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From Text to Field: Study on the Intercultural Communication of Music in Collection of Chinese Works and Translations by Matteo Ricci from the Perspective of Maritime Silk Road

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ABSTRACT

In this paper, with *Collection of Chinese Works by Matteo Ricci* written by Zhu Weizheng and *A summary Interpretation of Chinese literature of Matteo Ricci in Ming and Qing Dynasties* written by Tang Kaijian as major research texts and historical basis, as well as intercultural communication as the major research method, the aesthetic adaptation of native music of traditional Chinese music, etiquette, sacrifice and religious customs under the description of Matteo Ricci is discussed and interpreted from the perspective of the spread of musical culture of the Maritime Silk Road, four stages of field investigation are planned, and related musical activities and local musical phenomena appearing in his literature have an on-site visit. In this way, the vital position and historical significance of Matteo Ricci's cultural missionary activities in the music communication on the Maritime Silk Road are obtained.

1. Introduction

Matteo Ricci and other western missionaries, from Rome to Lisbon, Coimbra to Goa, Gochi of India to Macao of China (1577-1582), finally arrived in Chinese Mainland. In China, they lived in Zhaoqing, Shaozhou, Nanchang, Nanjing, Beijing and other cities from south to north that have close relationship with Maritime Silk Road. The missionary road serves as a way of communication between China and the West, which integrates religion, academics, science and musical culture.

Professor Zhu Weizheng is a famous historian in China.

His book, *Collection of Chinese Works by Matteo Ricci*, is a complete work of "Matteo Ricci's most translated works so far, with reliable edition, careful collation and accurate punctuation"^[1], which "reflects Matteo Ricci's historical achievements in Chinese culture in the late middle ages"^[2]. The book collects existing works written or translated in Chinese by Matteo Ricci from his entry into the mainland of China in August 1583 to his death in Beijing in May 1610. *A summary Interpretation of Chinese literature of Matteo Ricci in Ming and Qing Dynasties* contains Chinese bibliographic files of Ming and Qing Dynasties related to Matteo Ricci (the scientific and theological works in Zhu Weizheng's book of *Collection of Chinese*

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Works by Matteo Ricci are not included). The two famous books complement each other in the studies of Matteo Ricci's Chinese literature. Therefore, in this paper, the author believes that it is necessary to combine the research of Chinese literature of Matteo Ricci and the method of intercultural communication to visit the places that have appeared in the literature during field investigation.

The author divides the field investigation into four stages according to the route of Matteo Ricci's missionary activities in Chinese Mainland from south to north: Guangdong Province (Zhaoqing, Shaozhou and Guangzhou, the provincial capital of Guangzhou Province), Nanchang, the provincial capital of Jiangxi Province, Nanjing, the provincial capital of Jiangsu Province, and Beijing, and the capital of China.

2. The Beginning of the Field Investigation

The first stage, the beginning of the field investigation as well as the focus of the investigation, lasts two months. This stage is conducted in Guangdong Province to investigate the relationship between Matteo Ricci's impression of musical culture at his initial arrival of China and local opera in Guangdong. The author will visit three cities where Matteo Ricci lived in Guangdong: Zhaoqing, Shaozhou and Guangzhou, and discuss the influence of local musical culture of Guangdong on music communication of the Maritime Silk Road. In Zhaoqing, the author will go to the site of Xianhua Temple, the first church built by Matteo Ricci and Michele Ruggieri in mainland China, and visit Matteo Ricci China-West Cultural Exchange Exhibition Hall, the first exhibition hall with the theme of Matteo Ricci in China. From September 10, 1583 to August 24, 1589 in Zhaoqing, "Matteo Ricci set up an exhibition room in Catholic church 'Xianhua Temple', the first building with European architectural style in mainland China, to display artifacts and science representing European civilization at that time, such as clocks, statues, musical instruments, pictures, relief maps, astronomical instruments, mathematical calculation methods and western language figures (In addition to the Catholic classics, most of them are books on geography, mathematics, astronomy, machinery, water conservancy, and architecture). He also humbly received many visitors and patiently explained relevant scientific knowledge to them"^[3]. The study of the origin, history and geographical environment of Xianhua Temple, the first Catholic church site in mainland China, will have a deeper understanding and analysis of Matteo Ricci's Chinese works, and will also add connotation to describe the music communication blueprint of the Maritime Silk Road. "Shaozhou, known as Shaoguan of Guangzhou today, is an important

