Papua New Guinea, bears the following pidgin language inscription: 'Ol mangi Nakondi amasmas na Kalap Kalap wantain Ol mangi South long Morobe Show' [The young from Nakondi have fun and jump (dance) together with the young from the South at the Morobe Show][45]. The Morobe Show is an annual event held since 1959. It includes dance performances by representatives of Papuan local communities in traditional dress. The painting depicts one of such performances, featuring pink-painted inhabitants of the village of Nakondi and representatives of the Asaro Mudmen group, whose costume draws on a legend of mud-covered Asaro warriors being mistaken for spirits and thus defeating their enemies.[46]

[45] Translated into English based on a Polish translation by Fr. J. Jaworski.

[46] Ton Otto and Robert J. Verloop, 'The Asaro Mudmen: Local Property, Public Culture?', *The Contemporary Pacific* 8, No. 2 (1996): 353.

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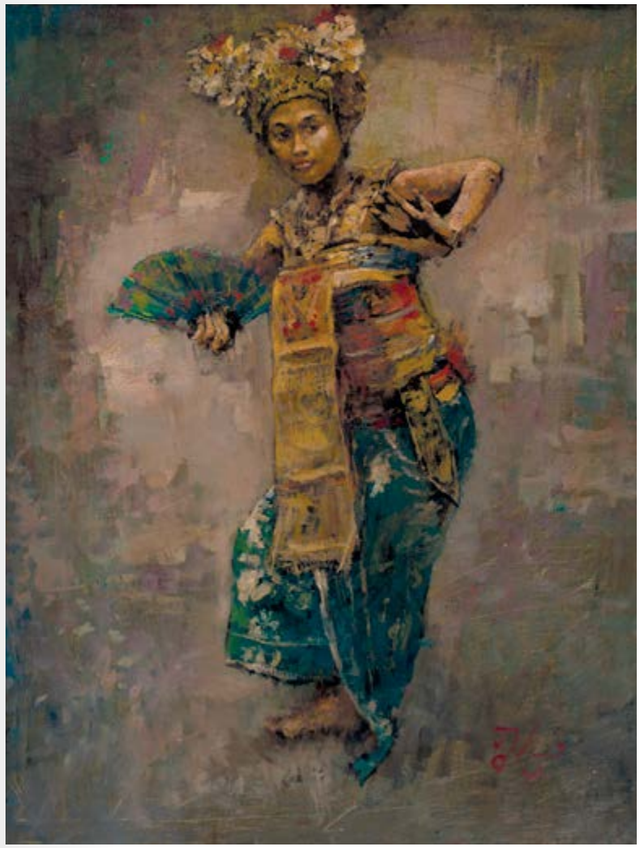


5.

Balinese dances

Historically, dancing mainly served religious functions in the Indonesian island of Bali, with female performers becoming a medium helping the believers communicate with gods and demons. These sacred dances were a model for the popular secular dances of today. Since the 1920s Bali has been attracting European artists with its beauty and atmosphere. Under their influence, Balinese artists started to modify their painting. The Asia and Pacific Museum's collection includes Indonesian artworks in the local style and modelled on European painting.

Internationally recognised artist Nyoman Gunarsa explored Balinese performing arts in many of his pieces. His drawings depict dancers in dynamic poses. The portrayal of a Balinese female dancer was painted by Indonesian-Chinese artist, Lee Rern, whose father, Lee Man Fong, is considered one of the most prominent painters in Indonesia. More traditional in style, the work by Kemandra represents a dancing woman with a clearly elongated and unnaturally thin body.

1. KEBYAR DANCE
Nyoman Gunarsa
Indonesia, Bali
ca. 1978
ink on paper
37.5 × 27.5 cm
GIFTED BY NYOMAN GUNARSA
MAP 4932

2. JAUK DANCE
Nyoman Gunarsa
Indonesia, Bali
1972
ink on paper
37.4 × 27.8 cm
GIFTED BY NYOMAN GUNARSA
MAP 4931

3. BARIS DANCE
Nyoman Gunarsa
Indonesia, Bali
ca. 1970
acrylic on textile
95 × 58 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 2236

4. BALINESE DANCER
Kemandra
Indonesia, Bali, Batuan
2nd half of the 20th c.
watercolours on canvas
64.7 × 29.4 cm
GIFTED BY WŁODZIMIERZ BRZOSKO
MAP 18155

5. BALINESE DANCE *LEGONG*
Lee Rern
Indonesia, Bali
1970s
oil on canvas
72 × 58 cm
GIFTED BY HSU CHUNG MING
MAP 8402

Classical Javanese dances

Indonesia, Java
2nd half pf the 20th c.
gouache on canvas
31 × 23.5 cm

GIFTED BY EDWARD SŁUCZAŃSKI
MAP 16238, MAP 16240, MAP 16241

The three paintings represent classical Javanese dance, where performers often portray characters from the Ramayana or Mahabharata epics. One features a woman playing a male role, which you can tell by her costume and pose. The other two pieces depict men, one playing a hero, the other a ruler, as indicated by their attire, especially the headwear. Each performs a different kind of male Javanese dance. The man standing with his feet far apart and hands raised up to the shoulders is clearly doing *putra gagah*, or strong male dance. The man with the bow has his feet closer together and hands at chest level, which is characteristic for *putra alus*, or refined male dance. This is also the type of dance performed by the woman in the first painting. According to Javanese tradition, young virtuous male characters can be played both by men and by women.

Shiva, the King of Dance

India
1st half of the 20th c.
brass
24 × 17.5 × 7.5 cm
MAP 3775

Bronze statues of dancing Shiva (Shiva Nataraja) are among the most original and popular Indian artworks. The dance of Shiva became a representative motif of the Chola Dynasty art already in the 5th century. Artists of that period were able to represent motion, rhythm, dynamism, as well as grace and perfect balance in their bronze casts of the god.[47] Shiva is shown holding his attributes: the hourglass *damaru* drum, which is a symbol of cosmic rhythm, and flame, which signifies destruction. The figure lying beneath his feet symbolises ignorance and delusion of the world, which Shiva fights.[48]

[47] Sri Kuhnt-Saptodewo, Mary Somers Heidhues, Bettina Zorn, eds., *Danced Creation: Asia's Mythical Past and Living Present* (Vienna: Weltmuseum, 2013), 15–16.

[48] Padma Kaimal, 'Shiva Nataraja: Shifting Meanings of an Icon', *The Art Bulletin* 81, No. 3 (1999): 392–93.

Jatilan dance

Bagong Kosudyardjo
(1926–2004)
Indonesia, Java, Yogyakarta
3rd qrt of the 20th c.
batik on textile
53.5 × 44 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 2245

Mounted on colourful bamboo horses, the dancers perform the *jatilan*, a ritual Javanese dance connected with local beliefs. The men make movements imitating horse riding to the rhythm of monotonous music played on drums and gongs, eventually falling into a trance. During their performance, they drink water like horses, eat hay or glass, or even walk over hot embers. Their state is controlled by a shaman. He is also the one who wakes them from the trance. The dance's original significance is unknown. Nowadays, it is performed both in its traditional, ritual, form as well as a stage version which does not involve falling into a trance.

[49] Mac M. Richter, 'Other Worlds in Yogyakarta. From Jatilan to Electronic Music', in: *Popular Culture in Indonesia. Fluid Identities in Post-Authoritarian Politics* (Abingdon: Routledge, 2009), 171–72.

Ganesha

Ganesha is one of the most popular Hindu gods. Believers address him at the start of every religious ceremony. Because of his popularity – not only in India but almost everywhere in Asia – his depictions are plentiful. Those capturing him in the dancing pose used to be rare,[50] but are common to see today. Alice Getty list examples of Ganesha portrayals showing him in 'a slightly dancing attitude', the oldest of which go back to the 5th century.[51] Ganesha is standing on one leg with his knee bent. His other leg, also bent at the knee, is raised. He should have eight arms, yet is usually shown with four, holding his attributes.[52] The symbolism of his dance remains unknown. Researchers have proposed different theories, linking this iconographic type to Buddhism, among others.[53] None has been sufficiently documented so far.

India, Odisha, Puri
1970s
gouache on coconut fibre textile
45.8 × 30.5 cm
GIFTED BY THE COMPANY ESCORTS
MAP 6864

India, Tamil Nadu
1970s
bronze
17 × 10 × 7 cm
MAP 11902

[50] N.A. Gore, 'Two rare bronzes in the dancing pose', *Annals of the Bhandarkar Oriental Research Institute* 32, No. 1/4 (1951): 242.

[51] Alice Getty, *Ganesa. A Monograph on the Elephant-Faced God* (New Delhi: Munshiram Manoharlal, 1971), 26.

[52] T.A. Gopinatha Rao, *Elements of Hindu Iconography* (Madras: Law Printing House, 1914), 59.

[53] Gore, 'Two rare bronzes in the dancing pose', 245.

Kathak dancers

India, Rajasthan, Udaipur
3rd qrt of the 20th c.
gouache on silk
56.5 × 45.5 cm

GIFTED BY A GROUP OF DONORS FROM INDIA
MAP 10494

Kathak is one of the dance styles native of northern India. It originated in temples, yet evolved into mime accompanying professional storytellers. These travelling artists narrated stories about love, virtues, and gods. The rising popularity of the Bhakti movement in Hindu devotional practice yielded a new repertoire of *kathak* dances presenting the story of Krishna. Originally a religious dance, *kathak* evolved into a form of entertainment. It was performed at the courts of both Muslim and Hindu monarchs. Researchers believe Persian female dancers brought to India by the Mughals helped perfect the *kathak* technique.

Stylised gestures, sensuality, intricate dynamic footwork, and multiple fast paced spins characteristic for its contemporary variant are a fusion of Persian, Central Asian, and both classical and folk Indian dances.[54] The pose of the dancers in the painting and the sense of movement of their costumes suggest that they are doing a fast spin, one of the most characteristic elements of *kathak*, while holding hands.

