

Yuan-Shu Jiang and the Ritual Musical Instruments of the Taiwan Prefecture School

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Abstract

The present essay illustrates how Yuan-Shu Jiang, as the Prefect of Taiwan (1776-1778) and an official posted at the periphery of the Qing Empire, endeavored to transform Taiwan to fit the Confucianism's edified image, as defined by the value systems of Confucian scholar-officials, of "near or far all following the same course; within and without none observing different code", hundred years after the island had experienced a status change from being "never part of the Central State" to "only brought into the realm" of the Great Qing in the 22nd year of Emperor Kangxi's reign (1683). Centering around the Qianlong-era artifacts at the Tainan Confucius Temple and referencing historical documents such as *the Illustrated Taiwan Edifices*, monument inscriptions, and other relevant literature, the author shows how Jiang in his effort to reshape the visual image of island Taiwan as a frontier of the Empire instrumentally introduced and used cultural articles from the Mainland. It seems that this local magistrate did not limit the contents of his illustrated prefect reports to the exotic ways of the aboriginal tribes only. He also sent in to the court in Beijing *the Illustrated Ritual Vessels at the Confucius Temple* and the like, which can be seen as contemporaneous, common aspects under the one doctrine of Confucianism. However, probably as the official history of Taiwan Prefect after successive additions (1717, 1741, 1745, and 1760-1764) since the first compilation in 1694 was no longer maintained while Jiang was in office and thereafter, changes experienced by Taiwan during this period had since become obscure. Tainan's Confucius Temple as a physical edifice-artifact therefore offers historiographical value in terms of time, space, as well as persons, and the author in this exploratory study has tried to put the Temple in its historical perspective while interpreting its significance in the development and cultural histories of Taiwan. Further, the essay stresses yet another even more ignored aspect, the potential relationship with the Temple's ceremonial changes effected by the new Jurchen regime from Kangxi's to Qianlong's reigns. Jiang's Confucianization of

Taiwan as reflected by his use of ritual musical instruments at the Confucius Memorial Ceremony not only diminished the Ming traditions in Taiwan, but also corresponded contemporaneously to the same Confucianization by the Jurchen regime for the Confucius Memorial Ceremony.

Keywords: Memorial Ceremonial Music, Confucius Memorial Ceremony, Yuan-Shu Jiang, revivalism