transportation junction of Lingnan and Central Plains, and thus it serves as a vital town for trade in Guangdong. At the end of Ming Dynasty, Matteo Ricci and other missionaries came to Shaozhou, which was an important station for missionary activities in the Central Plains. At present, the academic circles have discussed the missionary activities of Catholicism in Zhaoqing, Nanchang, Nanjing and Beijing in detail, but the status of Shaozhou in the Catholic missionary activities is rarely discussed."^[4] Shaozhou is Matteo Ricci's second stronghold in China, and it is also a turning point for him to learn Chinese Confucian culture and understand Chinese folk customs. The author will make an in-depth research on the folk opera, such as Tea-picking Opera in northern Guangdong, analyze its rich and unique singing and dancing forms such as flower drum and festive lantern, and experience the local music performance form and culture when Matteo Ricci lived there. "The ancient Silk Road in China can be divided into land route and sea route. The former was originated in Chang'an (Xi'an) and the latter in Panyu (Guangzhou)."^[5] The author will spend about a month in Guangzhou collecting more materials of the folk music activities during the period of Matteo Ricci. As the many religious rites are described in Matteo Ricci's Chinese literature, the author will participate in annual Shui-Lu rites in Guangxiao Temple of Guangzhou in which he lived. Shui-Lu rites, with the full name of Dharmadhatu Shengfan (four classes of saints and the six realms of sentient beings) Shui-lu (sea, land and air) Pudu (take across sentient beings universally) Lent Festival, is a kind of practice method of Han Buddhism and the most grand and ceremonious dharma assembly in Han Buddhism. Although it is a religious rite of Han Buddhism, the author believes that the festival is helpful to understand the deep meaning of Matteo Ricci's description of Chinese music and the aesthetic thought of music reception.

3. The Second Stage of the Field Investigation

The second stage lasts a month with the focus on the relationship between Matteo Ricci's adaptive strategies and the thought of sacrificial culture of Chinese Taoism (Longevity Palace culture in Nanchang). The author will come to Nanchang, the provincial capital of Jiangxi Province where 73 ancient tombs were found in Qixingdui six-dynasty tombs in 2019. "More than 700 unearthed relics demonstrate the prosperity of Maritime Silk Road under the governance of Sun-wu Regime, which is the important materials for the study of Maritime Silk Road and has great significance and academic value for the study of Nanchang's local history and urban changes"^[6]. The three years of Matteo Ricci's stay in Nanchang and

his valuable Chinese works and translations further prove the important position and role of Nanchang in the study of musical culture communication of the Maritime Silk Road. "During the three years of Matteo Ricci's stay in Nanchang from June 1595 to June 1598, he created, finished and printed his first two Chinese works *The Treatise on Friendship* and *A Treatise on Mnemonics (The Memory Palace of Matteo Ricci)* as well as *The True Meaning of the Lord of Heaven*, a book with great efforts combining theology and Confucianism. In addition, it is the first time that he introduced the world map, astronomy and geography to the officials, common people and gentry of Nanchang. As a result, his activities in Nanchang are the starting point for what he did in China to reach a new climax, which is worth exploring"^[7]. When Matteo Ricci passed Nanchang for the first time in June 1595, he got off the boat and visited the Longevity Palace, a temple dedicated to worshipping Taoism. The Longevity Palace was built in 312, the sixth year of Emperor Yongjia in the Jin Dynasty, to commemorate Xu Jingyang Zhenjun (a title in Taoism), the protection god of Jiangxi people as well as the founder of Jing Ming School of Taoism, with the ancient name of Jingyang Ancient Memorial Temple at this time. In the Tang Dynasty, Emperor Yizong heard that Xu Zhenjun had used iron pillar to control demons, so he named it "Iron Pillar Temple". During the Cultural Revolution period in 1966, the Longevity Palace was devastated where the god statues and musical instruments for religious rites were set on fire, and the palace was demolished. Now there is only a section of broken wall as well as dilapidated walls of Sanyuan Palace and Chenmu Palace. At present, the original site of Longevity Palace, where Matteo Ricci once visited, was rebuilt and Nanchang Longevity Palace Museum is established to restore the Ganshang culture. It has become a characteristic block and city card embodying the marketplace culture and conditions of the people in Nanchang, and a historical and cultural block integrating history, religion, culture, art, tourism, sightseeing, folk customs, gatherings, leisure, shopping, catering and entertainment. The grand occasion is the same as what Matteo Ricci wrote in his biography 400 years ago: "The temple is grand where business is developed both inside and outside. It is very lively as if there was a commerce exhibition every day". In China, "the belief system, deities, rituals and monks of Buddhism and Taoism are often used in different forms of decentralized religions such as ancestor worship, folk deities and morality-politics worship rituals"^[8]. To further study the Taoist musical culture and thought in Nanchang when Matteo Ricci lived there, the author will also go to another famous Longevity Palace in Nanchang, Xishan (Yulong) Longevity Palace, to