[54] Nettl et al., *The Garland Encyclopedia of World Music*, 495.

Cham dancers

Mongolia
1980s or 1990s (before 1994)
oil and acrylic on canvas
68.5 × 49 cm

GIFTED BY MACIEJ GÓRALSKI
MAP 20927, MAP 20928, MAP 20930

The paintings show Buddhist monks during the *cham* dance. Rituals of this kind are regularly performed at Buddhist monasteries by monks. They wear masks and costumes portraying the deities they want to contact when dancing.

The white mask represents a protector of Dharma (Buddhist religion) known in this iconographic version as White Mahakala and considered a wealth deity. The red-faced character is Begtse, the lord of war and defender of Mongolia. The navy blue mask represents the wrathful female protector of Buddhism, Palden Llhamo, or the intimidating Hindu goddess Kali, who is included into the Tibetan Buddhist pantheon as one of the eight main female defenders of faith.

Dancer during a *khon* performance

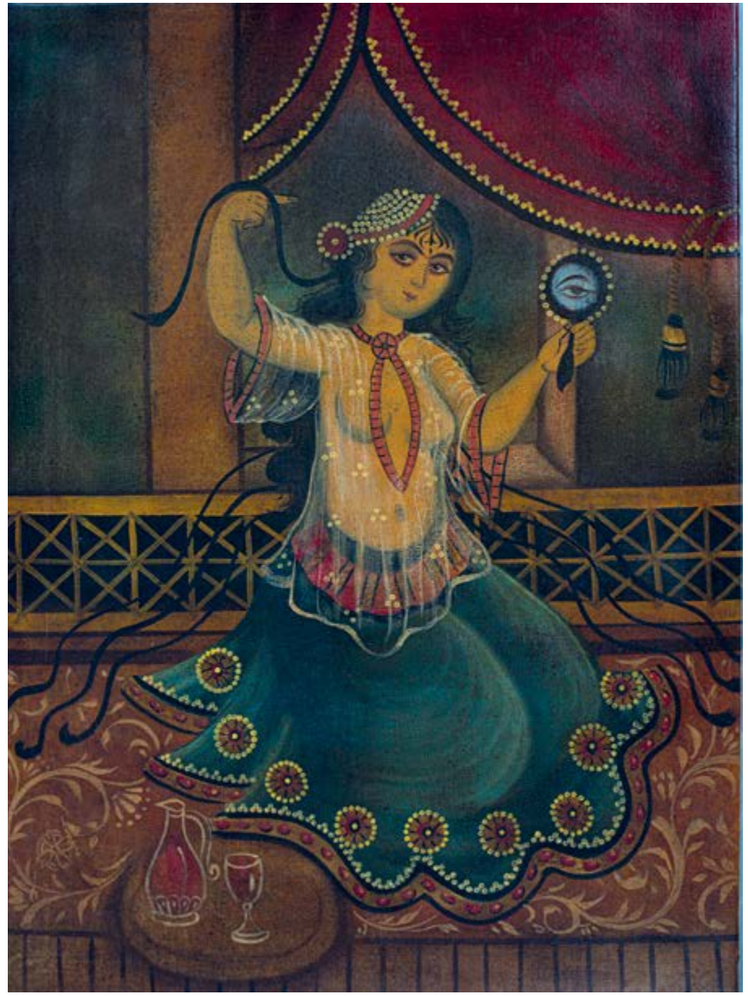
Thailand
1980s
bronze
27.5 cm × 15 × 8 cm
MAP 12999

The sculpture portrays a dancer performing the *khon*, a masked dance drama based on a Thai version of the Indian epic Ramayana. The epic was originally staged with the use of puppets and only later performed by human actors. Historically, the shows featured men only, with the performers wearing rich costumes and masks. Later, most characters' masks were replaced with expressive make-up (except for demons and monkeys), and theatre troupes welcomed women into their ranks.[55] The genre uses dance, music, and narration as means of expression. The sculpture represents a dancer in a static pose which requires a great deal of effort to hold for a longer while. His hands are markedly turned outwards.

[55] Miller and Williams, *The Garland Handbook of Southeast Asian Music*, 135–36.

Female dancer with a mirror

Iran
***ca.* 1920**
oil on canvas
92 × 69 cm
MAP 21742



This painting of a female Persian dancer is a typical example of a style popular in Iran during the Qajar dynasty (1721–1925). It explored new subjects – female dancers, acrobats, musicians – and used the novel technique of oil on canvas, undermining the dominance of miniatures on paper. The changes followed from new developments in the country, including more frequent contacts with Europeans. Music and dance had been playing an important role at the royal courts for a long time already, yet it was then that artists took greater interest in portrayals of women.[56] The painting probably dates back to the end of the Qajar dynasty, when women's position was stronger then before: they had more freedom of choice regarding their clothing and were not required to conceal their whole bodies.

[56] Ladan Rostami and Amin Arjmandfard, 'The Manifestation of Female Musicians in the Paintings of Qajar Era', *Specialty Journal of Humanities and Cultural Science* 4, No. 2 (2019): 2.

3

Music and dance in the life of Asian and Oceanic communities

Music and dance are part of many important events throughout a person's life. Their different functions were described and defined by Alan P. Merriam.[57] Some of them were depicted in visual arts. Sacred music has ritual function: it bridges the earth and heavens together. It is created and performed according to strictly defined rules. The believers assume that any transgression can have unfortunate consequences.

Similarly rigid rules apply to secular rituals. The section dedicated to festivities discusses works providing a wider context of music and dance performances. Thanks to such depictions, we know what instruments were included in musical ensembles, where the celebrations were held, and who were the participants. We can also imagine the festive atmosphere.

Music accompanies our daily life as a form of entertainment enjoyed in free time or at work. Let us consider the effect it has on humans in these ordinary situations and when it is listened to during alone time. It should be remembered that historically music was only performed live, while nowadays, we often use different kinds of devices to play previously recorded music. The same can be seen in Asian countries.

What is more, works of visual arts highlight the communication function of music, mostly seen at a time of war or during hunting. Some communities used musical signals to announce certain events or alert others to danger, yet there are few such visual representations of music.

Another thing to consider is the performer. Are they a professional dancer or musician with formal training? In some cases they definitely are, but in many cultures dance and music-making skills are learnt through participation in musical practices from an early childhood. Children who listen to adults play music or watch them dance usually make such attempts themselves and naturally acquire skills which they will later use in their adult life. The transmission is direct, sometimes even unconscious. This way, traditions are passed on from generation to generation. As a result of changes to the way humans live brought about by technological developments and increased mobility, this kind of musical tradition transmission is disappearing. It might be postulated that what we are seeing right now is the professionalisation of music and dance on a global scale, as it is more and more common, even in ritual contexts, to see musical practices being performed by specialised representatives of a given community.

FOOTNOTES

[57] Alan P. Merriam, *The Anthropology of Music*. Northwestern University Press, 1964: 219–226.

3.1 Religion

Throughout human history, music and dance have always been associated with religious practices. Through their agency, various communities would address their gods in all eras. Religion stimulated human creativity and imagination. Music, singing, and dance were an outlet for their most intimate emotions, fears, needs, and aspirations. Without them, there would be little left of many ceremonies.[58]

The Asia and Pacific Museum holds many depictions of gods, demons, and supernatural and magical beings. These portrayals are connected with popular Asian religions: Hinduism, Buddhism, and Taoism. The collection lacks pieces hailing from Muslim countries, although Islam has many believers in Asia. This follows from the prohibition of visual representation of living beings in Islam. Depictions of gods are usually for devotional purposes, to contemplate divinity. They are placed in temples and private homes, while the smallest ones are put into reliquaries worn by the believers. Larger and more complex narrative representations serve an educational function. They may, for instance, show events from the life of deities or monks.

Everywhere across the globe, people create depictions of supernatural beings, believing the pieces to have mystical properties. When displayed at a museum, they are placed in a different context. Spellbound by their workmanship and beauty, we focus on their visual aspect, often forgetting the purpose they originally served. It is worthwhile to consider how the objects were treated in their place of origin. Perhaps people would place offerings or incense in front of them, carry them in a procession, or protect them from being seen by undesirable persons?

The Four Immortals

China, Nanking
2nd half of the 20th c.
painted on silk tapestry
165 × 39 cm

GIFTED BY JERZY LOBMAN
MAP 19906

The scroll shows four immortals, three of whom carry musical instruments. They belong to the group of eight legendary wisemen who are believed to have gained supernatural prowess during they lifetime and became immortal, and are now revered by as deities. Their depictions may often be found in Taoist temples, but they also play a role in Chinese secular culture.[59] Each has different attributes and powers. Looking at the scroll top to bottom, you can see:

Zhongli Quan, a soldier with a fan which can resurrect the dead;

Zhang Guolao, an old man with a white beard carrying a fish drum, an instrument consisting of a bamboo tube with a piece of fish or snake skin attached at the end. The name also denotes a slit drum played with a mallet, an idiophone used in Chinese temples. The two long rods protruding from the bamboo tube make up a clapper.[60] Zhang Guolao is a patron of young families and one who also brings male offspring.[61]

Cao Guojiu, an uncle of a Song dynasty emperor and patron of actors. His attributes are clappers,[62] an instrument consisting of two wooden pieces, often taking the shape of rods or boards. He is a patron of the nobility.[63]

Han Xiangzi, a historical figure shown at a young age. He was a nephew of the scholar and poet Han Yu (786–824). Believed to have been an unusually talented flutist, he is often portrayed with the instrument. He is also a patron of musicians.

58 Ezra Gardner Rust, *The Music and Dance of the World's Religions: A Comprehensive, Annotated Bibliography of Materials in the English Language* (Greenwood Publishing Group, 1996), XV.

59 'Ba Xian', in: *New World Encyclopedia*, accessed 13 April 2022, https://www.newworldencyclopedia.org/entry/Ba_Xian.

60 W. Perceval Yetts, 'The Eight Immortals', *Journal of the Royal Asiatic Society of Great Britain and Ireland*, 1916, 78.

