

ANALYSIS ON THE CHANGES OF KONGHOU ART IN ANCIENT CHINA FROM THE PERSPECTIVE OF ANTHROPOLOGY

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Received : February 24, 2023; Revised : March 29, 2024; Accepted : April 30, 2024

Abstract

Research article for Analysis on the Changes of Konghou Art in Ancient China from the Perspective of Anthropology.

Research goal will focus on sort out the times change of Konghou in China from the perspective of anthropology and humanity. By using the method of literature and interview 2 famous Chinese Konghou performers and educators, I have obtained the research results of the reasons for the formation of the ancient Chinese Konghou in different historical periods and the cultural changes of The Times.

The results of the study are summarized as follows: Through the rise and fall of the Konghou art, we draw nourishment from the long history of Chinese classical music culture, Despite the elimination of the Konghou due to many factors, both subjective and objective, over the past thousand years, but she left an indelible mark in the history of Chinese ancient music and culture. It is also because Konghou was lost in ancient China, under the guidance of a group of pioneers who firmly believed and continuously put into practice, Konghou is being displayed again in front of the world with a new modern appearance.

Keywords: Anthropology; Konghou in ancient China; Times variation; Lost reasons

Introduction

In 1996, the first 3 Konghou objects discovered in China were unearthed at zhahunluk cemetery in Qiomo Prefecture, Xinjiang. The discovery of them put an end to the history of konghou research relying only on words and images. These Konghou were produced in the 5th century BC, and there is no text or image information about Konghou with reference in any literature existing so far in this period, and Konghou is possible in the shape between the arch and the Angle.(He Zhiling, 2020). Konghou, an ancient instrument that once made brilliant appearance in Chinese history, was mentioned in many literatures, such as "Peacock Flying Southeast" in the Poem of Yuefu of Han Dynasty , it says:"Thirteen can weave plain, fourteen learn to cut clothes,

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fifteen can play Konghou, sixteen recite poetry."Again, Li He, the author of The Tang dynasty poem "Li Ping plays the Konghou", it says: "Li Ping played Konghou in ancient China, sad music would make the tears of a woman named Jiang E spill over the bamboo, and the fairy would be full of sorrow. From her performance of the music to feel as clear as the broken jade in Kunlun Mountain, Phoenix singing, sometimes like hibiscus crying in the morning dew, sometimes like fragrant orchids laughing." All of them describe the delicacy of this musical instrument and the traditional cultural characteristics of Chinese folk music endowed by it.

Why was Konghou later lost in China? Until the modern and contemporary gradually began to revive. He Zhiling pointed out that even in the history of Chinese music today, there are many controversies, which to some extent reveal the valueorientation of Chinese culture and the congenital defects in the structure and function of the instrument itself. At the modern Konghou combining, the performing techniques of the harp, a western instrument, and Guzheng, a traditional Chinese instrument, were used to create the modern Konghou performing art techniques. It is of great research value to bring it into the harp system of the world to explore the relevant musical and cultural exchanges, starting from the origin, development, changes of The Times and research objectives of the Konghou, using the relevant theories of ethnomusicology as the basis.

Objectives

The Times change of Konghou in China is sorted out under the humanistic vision of anthropology.

Material and Method

1. Literature method

Use libraries, online databases (such as Yutube), and websites such as Max's Scholar to review relevant literature.

2. Interview method

I interviewed teacher Lu Lu from China Conservatory of Music and Teacher Wang Xue from Zhejiang Conservatory of Music. They are not only the famous Konghou artist but also the teaching expert. They told me the performance skills of Konghou and their habits in the performance in detail.

Research results

1.Konghou origin and shape and system characteristics

Si Maqian "Records of the Grand Historian" in the record: "Its spring. The state of South Yue was destroyed ,pray to the god of the universe.Start dancing with music,added summoning more songboys,Konghou at twenty-five strings from then on." (SiMaqian :1982 : p. 1396) Subsequently, HuKonghou (Fan Ye : 1965 : p.3273), upright-Konghou (Du You:1988:p.3680), lying-Konghou(Duan Chengshi:1985:p.52),FengShou-Konghou(Du You : 1988 : p.3680), Kanhou (Du You : 1988 : p.3680) and other names successively appeared in the literature.These

names are complicated, leading to people for a long time unknown, difficult to distinguish the confusion of interpretation, lack of relatively clear cognition. Japanese scholars carried out Konghou research earlier. In "Konghou Examination", Shoichi Okamoto explicitly proposed that "Konghou has two systems, Assyrian and Egyptian." In the "Pao Harp Examination", Lin Qiansan also put forward the conclusion that "Weina 8 centuries ago was equivalent to fengshouhou in China". Lin Qiansan's "East Asian Musical Instrument Examination" has the greatest influence on Chinese academic circles, in the first chapter of the bow-string instrument, the definition of Konghou, Fenghead-konghou and upright Konghou in 3 forms and their separation from China and Indo - Assyria are recognized and cited by Chinese scholars. (He Zhiling : 2020 : p.9)