participate in the temple fair and birthday congratulation activities with performance of Chinese opera held in August every year. During the birthday of Xu Jingyang, three days before and after 27th day of the first month of the lunar year, Yulong Longevity Palace invites the ancient theatrical troupe to perform the ancient Chinese opera to celebrate Xu's birthday for three days and nights.

4. The Third Stage of the Field Investigation

In the third stage, the author will come to Nanjing for about two-month field investigation. In this paper, the sacrificial music and dance in Confucius Temple in Nanjing are investigated and the detailed description of the ceremony of offering sacrifices to Confucius in Nanjing written by Matteo Ricci in 1599 is compared with the former, so as to find out the integration and conflict between Catholicism and Confucianism in music and sacrificial ceremony under the background of music communication of the Maritime Silk Road. Nanjing, located in Eastern China and the lower reaches of Yangtze River as well as along the sea as the provincial capital of Jiangsu Province, is the one of the first national historical and cultural cities, an important birthplace of Chinese civilization, and a long-term political, economic and cultural center in southern China. Although Nanjing is a non-coastal city, it is closely related to the Maritime Silk Road. "Nanjing, as the origin of the Maritime Silk Road, the place of ship building, the main port of departure and the place of gathering materials and personnel, has successively discovered and preserved many historical sites". In the "Maritime Silk Road · Chinese historical development" determined by the National Cultural Heritage Administration in March 2016, Nanjing has four sites declaring world cultural heritage: Nanjing Longjiang Shipyard site, Tomb of Zheng He, Tomb of Hong Bao and Tomb of Burni, which verifies Nanjing is one of the most direct, significant and far-reaching cities affected by the Maritime Silk Road among the famous historical and cultural cities in China"^[9]. Every year on September 28, Nanjing's Confucius Temple will hold a grand ceremony to worship Confucius and sages with solemn rites. In the field investigation of Nanjing, the comparison of ancient sacrificial music and dance for Confucius in contemporary China and under the description of Matteo Ricci is the focus of the research. The author will make an on-the-spot investigation from the aspects of etiquette, music, sacrificial vessel, musical instruments, and music and dance procedures. "*Ritual Music at Confucian Temple over the Past Dynasties in China* written by Jiang Fan and AI Chunhua as well as *Labanotation 3: Ancient Chinese Dance Notation from the 16th century B. C. to 1911 A. D.* created by Peng Song and Feng Bihua are great works to

study the music of offering sacrifices to Confucius, which fills in the blank in the history of ancient music and dance^[10]. The author will make full use of the existing literature, connect the history with the field, and combine the on-site text (field investigation) with the historical text (written literature), so as to reflect the reality, goodness and beauty of Confucius' thought related to rites and music.