61 'Zhang Guo Lao', in: *New World Encyclopedia*, accessed 13 April 2022, https://www.newworldencyclopedia.org/entry/Zhang_Guo_Lao#cite_note-10.

62 Yetts, 'The Eight Immortals', 802.

63 'Cao Guojiu', in: *New World Encyclopedia*, accessed 13 April 2022, https://www.newworldencyclopedia.org/entry/Cao_Guojiu#Area_of_Patronage.

Gods of Puri: Jagannath, Balabhadra and Subhadra

Nandigopal (1946–2017)
India, West Bengal
3rd qrt of the 20th c.
watercolours on paper
223 × 47.8 cm
MAP 4723

Divided into rectangular fields, this scroll illustrates the coming of three gods of Puri on earth: Jagannath, Balabhadra, and Subhadra. The gods are shown in the uppermost field. The one below depicts a believer, singing and playing a drum by a temple entrance in Puri. The third field shows the god Krishna and his beloved Radha accompanied by the sage Narada, playing the *gopiyantra*, a single string instrument made from a gourd. In the two neighbouring fields, Krishna, Radha, and god Vishnu decide to come on earth. They are seen off by Shiva and Parvati. The next field shows Shiva, a dog, Parvati, and sage Narada, followed by a representation of believers travelling by boats to Puri, where the gods are supposed to descend. The two remaining fields illustrate the gods' meeting with humans, the feast they have together, and a procession in which the believers pull a ritual carriage carrying the gods.

The scroll illustrates perceptions of the world of gods, worship practices in Bengal, and the significance of music in religious rituals. The image's simplified style is representative for contemporary Bengali painting.

The *raslila* – Krishna's dance with shepherdesses

KRISHNA AND SHEPHERDESSES
Hiralal Nathdwara, published by Brijabasi and Sons
India, Maharashtra, Mumbai
***ca*. 1980**
colour lithography on paper
35 × 50 cm
GIFTED BY KRISHNA KUMAR JAJODIA
MAP 7747

With the emergence of the Bhakti movement in Hindu devotional practice, Indian artists began to represent an individual's relationship with their god as becoming one with a beloved. When performing the *raslila*, women form a circle around Krishna dancing with his beloved Radha. This colour lithography shows Krishna, playing a flute in the company of Radha. Standing in front of them are shepherdesses playing the *vina*, clash cymbals, *sitar*, triangle, and *tabla*. The image painted on thin silk is a depiction of Krishna being adored by female musicians.

The example of painting from Mithila, a region comprising parts of northern India and southern Nepal, shows Krishna playing a flute and surrounded by shepherdesses. There are also many depictions featuring multiple Krishna figures dancing with shepherdesses. The god multiplies himself to be with each and every person who loves him.

KRISHNA BEING ADORED BY SHEPHERDESSES
India, Rajasthan
***ca*. 1980**
gouache on silk
82 × 54 cm
GIFTED BY KRISHNA KUMAR JAJODIA
MAP 7981

RASLILA
India, Bihar, Mithila
3rd qrt of the 20th c.
watercolours on paper
38 × 38 cm
MAP 4846

A SCENE IN THE LIFE OF KRISHNA
India, Rajasthan
3rd qrt of the 20th c.
gouache on silk
56.5 × 44.8 cm
GIFTED BY A GROUP OF DONORS FROM INDIA
MAP 7833

Hindu gods

DANCING GOD SHIVA
RADHA AND KRISHNA
GODDESS SARASWATI
SHADBHUJA GAURANGA
India, Odisha, Raghurajpur
1970s
gouache on coconut
fibre textile
dia. 19.6 cm
GIFTED BY THE COMPANY ESCORTS
MAP 6979, MAP 6980, MAP
6993, MAP 6988

Pattachitra is a term for painting originated in Odisha and characterised by monochrome backgrounds, expressive colour palette, and showing figures in profile. The images were painted for devotional purposes and as souvenirs purchased by pilgrims to the Jagannath Temple in Puri.[64] Among these four examples are previously described depictions of god Shiva in a dancing pose, flute-carrying Krishna with Radha, goddess Saraswati with a *vina*, Shadbhuja Gauranga a six-armed combined form of two incarnations of Vishnu: Krishna and Rama, and sage Chaitanya who saw the form in his vision.

64 'Pattachitra Paintings', in: *The University of Western Australia*, accessed on 17 May 2022, https://www.uwa.edu.au/lwag/Exhibitions/Expressions-of-India/Pattachitra.

The attributes of Mahakala

Tibet
3rd qrt of the 20th c.
watercolours in textile, gold plated
16.4 × 14 cm
MAP 5040

The miniature shows the attributes of Mahakala, a wrathful protector of Buddhism. They include the hourglass *damaru* drum used by devotees to summon deities during prayer and to present music as a tantric offering. Next to the drum, you can see a bell which is also used during prayer.

The lama Padmasambhava

Nepal
3rd qrt of the 20th c.
woodcut on paper
70 × 51 cm
GIFTED BY ALEKSY DĘBNICKI
MAP 3670

This is a canonic depiction of the lama Padmasambhava, also known as Guru Rinpoche, a famous tantric master from India thanks to whom Buddhism spread in Tibet (9th c.). This portrayal shows Padmasambhava as a young prince sitting on a lotus throne, wearing ornate robes, a crown, and numerous jewels. In his right hand he is holding a *damaru* drum, in the left a mirror. A goddess playing a *vina* is standing by his side. In the bottom left corner you can see one of his four disciples, holding a vajra and a bell. In Buddhism, 'the *damaru*'s role is to summon all Buddhas, bodhisattvas, and dakinis by bringing them the utmost joy. The "male" *damaru* emits the sound of great happiness and is often combined with the "female" *ghanta* bell held by the performer in his left hand and emitting the sound of emptiness.'[65]

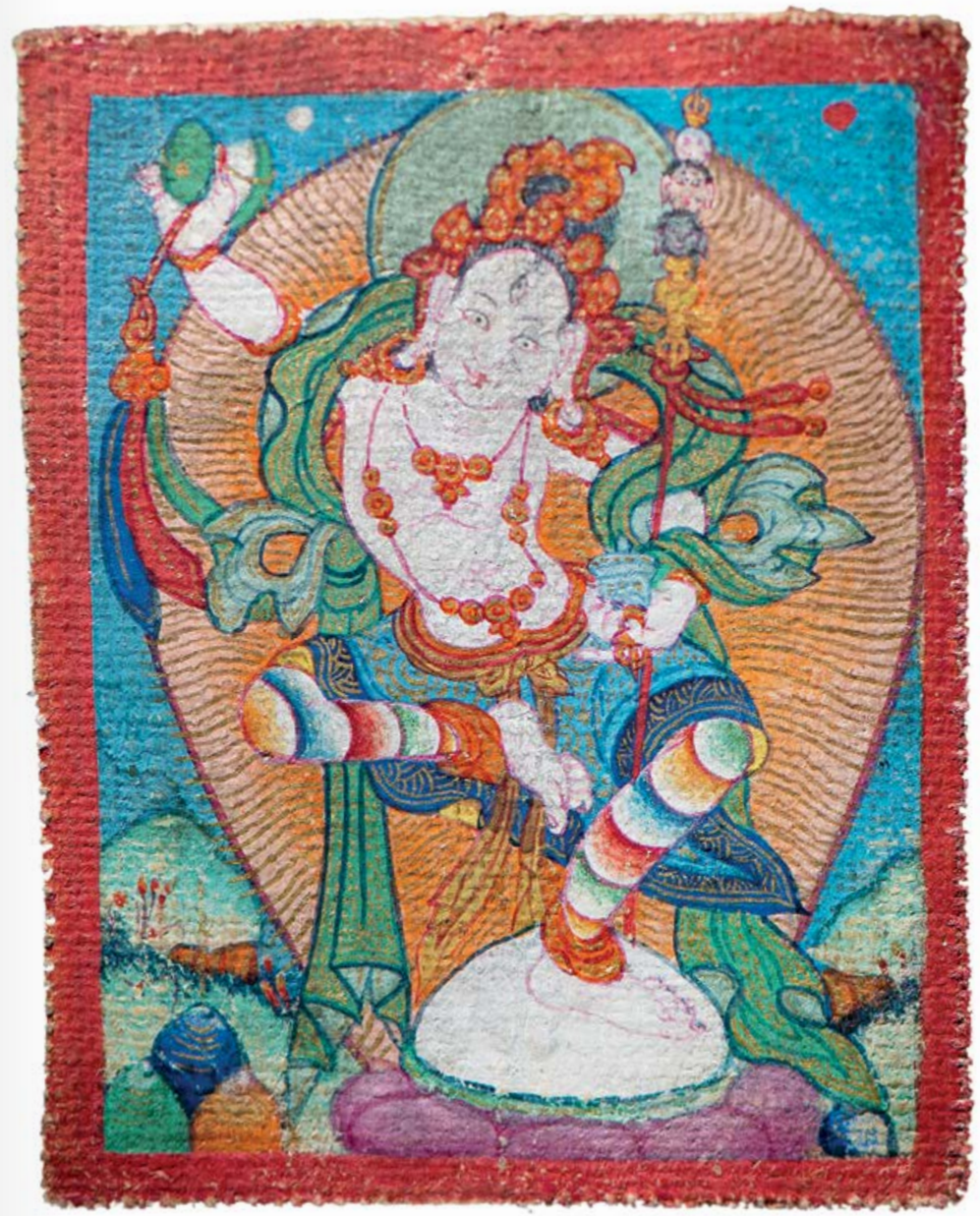
[65] 'Bębenek damaru', in: *Muzeum Etnograficzne w Krakowie*, accessed on 13 May 2022, https://etnomuzeum.eu/zbiory/bebenek-damaru.

