

Making *Qing* in the Qing Dynasty: A Discourse on Chime Instruments in 18th-Century China

Tong, Yu

Art Museum, Institute of Chinese Studies,
Chinese University of Hong Kong

Abstract

During the 18th century, a series of reformations dealing with court music had been launched by the imperial Qing dynasty court. As one of the most ancient ritual music instruments, the *qing* chime was redesigned and remade. In the meantime, scholars also had been paying much attention to the ancient *qing* chime, as the field of *kaoju xue* (Textual Studies of the Classics) became more and more popular in the century and scholars published new findings on the *qing* chime. As a result, both the court and intellectuals had formulated their own interpretations of this ancient instrument at the same time. This article is aimed at viewing research on the *qing* chime during this period from both sides using multiple perspectives, including musicology, geometry, textology and others. It attempts to explore the academic interaction advanced by both of these two parties.

Keywords: *qing* chime, qing chime set, special *qing* chime, *Origins and Foundations of Musical Tuning, Records on the Examination of Craftsmanship*