

Making Chinese Instrumental Relics in Pre-UNESCO Modernity: Datong Music Society's “Heritage” Project

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Abstract

Datong Music Society (Datong yuehui 大同樂會, est. 1919) has been known for pioneering reform changes in modern Chinese instrumental music. However, during its active years it was also known for making Chinese musical instruments. Its completion of a 163-piece set of “archaistic” (fanggu 仿古) Chinese musical instruments in Shanghai in 1931 marked its deep historical interests, which complemented its musical performances of “ancient music” (guyue 古樂). Indeed, musical archaism afforded Datong social recognitions in its time. As artefacts, the instruments bore national and cultural values similar to those of the “ancient objects” (guwu 古物) and “relics” (wenwu 文物) displayed in modern museums, contributing to an “exhibitory modernity.” Despite its emulative nature and controversy unleashed, the set and Datong’s music performances were practically accepted as bearing the musical heritage of modern China.

Inspired by recent discoveries of some of Datong’s instruments archived overseas, this article reflects on Datong’s project through a discourse of “heritage,” one that relates Datong’s retrospective imitation to its forward-looking reform as complementary drives. While Datong’s “exhibitory modernity” delivered a sense of inheritance and transmission from the ancestors — the normative meaning of heritage promoted by UNESCO, the emulative nature of its instrumental relics making offered spaces for creative modifications and experimentations.

Keywords: Chinese musical instruments, Datong Music Society, exhibitory modernity, heritage, ancient music

製造中國樂器文物在 聯合國教科文組織以前的現代性： 大同樂會的「遺產」計劃

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摘要

大同樂會（1919 年成立）普遍被認知為中國樂器現代改革的先驅，然而在其活躍的時期，其實以製作中國樂器享有盛名。樂會 1931 年於上海完成一套含 163 件樂器的「仿古」樂器，標誌著它對歷史的深刻興趣，與其「古樂」的演奏展演相輔相成。當時，音樂的仿古主義為大同樂會帶來了相當的社會認同。作為器物，樂器所承載的民族與文化價值，跟在現代博物館展示的「古物」和「文物」相類似。雖然是仿製，且引來非議，大同樂會的樂器配合其古樂演奏，在當時實際上被多方接受為現代中國的音樂遺產承載者。

最近，在海外典藏機構發現藏有大同樂會當年的部分樂器。受這些發現啟發，本文提出以「遺產」作為一種論述來反思大同樂會的工程，把它回顧前溯的模仿與具前瞻的改革，理解為互相附隨的驅動。大同樂會仿古樂器的陳列展示體現了「展覽現代性」，產生一種從連結先祖的繼承感以及傳承的實際，呼應聯合國教科文組織對「遺產」常規意涵的制定。但樂器的仿造本質，正也提供了創意改造及實驗嘗試的空間。

關鍵詞：中國樂器、大同樂會、展覽現代性、遺產、古樂

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