Dancing dakinis

PADMADAKINI WITH A PEACOCK HEAD
Mongolia
18th–19th c.
tempera on textile
11.5 × 9.4 cm
MAP 18866

DANCING DAKINI
Mongolia
2nd half of the 20th c.
tempera on textile
7.6 × 5.8 cm
MAP 7076

The miniatures show dakinis, semi-wrathful female semi-divine beings. Images of a dakini with a peacock head are rare in Buddhist art. Here, the deity's body is red, which indicates that she belongs to a family of divinities associated with Buddha Amitabha, namely the Lotus (Padma) Family. The other miniature shows Machig Labdron, a historical figure who lived in the 11th century. She is renowned as a distinguished devout lay person and considered the originator of the offering practice of *chod* (Tibetan: 'to sever'). The practitioner holds a bell, a symbol of wisdom, in their left hand, and the *damaru* drum, a symbol of skilful means leading to Liberation, in the right. Both dakinis are shown in dancing poses, with one foot planted on the ground and the other leg bent at the knee and lifted in the air.



Bhairava

Nepal
mid 19th c.
stone, metal
28.4 × 16.1 × 6.5 cm
MAP 13483

This altar relief represents Bhairava, or the ferocious manifestation of the Hindu god Shiva. He holds the hourglass *damaru* drum in one of his four hands. This is one of the eight forms of Bhairava, called Asitanga. His body should be painted gold and he should be carrying a *damaru*, trident, noose, and sword.[66]

The drum is what makes it possible to identify the depiction and interpret its meaning based on our knowledge of the iconography of the relevant culture and religion.

[66] 'Bhairava', in: Margaret Stutley, *The Illustrated Dictionary of Hindu Iconography* (Routledge, 2019), 19–20.

Scenes of life of Buddha Shakyamuni

Nepal
3rd qrt of the 20th c.
woodcut on paper
26 × 16.5 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 6174

The woodcut shows scenes from the life of Buddha Shakyamuni: episodes from his ascetic retreat to the jungle and an incident preceding his Enlightenment. The first scene depicts a visit paid by celestial musicians to the mediating, and visibly undernourished, Gautama. The visitors play a *vina*, transverse flute, and barrel-shaped double-head drum similar to the *pakhavaj*. In the next scene, the ascetic accepts a meal from a shepherdess after a long period of fasting; in the following one, the god is shown as a Brahmin priest carrying an armful of sacred *kusha* grass used by ascetics in India as a seat while meditating. The last scene represents the temptation of Gautama by demons that look like European devils and by the daughters of the god of desire, who dance in no avail around the meditating Buddha.

3.2 Festivities

'Festive time was filled with obligations, rituals, customs, and conventions whose contravention was believed to result in sanctions from the heavens and disapproval from the other people.'[67] Today, these rules are observed to different degrees. Stricter observance is seen among rural cultures and communities isolated from external influences. In urban areas inhabited by incomers the rules have evolved. Apart from rituals, festivities are about merrymaking and are often accompanied by music.

Music and dance are performed both during annual festivals connected with the seasons of the year (e.g. New Year, harvest) and private ones marking such milestones as the arrival of a new child, initiation (when a person enters the group of adults, warriors, etc.), wedding, or funeral. On many occasions, marches, processions, or dance parades are held to the accompaniment of music so that no-one in the community remains oblivious to the celebrations.

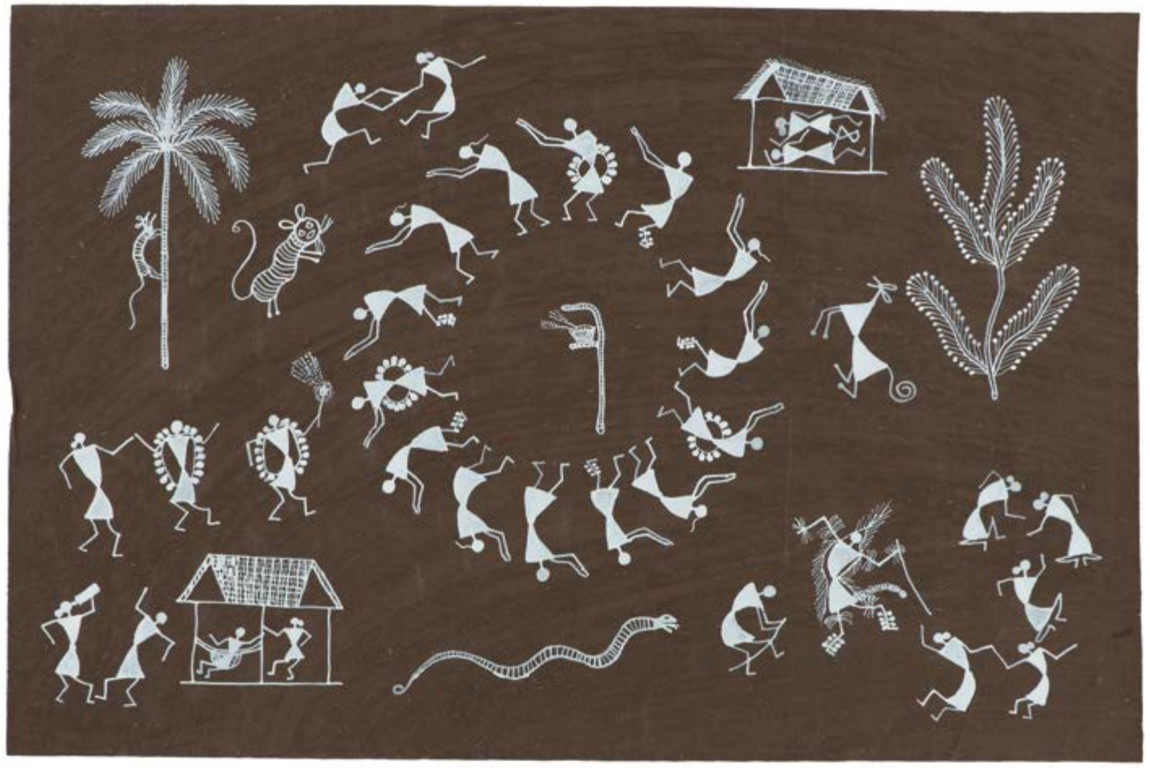
[67] Anna Zadrożyńska, *Powtarzać czas początku*, Part 1: *O świętowaniu dorocznych świąt w Polsce* (Warsaw: Wydawnictwo Spółdzielcze, 1985), 137.

Newari orchestra

Nepal
3rd qrt of the 20th c.
woodcut on handmade paper with silk fibres
55 × 37.3 cm

GIFTED BY THE POLISH PEOPLE'S REPUBLIC CONSULATE IN KOLKATA
MAP 7421

The musicians and their instruments are shown against the background of the characteristic and easily recognisable buildings surrounding the Kathmandu Durbar Square. Dressed all the same, they walk together, playing double-skin drums and clash cymbals. The image suggests that the music is rhythmical (it accompanies a march) and loud, which is typic for this kind of instruments. The musicians' identical outfits indicate that they are Newar people, the indigenous inhabitants of the Kathmandu Valley. Parades and processions are an element of many of their festivals. It is hard to determine which is seen in the woodcut.



Warli painting

END OF HARVEST DANCE
Jivya Soma Mashe (1934–2018)
India, Maharashtra, the Warli
***ca.* 1980**
watercolours on paper
29.1 × 44.1 cm
GIFTED BY A. K. MISRA
MAP 11564

DIVALI FESTIVITY
Ratna Raghya Dhulsada
India, Maharashtra, the Warli
***ca.* 1980**
watercolours on paper
27 × 38 cm
GIFTED BY A. K. MISRA
MAP 11600

The Warli people did not take advantage of technological advances, living instead in accordance with the traditions of their ancestors. They led a semi-settled life, lived in windowless huts, cultivated land and raised animals. To mark weddings and harvests, women would decorate the interiors of the huts with paintings depicting scenes of ordinary life and religious symbols. They executed them solely with white paint made from rice flour.[68] In the 1970s, as part of a governmental programme aimed at supporting impoverished

communities, the Warli were supplied with brown paper and white acrylic paint so that they could turn their art into a source of income. As a consequence, some of the artists gave up the traditional, religious subjects to focus on capturing their own life. It was then that men took up painting, too, including Jivya Soma Mashe, who turned out to be a remarkable personality and soon received numerous commissions. This way, Warli painting made its way to the European market and gained popularity.

The pieces possessed by the Asia and Pacific Museum are depictions of festive dancing. The first illustrates end of harvest celebrations as evidenced by the fact that the participants dance around a basket full of cereal crops. The other painting shows the Diwali festival: a musician playing the *tarpa* is pictured in the centre, with a procession of dancers winding behind him. In the bottom right corner, you can see another *tarpa* player and a man carrying a cane, perhaps performing a religious function.

68 Lakshmi Lal, ed., *The Warlis: Tribal Paintings and Legends* (Bombay–London: Chemould Publications and Arts, 1983), 4.

New Year parade with dragon dance

China
2nd half of the 20th c.
cut out from paper
15 × 39 cm
GIFTED BY IRENA SŁAWIŃSKA
MAP 15316

This paper cutting design shows a parade held to mark the New Year. The procession is headed by a woman holding a lantern, followed by a musician playing the cymbals and men carrying a long dragon (a symbol of good fortune) which is chasing a pearl held up on a stick by one of parade-goers. Behind them, you can see dancers carrying a 'dry boat' and musicians with a gong, a drum carried on a trolley, and a flute (?). The New Year parade goers play very loud instruments and carry lanterns. The predominant colour is red. According to a legend, all of these are supposed to ward off a beast eager to attack people on New Year's day.[69]

Paper cutting has a very long tradition in China that goes back to the 2nd century CE, or the invention of paper. Designs cut out of paper were used to decorate windows and doors to mark New Year festivities and family occasions. They symbolise good luck and prosperity.

[69] 'Chinese New Year. Summary, History, Traditions, & Facts', in: *Encyclopedia Britannica*, accessed 14 April 2022, https://www.britannica.com/topic/Chinese-New-Year.