5. The Last Stage of the Field Investigation

In the fourth stage (the last stage of the field investigation), the author will carry out field research for two months in Beijing, the capital of China that is also the last station in which Matteo Ricci lived in China. The investigation is mainly carried out in the Forbidden City (The Palace Museum), Xuanwumen Catholic Church (participating in Chinese Mass) and Tomb of Matteo Ricci, and the significance of Matteo Ricci's musical missionary activities (presenting western musical instruments and writing Chinese lyrics) to China is analyzed. In 1598, Matteo Ricci stopped in Beijing for a short time and tried twice to give some musical instruments and articles to Emperor Wanli (Emperor Shenzong in Ming Dynasty) as gifts. However, it was not until 1601 that "Matteo Ricci and other missionaries were allowed to live in Beijing for a long time and were called into the Forbidden City of Beijing as European envoys"^[11]. These gifts include pictures of God and Goddess, Lord's Prayer, crosses inset with pearl, talking striking clocks, Records and Maps of All Nations, and a piano, all of which are so precious that they are collected in the Palace Museum of the Forbidden City. The author will visit the Palace Museum, which will help to understand the cultural value of the cultural relics of the Maritime Silk Road today. As Shan Jixiang, President of the Palace Museum, said, "Most of the rich collections of the Palace Museum come from the former palace collections, among which the cultural relics related to the Maritime Silk Road are inextricably linked with the cultural life at that time, and even have a significant impact on the palace art". Xuanwumen Catholic Church is the second station of field investigation in Beijing. "After dispelling all kinds of doubts and gaining wide support from political forces, Matteo Ricci founded the first church in Beijing, the Xuanwumen Catholic Church (commonly known as the South Church) in 1605, which ushered in the wide and tortuous spread of Catholicism in Beijing"^[12]. This church is now the bishop church of Beijing parish, and this parish has more than 5000 members currently. There are three masses on ordinary days and four masses on Sunday, including masses in Chinese, Italian

and Latin. At 10:00 a. m. on Sunday, it is an English mass for diplomats, foreign businessmen, overseas students and tourists in Beijing. South Church parish holds various religious sacraments and activities for Chinese and foreign believers. "Matteo Ricci's 'Confucianised' Christian *the True Meaning of the Lord of Heaven* is an important catechism work that deeply affects the history of Chinese Christianity. In this book, he demonstrated in detail that God, with immortal soul, is the creator and the master of the universe, preached the views such as that people should pursue goodness and avoid evil and there must be heaven as rewards and hell as punishments after death, as well as incomplete Christology (God is born as a man), and resorted to Confucian classics and natural rationality"^[13]. The author will combine Matteo Ricci's *The True Meaning of the Lord of Heaven* with participation in Chinese mass to explore the communication characteristics, the use of musical language and the ritual environment for mass in China. The Tomb of Matteo Ricci is the last station in Beijing. "Matteo Ricci lived in China for 28 years, and died of an illness in Beijing in 1610 (the 38th year during the governance of Emperor Wanli in Ming Dynasty)"^[14]. Emperor Shenzong granted permission to bury Matteo Ricci in Beijing at the request of the ministers. Through the investigation of the historical changes of the Tomb of Matteo Ricci and the Emperor's emphasis on the exceptional high standard arrangement of his tomb, the author obtains Matteo Ricci's experience, which is to understand, respect and actively adapt to the traditional Chinese etiquette and customs, adapt to local conditions and do as the Romans do. His experience is important and urgent for deep introspection and re-promotion of the intercultural communication (note of the author: in this study, it refers to the communication of musical culture of the Maritime Silk Road) in the 21st century under the background of globalization.

"Matteo Ricci is the first person to achieve communication between Chinese and western music. He introduced western religious music to the East, as well as Chinese opera, sacrificial music and folk music to the West"^[15]. The discussion and interpretation of the characteristics of traditional Chinese music, etiquette, sacrificial offering and religious customs under the description of Matteo Ricci from the perspective of East-West musical culture communication of the Maritime Silk Road has innovative significance to the study of Matteo Ricci's communication of Chinese and western musical culture of the ancient Maritime Silk Road in the 21st century and provides reference for China-West music exchange and communication of "the Belt and Road" in the current stage.

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