1.1 The Lying-Konghou (refer to FIG.1)

Konghou was originated in the State of Chu in the Spring and Autumn period and the Warring States Period, but there was no consensus in the academic circles. In the book "Konghou Examination", He Zhiling considered retrospective of historical documents about Konghou at the early stage, no matter it is "Shi Ji" In the book Konghou Examination, He Zhiling considered retrospective of historical documents about Konghou at the early stage. Konghou is not only recorded in the "Records of the Grand Historian", but also recorded in the book "Feng Su Tong" that "Kanhou" made according to the system of Guqin, Obviously Konghou existed in the Han Dynasty. It can be proved that the state of lying-Konghou is like the described in the "Old Book of Tang Dynasty": "In ancient times, the lying-Konghou was made according to the Guqin, and at present, according to its shape, it is like a small Se with seven strings, with dial, like a Pipa." (Liu Xu: 1975: p.1076-1077)

The lying-Konghou was once used in Gaoli music in Sui and Tang Dynasties, and was gradually eliminated in China until it was lost in the Song Dynasty. At the same time, the lying-Konghou is passed down in THE DPRK. I once saw the musicians playing "Gayageum" in the Gyeongbok Palace in the ROK, and the shape and playing method are similar to the lying-Konghou.



(FIG.1) The Lying-Konghou

1.2 The Upright-Konghou (refer to FIG.2)

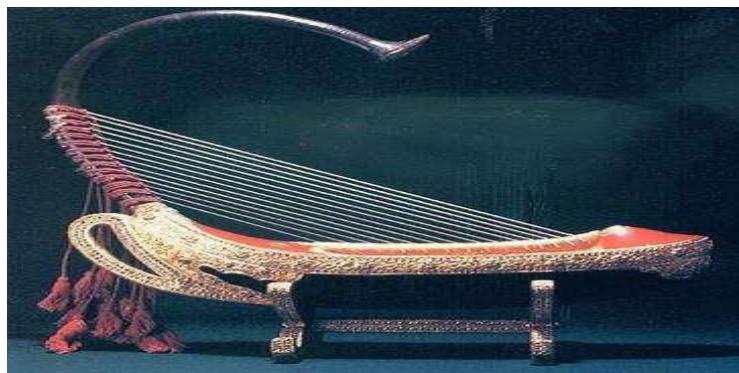
Book "The Origin of Konghou, an instrument in the Tang Dynasty" was recorded: "At the same time, upright-Konghou was made to distinguish the newly created lying-Konghou from the original Konghou. According to this, it is possible to speculate that although the name of the upright-Konghou came into being late, as the instrument of the upright-Konghou itself, Konghou existed under the name of 'Konghou' before its appearance." In the book "Konghou Examination", He Zhiling defined the upright-Konghou as the Chinese title of the angular harp with an angular structure formed by the harp pole and the resonator, at the same time, he planned upright-Konghou to four categories: The Persian System Qiuci style upright-Konghou (Lin Qiansan:1962: p. 223), The Persian System Han nationality style upright-Konghou (Li Mei:1994:No.4), The Persian System Han nationality style with Fengshou decoration upright-Konghou (Chang Renxia:1984:No.5), The modern style upright-Konghou.



(FIG.2) The Upright -Konghou

1.3 The Phoenix-head Konghou(refer to FIG.3)

At the beginning of the Eastern Jin Dynasty, Phoenix-head Konghou was introduced into China with Tianzhu Music from India in the 4th century. "Music Annals of Sui Book" contains: "Tianzhu, from Zhang Zhonghua's possession of Liangzhou (346-354), male actors through the translation of four languages into Liangzhou, Tianzhu is the music they brought. There are Phoenix-head Konghou and so on 9 instruments, for a band of 12 peoples." At "Konghou Carol", Cao Pi of the Jin Dynasty once described: "Dragon body phoenix shape, even turn graceful, tassel with golden color, with green algae." At the time of the Sui and Tang Dynasties, the Phoenix-head Konghou was used for court ceremony and music, and was used in Tianzhu (India) music, Pyo (Myanmar) music, Koryo (Korea) music, Xiliang music, and Qiuci music, in particular, Pyo (Myanmar) music was quite popular among the ancient nobility, Phoenix-head Konghou as a court ceremony and music only the nobles are qualified to enjoy and listen to. There have been many controversies about Phoenix-head Konghou in the academic circles, besides the opinion of "The upright-Konghou and Phoenix-head Konghou can be called mutually", there are also scholars who called the Han Feng bow-harp to Phoenix-head Konghou, but I don't agree with this view. Wang Zichu decided at the beginning that "the bow harp and Phoenix-head Konghou seen in China are not exactly the same, they may be homologous, but not the same." (Wang Zichu:1999:No.7) This argument is clearly more rigorous.