Dragon Boat Festival

China
20th c.
embroidery on silk
39 × 60 cm
PRIVATE COLLECTION

The Dragon Boat Festival is marked in China annually on the fifth day of the fifth month, which is considered to be an unlucky month, bringing illness and venomous animals. Among the preventive measures taken at this time are boat races. A demonstration of strength, these were believed to help ward off demons already during the Tang dynasty (618–907). When taking part in the races, local armed groups presented themselves as protectors of their communities against actual threats as well as evil powers.[70] Today, we are reminded of the once military aspect of boat races by the music and instruments that accompany them – a drum, trumpet, shawm, and cymbals – all of which are used to give sound signals by the military. The rhythm beaten out on the drum has a practical purpose as well as it helps rowers synchronise their movements. Loud as they are, the instruments may also be considered as devices that ward off evil powers.

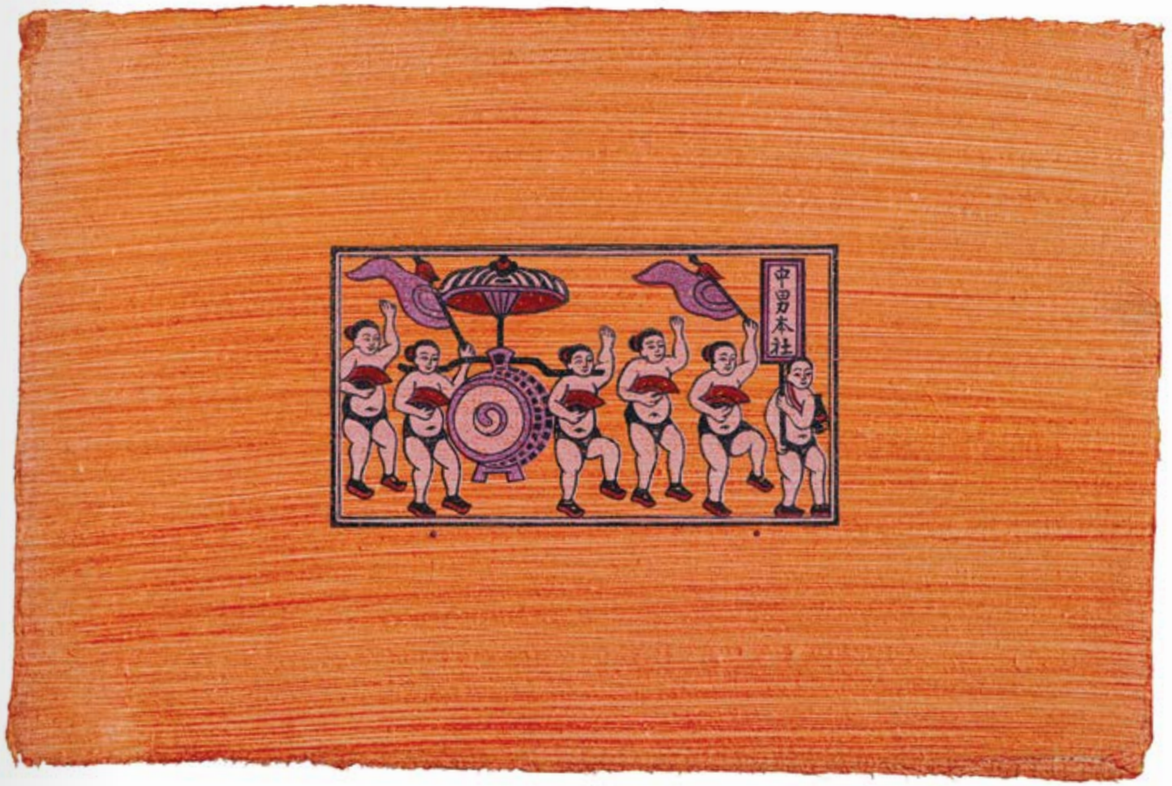
Rước Trống parade

Vietnam, Dong Hoi
3rd qrt of the 20th c.
woodcut on paper, paint containing ground shells
11.2 × 20.5 cm
GIFTED BY HALINA EYSYMONT
MAP 20682

The woodcut presents men walking in procession with a huge drum. The first man carries a large plaque with an inscription reading 中思本社 [*zhong si ben she* – the roots of a society lie at the thought].[71] Two other men carry a pole on their shoulders with the drum suspended from its centre. Although you can see only one membrane, judging from the fastening and legs visible at its bottom, it can be assumed that the instrument is a double-skin drum. The other men taking part in the parade hold fans. Dressed in loincloths only, they showcase their healthiness, strength, and vitality. Woodcuts of this kind are executed in Vietnam to mark the New Year and used as interior decorations.

70 Andrew Chittick, 'The Song Navy and the Invention of Dragon Boat Racing', *Journal of Song-Yuan Studies*, No. 41 (2011): 75–83.

71 Translated into English based on a Polish translation by Dr Marta Zuchowska.



Festivities in Bali

1. BARONG DANCE
Nyoman Gunarsa
Indonesia, Bali
1978
ink on paper
27.8 × 37.5 cm
GIFTED BY NYOMAN GUNARSA
MAP 4970

2. CREMATION PROCESSION
Ida Bagus (1915–1999)
Indonesia, Bali
1912
mineral pigments
on canvas
34 × 52 cm
MAP 13096

3. DANCE
Kt. Sukardjo
Indonesia, Bali, Batuan
3rd qrt of the 20th c.
gouache on textile
27 × 19 cm
MAP 2039

4. DANCE SCENE
Nyoman Gunarsa
Indonesia, Bali
1970
aquarelle on cardboard
54 × 77 cm
GIFTED BY ANDRZEJ WAWRZYNIAK
MAP 2249

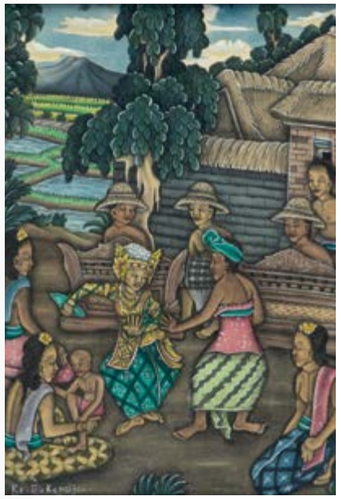
1.

These two pieces by Nyoman Gunarsa capture festivities held in the Indonesian island of Bali. The drawing (1) depicts the ritual dance of Barong and Rangda. Barong, a mythical creature with a pig, lion, tiger, or elephant head, is the embodiment of good. The dance represents his battle with Rangda, a witch who symbolises evil. Barong always prevails. The accompaniment for the performance is provided by a Balinese gamelan. The watercolour (4) shows a pair of dancers and Balinese gamelan players, with temple buildings and parasols used as decoration during festivities visible in the background.

Executed in a traditional Balinese style (2), the painting probably depicts a cremation procession. You can see a small cremation tower being carried by the men. It is followed by a drummer and preceded by a priest with a bell and women carrying offerings on their heads. A Balinese temple is visible in the background. The procession might be heading to a cremation site.

The last of the Balinese images (3) shows a country celebration. You can see paddies flooded with water as well as thatched cottages. Standing in the foreground is a dancer in full costume and a woman in everyday clothes. Behind them, you can see two *jegogs*, musical instruments consisting of bamboo tubes of different lengths suspended from wooden frames, with a drum wrapped in checkered cloth, which is a popular Balinese practice, between them.

2.



3.

4.

3.3 Everyday life

In our everyday life, we listen to music at times of repose, rest from work, or during spontaneous family and neighbourhood get-togethers not marking any special events. Historically, it was only performed live. People used to make music and sing together, or enjoyed it in solitude away from others.

Music and dance have different status and meaning in different cultures. In some musical traditions, no new music is created. Some cultures negate the thesis that music is something created by a small group of gifted persons for a select audience. To the contrary, music is an element of many everyday situations and is often performed by amateurs. In some communities, music is created by any willing person, in others the job is given to professionals.[72]

In visual arts, depictions of music-making are often linked with idyllic images of people relaxing in nature or enamoured couples enjoying their company. Portrayals of solitary musicians, playing for their own pleasure are rarer. Such works emanate tranquility, reflection, dreaminess. Sometimes they feature animals listening to the music, which is supposed to highlight its extraordinary qualities and the universality of its language. Sporadically, you will find representations of musicians performing for the enjoyment of people at work. This section also includes illustrations of literary motifs with characters playing musical instruments.

[72] Żerańska-Kominek, *Muzyka w kulturze*, 21, cited in: McLeod 1974: 107.