(FIG.3) The Phoenix-head Konghou

2. Historical origin of Konghou Art

The record of Konghou started from the Han Dynasty, through various dynasties to the Ming and Qing dynasties, and it has been mentioned in many historical books and literary works. Japanese scholars conducted konghou research earlier and systematically, while Western scholars conducted konghou research from the perspective of the world, In particular, a large number of reliable original image materials in the "History of Pictorial Music" by Werner Bachman, Mesopotamia volume, Ancient India volume and Ancient Egypt volume, provide an important basis and basis for Konghou origin study.(He Zhiling:2020:p.5)Besides, there are over 300 historical images of Konghou in Dunhuang murals, which also provides valuable image information for Konghou study.(refer to FIG.4)



(FIG.4) murals from Dunhuang Mogao Grottoes

Konghou art was popular in the Han and Tang Dynasties, "The son of Heaven would summon the Konghou artist every day, and the princes and ministers would stand beside the horse to greet him." The poem describes Lee Ping(refer to FIG.5) the most famous Konghou court musician at that time. Her value is very high, far more than the Tang dynasty famous singer Li Gunian. Konghou was recorded in the poem of Lee He, a famous poet in the Tang Dynasty:"The clear music blends the cool radiance of the twelve gates of Chang 'an City. Twenty-three strings of silk playing lightly, touched the emperor of Heaven high above.High music straight into the sky, washed up Nvwa refining stone mend the sky. As if the colorful stone was broken, teasing the continuous autumn rain all over the sky."(The origin of Chinese idioms is startling)

Yang Juyuan"Listen to Lee Ping plays Konghou":I enjoyed Konghou music in the cool palace,carefully trying to figure out the meaning of the music even forgot that time palace doors are closed.The emperor enjoys Konghou music, and the whole orchestra is busy because of it,we have reached the number of notes of the music"Cloud Gate." These lines vividly reproduce the rich poetic music realm created by musician Lee Ping and her superb playing skills, it also shows the love of Konghou by the local people at that time.



(FIG.5) "Lee Ping played Konghou"

Cheng Shifa, famous master of calligraphy and painting in modern China

Konghou sound is clear and smart, "Ling ling" like the sound of a clear spring flowing down the snow mountain. From the prosperity of the Han and Tang dynasties to the gradual decline of the Song, Yuan and Ming dynasties until it was once lost in the Qing Dynasty, Konghou had a romantic and beautiful tragic atmosphere, originating from nature. At the Music Institute of The Chinese Academy of Arts in Beijing, there is a magnificent Phoenix-head Konghou Museum, which was originally collected by Mr. Cheng Yanqiu, a famous Peking Opera performing artist in China, and later donated to the state for free. A strip of wood is placed in the middle of the leather surface. The lower end of the string is tied to the string hole of the board, and the upper end of the string is tied to the bent neck with yellow silk rope. The lower end of the body is pendant with yellow silk ears. There are 13 strings in the body and the whole body is painted in light brown paint with pink lotus and dark green lotus leaves. It is well made and looks gorgeous.(refer to FIG.6)

Konghou era changes also symbolized the changes of ancient Chinese music culture, although nearly lost, but also stubbornly continued for thousands of years, in the Period of the Republic of China, Konghou was reborn with a brand new appearance in modern times and under the continuous exploration and guidance of the forefathers committed to inheriting Konghou art in new China, this art will be revived.



(FIG.6) The Phoenix-head Konghou donated by Mr. Cheng Yanqiu now collected at the Institute of Chinese Academy of Arts in Beijing.

3. Why konghou was lost in ancient China

3.1 Religious reasons

As we all know, Buddhism was introduced into China through the Silk Road. There are over 300 images of Konghou in Dunhuang murals, which fully shows the origin of Konghou and Buddhism. The profound philosophical foundation and extensive cultural connotation of Buddhism were quickly accepted by people who sought liberation and stood aloof from worldly affairs, and Buddhism was further developed in the Central Plains, Konghou also began to actively carry out the transformation of the Central Plains style.(He Zhiling:2020:p.202) Due to the worship of Buddhism by the ruling class in the Tang Dynasty, Konghou Art

flourished accordingly. After the Song Dynasty, Buddhism gradually declined, so Konghou Art lost a superior communication carrier and gradually declined.

3.2 Feudal dynastic class reasons

Konghou Art reached its peak during the Han and Tang dynasties, and was favored by the ruling class and nobles. The Emperor of the Han Dynasty gave Konghou as a state gift to the Xiongnu people, at that time, the people who could hear the music of Konghou by Lee Ping, the great court musician, not only rich but must be noble. Moreover, in ancient Feudal dynasties of China, the hierarchical system was strict, so it is easy to speculate that Konghou music was popular among the ruling class and aristocrats, so it must be rare for ordinary people to see it, so it lost the communication basis of ordinary people. Court musicians could not leave the court to play or even teach their musics, so with the death of these court musicians, their playing skills and music gradually lost. It is recorded in the "Book of the Later Wei Dynasty": "After Taiwu pacified Hexi, he acquired the music of Xiliang. To the Wei and the Zhou Dynasty, as known as the national music.. Wei dynasty to Sui dynasty attached great importance to these music. The instruments, such as the Quxiang-Pipa and Upright-Konghou are from the Western Regions, not from ancient Chinese instruments." Therefore, in the thinking consciousness of the Central Plains people, the root of the instrument was not from the traditional Chinese civilization. The Tang dynasty was destroyed by the Hu people, to the Song Dynasty, the ruling class thought that playing Hu people's music was not good for the country, Konghou art has gone down ever since, Although Konghou was occasionally produced in Yuan Dynasty and Ming Dynasty, but could not be eliminated from the mainstream Chinese musical instrument and eventually disappeared.

3.3 Instrument performance reasons

There were many stringed instruments in ancient China, and the Konghou with a small resonant box was inferior to stringed instruments in volume. After that, with the introduction of Pipa instrument, Konghou instrument was gradually marginalized due to its outstanding expressive force and excellent musical performance. Konghou is a stringed instrument with frame resonance, and the mechanism itself means that its timbre and volume will be inferior to that of Guzheng and Pipa with panel resonance.(Han Baoqiang:2003:p.139) In the Dunhuang murals, Konghou was described to be performed in the orchestra configuration, but this magnified the weakness of Konghou, unable to knead and quiver like lute instruments, and without the advantages of finger-turning, string-sweeping techniques and speed of Pipa, it lacks three-dimensional space for musical expression.

To sum up, Konghou was lost in ancient China not because of a single cause, but because of the mutual exclusion of religion and culture, the strict hierarchy of the feudal ruling class and the performance defects of the instrument itself. The development course of Konghou is like the miniature of the growth of ancient Chinese music culture. It flourished at the summit of the fusion of Chinese and foreign music cultures in the Han and Tang Dynasties, and declined at the time of the transformation of Chinese music culture.(He Zhiling:2020:p.222)

Conclusion

In 1996, the first three Konghou objects found in China, dating back to about 2,700 years, were unearthed in the Zarunluk cemetery in Jiemu Prefecture, Xinjiang Province, attracting the attention of industry professionals all over the world. The question brought by this ancient musical instrument, which had been brilliant in Chinese history until it was lost, and is not common now, and the characteristics of Chinese traditional music culture endowed by itself are of great research value. From the perspective of ethnomusicology, so my research goal will focus on sort out the times change of Konghou in China from the perspective of anthropology and humanity. By using the method of literature and interview 2 famous Chinese Konghou performers and educators, I have obtained the research results of the reasons for the formation of the ancient Chinese Konghou in different historical periods and the cultural changes of The Times.

Through the rise and fall of the Konghou art, we draw nourishment from the long history of Chinese classical music culture, and make people think about how to revive this excellent ancient instrument in the new era? Can the performance of this instrument be modified and optimized? Despite the elimination of the Konghou due to many factors, both subjective and objective, over the past thousand years, but she left an indelible mark in the history of Chinese ancient music and culture. It is also because Konghou was lost in ancient China, under the guidance of a group of pioneers who firmly believed and continuously put into practice, Konghou is being displayed again in front of the world with a new modern appearance.

Undoubtedly, the Konghou objects unearthed in Xinjiang provides strong evidence for the comprehensive and systematic comb of Konghou information, and even supplements the history of Chinese Musical Instruments and even Chinese music to varying degrees. She can serve as a bridge to accept Chinese and Western music, because of the thousand-year-long integration of Chinese and Western culture, she is an excellent carrier, In particular, the Modern- Konghou, combining the playing skills of the western harp and the technique of the Chinese strings and Guzheng instruments, solves the structure and congenital performance defects of the ancient Konghou by means of the sound principle of the Pipa resonating box. At ancient times, the local Lying- Konghou or the introduced Upright- Konghou and Phoenix- head Konghou, the creation, development and extinction of Konghou were the natural changes of Chinese history and the independent sublation and abandonment of Chinese music. So did the recovery and reform of the Modern- Konghou. It can be said that the qualitative change of musical instrument and cultural connotation and the future aesthetic orientation of Chinese music culture determine its development fate.(He Zhiling,2020:p.227)

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