Shepherd playing music

Indonesia, Java
***ca*. 1980**
batik on textile
59 × 90.5 cm
MAP 9068

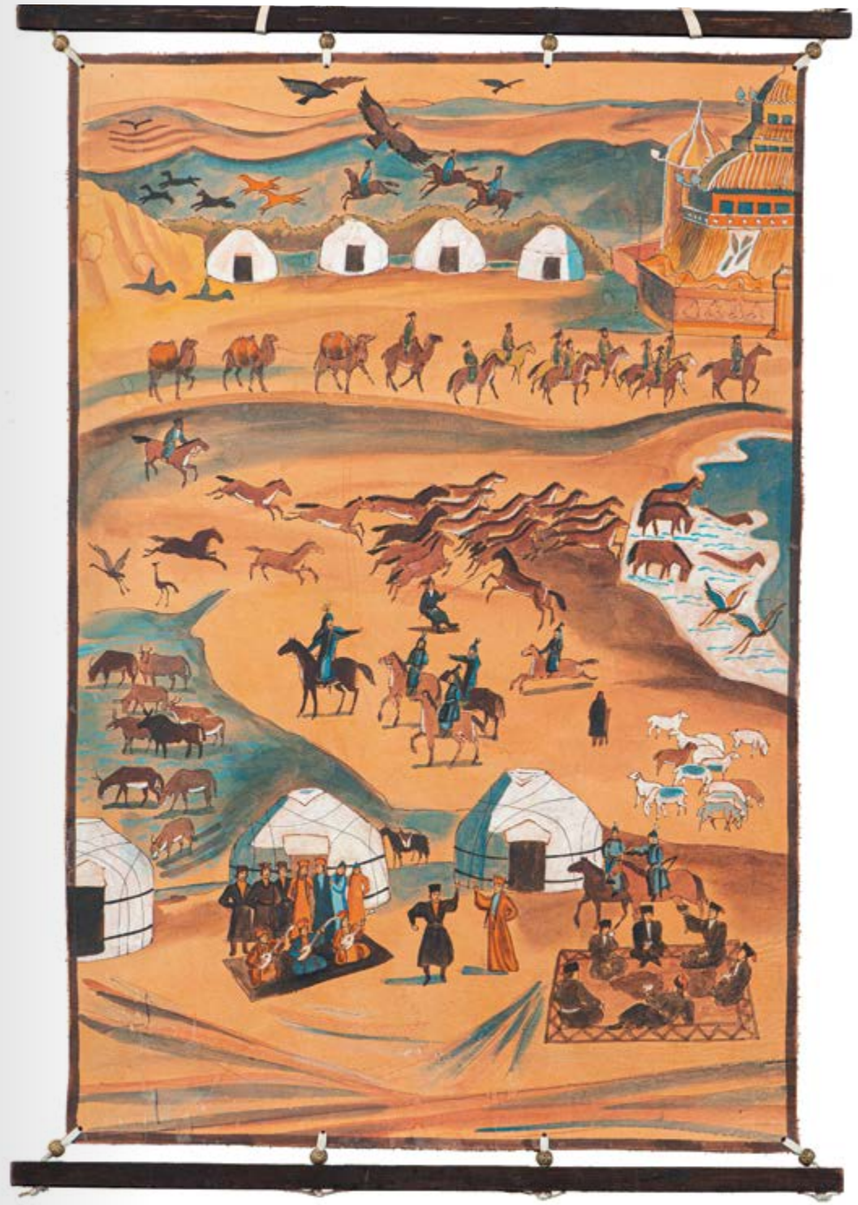
The piece was made with the batik technique, where the image is first drawn on the fabric with liquid wax, then the fabric is dyed, and the wax removed, revealing a lighter pattern that has resisted the dye.

Easy to make and learn to play, the flute is a common attribute of shepherds. Spending their days alone in the pastures, they play the instrument for personal enjoyment. Although, in this case, music accompanies work, it creates an atmosphere of tranquility and relaxation. It becomes a way for the shepherd to express his emotions. It may, perhaps, also have a soothing effect on the animals.

Musicians

H. Cabbar
Azerbaijan
2001
oil on canvas
50 × 60 cm
MAP 18503

Sitting at the table surrounded by greenery, the three musicians hold traditional Azerbaijani instruments. The first one is the *gaval*, a frame drum with jingles more widely know under its Persian name of *daf*. The second one is the *tar*, a plucked lute with a waisted resonator, while the third is the *kamancheh*, a bowed lute with a circular resonator. The performers take joy in playing music together. You can see them smiling with their eyes closed – they are savouring the moment of music-making over evening tea.



The Land of Bumba from the *Jangar* epic

Mongolia
20th/21st c.
mineral paint on leather
59 × 39.5 cm
GIFTED BY ELVIRA DJALTCHINOVA-MALETS
MAP 19367

The leather scroll features an idyllic image of the Land of Bumba from the *Jangar* epic that originated in western Mongolia and is particularly popular among the Kalmyks, a Mongolic ethnic group living in the lower Volga region since the 17th century. The epic relates the adventures of Jangar and his companions as they arrive in the land of eternal happiness known as Bumba. The painting depicts their life in the mythical place. To the surprise of many, it has very much in common with earthly life. At the bottom of the scroll you can see three lute players standing in front of singers and two dancing figures. In Mongolian culture, just like in many other cultures around the world, Europe included, music and singing are associated with a sense of happiness and joy, and a vision of paradise.

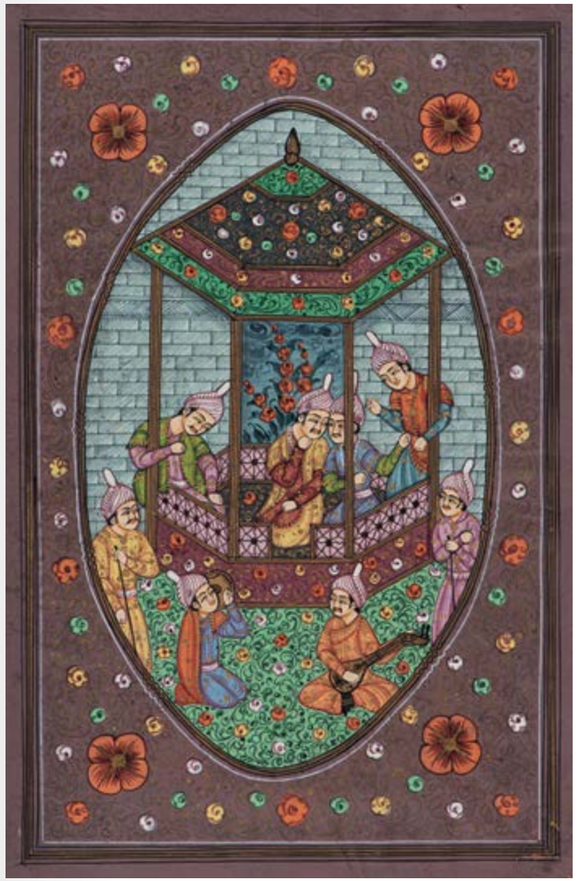
Music in the garden

The garden is a setting universally used in art and literature of different periods and cultures. It represents human dreams and desires, an idealised reality, and reflection on the man's place in the world. Garden scenes usually feature lovers and musicians or lovers as musicians.[73] Some garden-based artworks show representatives of one sex only, usually women, enjoying their leisure time together, engaged in artistic pursuit: music and dance. The instruments they use – lutes, flutes, zithers – have subtle sound. Occasionally, small drums may appear, but instruments with a more powerful sound, such as trumpets or cymbals, are practically never shown. The atmosphere is tranquil and cheerful. The people live in agreement with nature, surrounded by animals.

GARDEN SCENE
China
19th c.
aquarelle on silk, paper
25.5 × 21.5 cm
MAP 10553

73 Żerańska-Kominek, ed., *Muzyka w ogrodzie–ogród w muzyce* (Gdańsk: Wydawnictwo Słowo/Obraz Terytoria, 2010), 5–6.

TABLE (PHOTO SHOWS THE TABLETOP)
China, Manchuria
early 20th c.
lacquered wood, inlaid with bone and dyed mother-of-pearl
43 × 104 × 53 cm
MAP 8583



MEN IN A GAZEBO
India
2nd half of the 20th c.
gouache on paper, gold plated
19.7 × 12.5 cm
GIFTED BY A. K. MISRA
MAP 12172

RADHA PLAYING THE *VINA*
India, Rajasthan, Udaipur
ca. 1980
gouache on silk
26.5 × 22 cm
GIFTED BY A GROUP OF DONORS FROM INDIA
MAP 10501

Love scenes

Many of the miniatures on ivory in the Asia and Pacific Museum's collection depict pairs of lovers surrounded by female musicians and dancers. The couples are positioned in the centre, reclining on comfortable cushions. The musicians hold a *vina* and double-skin and frame drums. Dancers appear only sporadically. You can see vessels. The atmosphere is cheerful and ludic. The scenes take place in a harem, a private space in a Muslim nobleman's house where his wives and children live and where strange men have no access.

EMPEROR SHAH JAHAN IN HIS HAREM
India
3rd qrt of the 20th c.
watercolours on ivory, gold plated
10.7 × 28.8 cm
GIFTED BY A. K. MISRA
MAP 11700

LOVERS IN A HAREM
India
3rd qrt of the 20th c.
watercolours on ivory, gold plated
6.1 × 17.9 cm
GIFTED BY A. K. MISRA
MAP 12250

A PAIR OF LOVERS
India, Rajasthan
3rd qrt of the 20th c.
ivory
11.3 × 9.5 × 1.5 cm
GIFTED BY KRISHNA KUMAR JAJODIA
MAP 7343

Dancing by a gamelan

Indonesia, Java
***ca.* 1980**
batik on textile
65 × 91 cm
MAP 9064

This batik depicts a pair of dancers and musicians playing the gamelan, or a traditional Indonesian ensemble. Sadly, the work cannot be a reliable source of knowledge about Indonesia's musical instruments as it shows them is a very sketchy manner. While they are similar to gamelan instruments in some respects, they also have features of other instruments. The artist's focus was on the garments of the human figures and the atmosphere of the informal evening get-together with live music, whose undoubtedly enticing tune prompts a man and a woman to dance together. A reaction that would not be possible in a formal setting.

Feeding the horses

Ha Cam Di
Vietnam
1986
watercolours on silk
42.5 × 63.5 cm
MAP 10199

The attire of the persons appearing in the painting makes it possible to identify them as members of the Hmong community inhabiting the mountainous parts of Vietnam. The man sitting in the foreground plays the *qeej*, a mouth organ with special significance for the Hmong. Its sounds can be identified with the words of the Hmong language, which is tonal, allowing the player to tell a story. The music is considered to have lyrics which are, however, uttered not by a human but by the instrument. The organ can also be used to play melodies without lyrics.

The painting shows the instrument's structure in perfect detail. You can see the mouthpiece that turns into the air chamber and transverse bamboo pipes fitted with reeds. The pipes have finger holes. When the holes are covered, the air reaches the reeds, producing a sound.

Episode from the poem *Kim Van Kieu*

Vietnam, Dong Hoi
3rd qrt of the 20th c.
colour woodcut on paper
107 × 25 cm
GIFTED BY HALINA EYSYMONT
MAP 20687

Vietnam, Hanoi
3rd qrt of the 20th c.
monochrome
woodcut on paper
132 × 39 cm
GIFTED BY KRZYSZTOF FINDZIŃSKI
MAP 21322

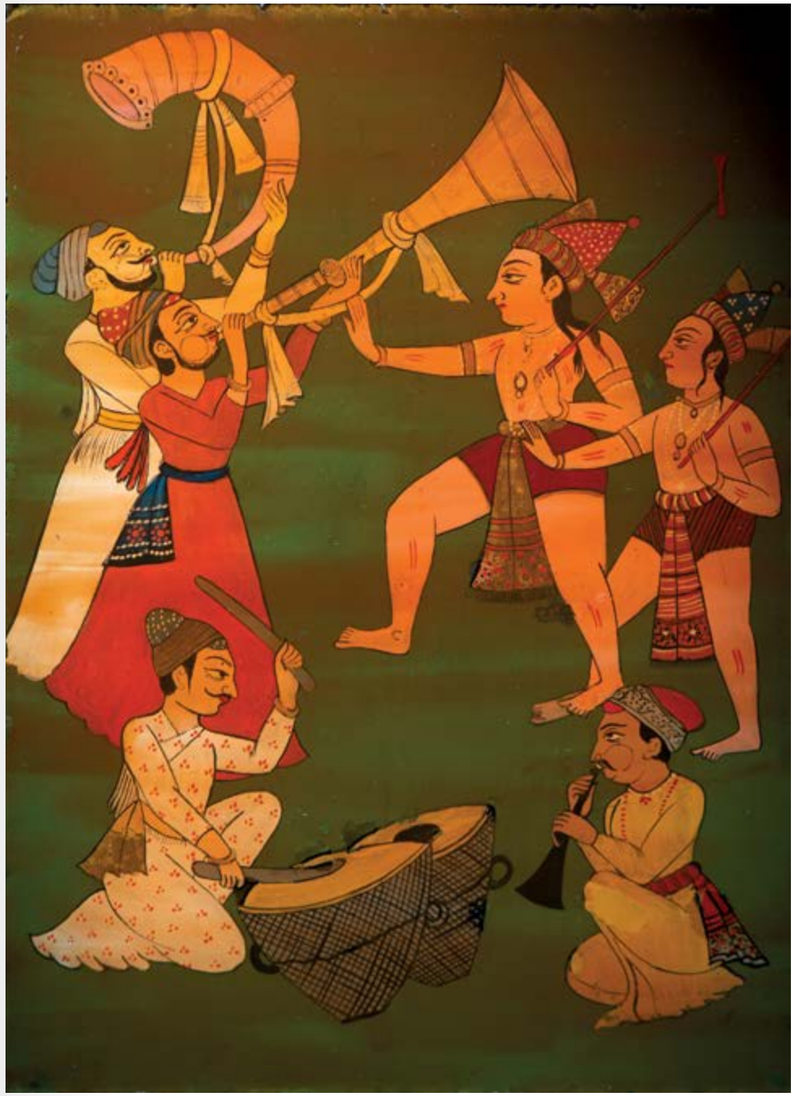
Kim Van Kieu is the title of a highly popular classical work of Vietnamese literature, an early 19th-century poem by Nguyen Du, known in English as *The Tale of Kieu*. The Asia and Pacific Museum possesses two woodcuts depicting the last episode of the poem, whose title is summed up by an inscription in one of the pieces: 'Return to the husband and great reunion'. It features the heroine, Kieu, returning home after a long absence, to find that her husband, Kim, married her younger sister, Van, in accordance with her own wishes. They promise each other lifelong love without marital commitments. The episode is represented differently in each of the woodcuts, but in both you can see Kieu holding a musical instrument: the đàn *tranh*, a zither, in the colour one, and the đàn *tỳbà*, a lute, in the black-and-white one.

3.4 War and hunting

Musical instruments used to play an important role in battle and during hunting when pre-agreed calls were used to communicate important information. Because of the circumstances, loud instruments such as trumpets and kettledrums were favoured. They are still known for their military use in many regions across the world.

Signals used by the military and hunters have specific meaning. Some calls even have proper names. They announce readiness for battle or are used to keep soldiers' morale high when fighting. Hunting trumpets signal the beginning and end of battue and can convey instructions in its course.

The same instruments are used to play fanfares to honour gods or important figures, or to announce the arrival of guests at a court or palace. In other words, their signalling function goes beyond battlefields and hunting places.



Musicians and shepherds

India
3rd qrt of the 20th c.
tempera on glass
17.2 × 12.8 cm

GIFTED BY A GROUP OF DONORS FROM MUMBAI
MAP 8143

The painting is dominated by musicians playing loud instruments used by the military or during processions and parades. They include kettledrums known as *nagara* in India and three types of wind instruments. In the upper left corner, you can see musicians playing trumpets. The 'C' shaped one is known, among others, as *sringa* and can also have an 'S' shape. The straight one with a flared bell is called *karna.* In the bottom right corner, the artist painted a musician playing the *shehnai* shawm. The two remaining men are shepherds holding crooks.

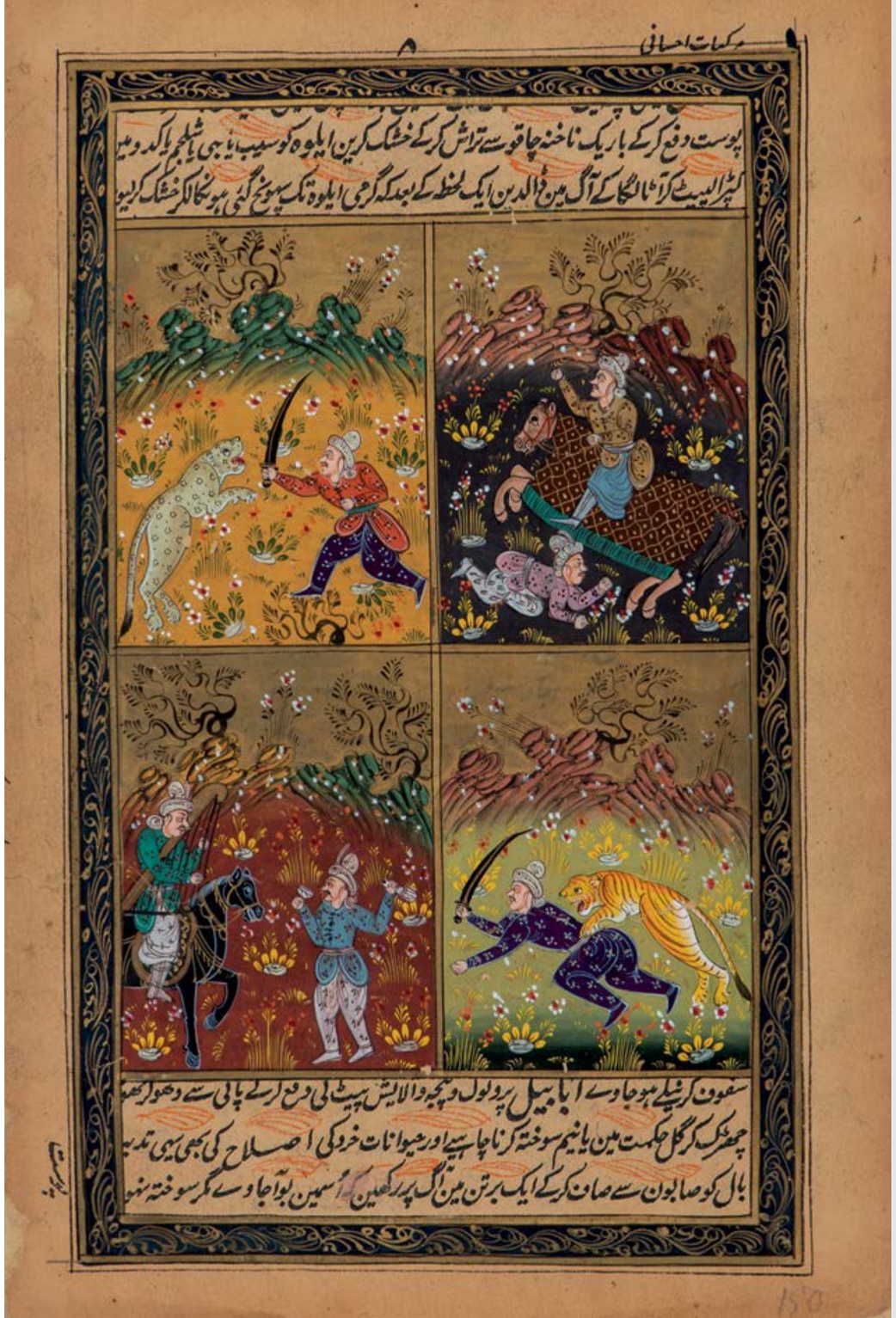
Army of Babur

India
3rd qrt of the 20th c.
gouache on paper, gold plated
35 × 24 cm
GIFTED BY A. K. MISRA
MAP 11680

This modern miniature modelled on Mughal ones is believed to represent the army of Babur, the founder of the Islamic Mughal empire ruled by a dynasty of Turko-Mongol origin which existed in northern India from the 16th to the 19th century.[74] The miniature may have been inspired by Babur's memoirs called the *Baburnama*.

The work shows warriors on horseback and two musicians. One is playing a shawm, as indicated by the aerophone's shape. The other, mounted on a camel, strikes kettledrums with a pair of mallets. The instruments most certainly had a signalling function and were used to encourage warriors to fight. Because of their powerful sound, kettledrums and trumpets are often seen in artistic depictions of battles.

74 Jan Kieniewicz, *Historia Indii* (Wrocław: Zakład Narodowy im. Ossolińskich, 1980), 290–318.



Hunting scenes

India
2nd half of the 20th c.
gouache and India ink on paper, gold plated
27 × 17.5 cm
MAP 16601

The miniature depicts four scenes associated with hunting. The first and second one show men fighting with tigers, the third shows a horse rider jumping over a man, while in the fourth one you can see a harp player on horseback and a man with a decanter and glass. The harp rarely appears in hunting or battle scenes: its subtle sound is restful and would rather accompany singing. Perhaps the scene can be interpreted as a moment of repose when the hunters have a meal and relax while listening to music.

Episode from the epic of Pabuji

India, Rajasthan
1st half of the 20th c.
gouache on textile
70 × 300 cm

GIFTED BY KRISHNA KUMAR JAJODIA
MAP 8043

This style of painting is known as *Pabuji phad* (*par*). The *phads* were used for sing-song recitations of the epic of Pabuji, a shepherd, warrior, and incarnation of the god Pabu. Travelling bards would narrate stories of his life, pointing to the relevant scenes painted on the long scroll and accompanying himself on the *dholak* drum.

The *phad* shows warriors who fight with demon cow thieves and protect their wives from the evil Muslim thief Mirza Khan Patan. Their leader, Pabuji, is depicted on a black mare in the company of his four warrior friends. You can also see musicians with S-shaped trumpets and a drummer hitting two small-sized kettledrums.

The singing of the epic is a religious ritual performed to provide protection of the god Pabu. Being a likeness and invocation of the god, the painting is a devotional object. Its owner makes offerings and prays to their god daily.

Goddess Vahanvati

Lal Lakshman Bhai
India, Gujarat
1987
block printed on textile
139 × 220 cm
GIFTED BY A. K. MISRA
MAP 11645

The Vaghari community is known for painting and printing images on fabric.[75] Historically, their creations were used to make tents that served as portable shrines for the excluded and marginalised, such as the Vaghari themselves. The tradition has survived until today, while the artists become to be known as *chittara* (painters). The only two colours they use are black and red, which they apply with brushes and blocks. The central figure in this depiction is the goddess Vahanvati. In the upper corners, you can see the moon and sun. The deity is surrounded by musicians and dancers who adulate her.[76] The musicians play long trumpets which are signal instruments used on the battlefield as well as to pay respects to gods or important people.

75 Dhamija, *Crafts of Gujarat*, 83.

76 'How Mata ni Pachedi is Created', in: *Google Arts and Culture*, accessed 15 April 2022, https://artsandculture.google.com/story/4wWx_aQVxaGXJQ.

4

Asian music and dance inspirations in Polish art

The Asia and Pacific Museum's collection mostly includes objects brought to Poland from faraway countries. There are, however, a few Polish artworks inspired by certain elements of Asian and Oceanic cultures. These inspirations influenced the artists to differing degrees.

Andrzej Kobzdej spent only four months in China and Vietnam, yet the visit proved very consequential for his work. Andrzej Strumiłło's case is very much different. He made his first trip to China in 1954 and returned there many times afterwards. He also visited India, Nepal, Mongolia, Japan, Vietnam, and countries of Central Asia. He was friends with the founder of the Museum and kept in touch with the institution until his death. Roman Opałka, who authored a series of illustrations for Indonesian fairytales, drew inspiration from a country which he had never visited. Another artist, Tadeusz Findziński, created his drawings and paintings in Vietnam, where worked as a diplomat. He also collected ceramics, woodcuts, and textiles, which are now part of the Museum's collection. Elżbieta Szołomiak, the only woman among the Polish artists featured in the exhibition, draws inspiration from her numerous travels to Indonesia, New Zealand, Thailand, among other places. She has extensively portrayed female Balinese dancers, who are also the subject of Waldemar Kakareko's sculptures and paintings. The artist has been in love with Bali for years and keeps returning to the island for more impressions and emotions to represent in his pieces.

Dance – although Indian – also inspired Jan Bohdan Chmielewski, a sculptor who created statues, memorial plaques, and medals, including the commemorative medal of the Museum.

Works presented in this chapter show how Polish artists perceived distant countries and their musical and dance cultures. It is interesting to see what attracted their attention and what they considered important. How did they decide to present their experiences to their compatriots? What similarities are there between works created by Polish artists and their Asian and Oceanic counterparts?

Andrzej Strumiłło's Asian inspirations

In the wake of his journeys to Asia, Andrzej Strumiłło created numerous artworks inspired by the continent, including drawings exploring musical subjects. Many come with notes and comments that greatly facilitate their interpretation. The earliest of the pieces on display is *Udege man calling in red deer,* depicting a man luring red deer with a call in the form of flared tube fitted with a small reed inside. The device is shown in a schematic manner. The artist principally focused in the man's face.

Done a decade later, the drawing of a shawm player clearly shows the disc that allows the player to rest his lips. Thanks to a note written near the upper edge of the work, which reads 'Hoa Binh province, Waj Ma plays the ken 1969', we know the local name of the instrument and the name of the player.

The two 1970 pieces were inspired by the artist's visit to India. The first one captures a woman playing the *sitar*. The other work depicts a woman dancing with bells tied around her ankles with a string and numerous fragmentary hands. Perhaps, the artist's intention was to represent the many quick hand gestures performed by the dancer, while also making a reference to depictions of Hindu gods with multiple arms.

UDEGE MAN CALLING IN RED DEER (SIBERIA)
Andrzej Strumiłło
(1927–2020)
Poland
1958
ink on paper
32.6 × 24.1 cm
MAP 9790

PLAYING THE *KEN* (VIETNAM)
Andrzej Strumiłło
(1927–2020)
Poland
1969
India ink on paper
49.6 × 32.2 cm
MAP 9644

RAJANI HEBBAR PLAYING THE *SITAR* (INDIA)
Andrzej Strumiłło
(1927–2020)
Poland
1970
ink on paper
55.5 × 37.5 cm
MAP 5733

FEMALE DANCER FROM ODISHA (INDIA)
Andrzej Strumiłło
(1927–2020)
Poland
1970
Ink on paper
53.1 × 33.7 cm
MAP 5730

Medal inspired by an Indian dance

Jan Bohdan Chmielewski
(1927–2014)
Poland, Warsaw
2001
bronze
dia. 104 mm

GIFTED BY JAN BOHDAN CHMIELEWSKI
MAP 17606

The medal was designed and made to mark thirty years of the Asia and Pacific Museum in Warsaw.

The obverse shows two Indian mudras, or symbolic hand gestures. The upper one is *brahma* and signifies a bee flying under a flower, collecting nectar. It symbolises the act of amassing everything of value. Below, you can see *shukatundha*, which usually refers to shooting an arrow with a bow or pointing to somebody's place. Knowing the circumstances in which the medal was designed, the two gestures can be interpreted in the following manner: the museum is like a flower full of nectar – its collection attracts researchers and visitors like bees.[77] On the reverse, you can see a female Indian dancer is the 'triple-bend position', or *tribhanga* pose. She represents a goddess.

[77] The gestures were identified and interpreted by Magdalena Niernsee.

Dances from the island of Bali

The island of Bali has inspired the art of Elżbieta Szołomiak and Waldemar Kakareko. Szołomiak's works feature colourful processions and dancing. She focuses on the human figure, capturing movement and rhythm in her pieces.

Waldemar Kakareko has visited a few of Asian countries, yet it was Bali that left a significant mark on his art. He paints female dancers and scenes from everyday life on the island. In recent years, the artist has also been trying to render the dynamism of Balinese dance and beauty of dancing women in sculpture.

Both paintings successfully invoke the atmosphere and character of Balinese dances. They are, however, devoid of material details, such as the exact look of the costumes. Instead, they stir the beholder's imagination, inspiring them to 'listen' to the sounds and 'see' the movement which the artists witnessed first-hand.

BALINESE DANCER (INDONESIA)
Waldemar Kakareko (1967-)
Poland, Bydgoszcz
2022
wood
172 x 61 x 57 cm
PRIVATE COLLECTION

WOMAN DANCING WITH A FAN (INDONESIA)
Elżbieta Szołomiak (1940–)
Poland
2nd half of the 20th c.
gouache on paper
32 × 35 cm
MAP 16825

Female dancers from Vietnam

Tadeusz Findziński (1911–1987)
Poland
1962–1965
gouache on paper
43.3 × 20 cm
45 × 26 cm
41.5 × 25 cm
GIFTED BY TADEUSZ FINDZIŃSKI
WPŁ/2018/333
WPŁ/2018/336
WPŁ/2018/334

Tadeusz Findziński spent three years in Vietnam, working as Poland's ambassador, collecting art, and painting. Many of his works focus on the human figure, which he 'painted in one colour with no background or setting. Often, he would render it with just a few lines, thus producing formally restrained pieces, almost graphical.[78] Some of his pieces explored dance. He left behind both colourful and monochrome portraits of scarcely dressed female dancers representing historical *cham* statues with characteristic high headwear.

[78] Magdalena Ginter-Frołow, *Wietnam – pasja ambasadora: twórczość i kolekcja Tadeusza Findzinskiego* (Warszawa: MAiP, 2009), 7–8.

Portraits from China

Aleksander Kobzdej visited China in 1953 as part of an official delegation. It was during that trip that he made the drawings. The first depicts a dancing figure in an opera costume, the second shows three singing women. While in China, Kobzdej had a chance to see works by local artists, which prompted him to try his hand at their technique and use Chinese brushes and ink. Experts in his art note that after Kobzdej's return home his art took a turn, however, the drawings made while away still have a realistic and journalistic character.[79]

CHARACTER FROM PEKING OPERA (CHINA)
Aleksander Kobzdej (1920–1972)
Poland
1953
ink on paper
10.5 × 10.5 cm
GIFTED BY MARYNA KOBZDEJ
MAP 13405

SINGING GIRLS (CHINA)
Aleksander Kobzdej (1920–1972)
Poland
1953
ink on paper
5.8 × 8.5 cm
GIFTED BY MARYNA KOBZDEJ
MAP 13402

[79] Joanna Wasilewska, ‚Trzej polscy artyści w Chinach w latach 50. XX wieku', *TECHNE. Seria Nowa*, No. 3 (30 czerwca 2019): 144.

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