

CONTENTS

Overview	1
Section 1	
The Flourishing of the Arts in the Sui and Tang Dynasties	1
1. Performing Arts	1
2. Plastic Arts	3
3. Internal and External Factors for the Prosperity of Arts in the Sui and Tang Dynasties	8
Section 2	
Basic Aesthetic Features of the Arts of the Sui and Tang Dynasties	11
1. Inclusion and Innovation	11
2. Magnificence and Elegance	12
3. Nationality and Universality	13
Section 3	
The Profound Influence and Historical Significance of the Arts of the Sui and Tang Dynasties	14
1. Far-Reaching Influence	14
2. Transcending Importance	16
3. A Peak in Ancient Culture	17
Chapter I	
Spectacular Court Music and Dance of the Sui and Tang Dynasties	19
Section 1	
The Basic Structure and Direction of the Development of Music and Dance Culture in the Societies of the Sui and Tang	19
1. Multi-Level Structure and Fusion of Styles of Music and Dance in the Sui and Tang Dynasties	19
2. Shifts in the Center of Gravity of Performing Arts and the Categorization of Court Music and Dance	23

Section 2

Main Types and Scales of Performance for Court Music and Dance in the Sui and Tang Dynasties	28
1. The Unprecedented Scale of Court Music, Dance and Variety Shows	28
2. Seated and Standing Performing Divisions in the Ceremonies of Tang Dynasty Court Assemblies and Banquets	40
3. The Multiple Music Divisions Which Performed in Order at the Sui and Tang Courts	41
4. Drum and Pipe Music and Variety Entertainment at Court	45
5. Other Entertainment Enjoyed by the Court and Nobles	47

Section 3

Sui and Tang Dynasty Music and Dance Institutions, Vast in Scale and the Cream of the Crop	50
1. Establishment and Relative Separation of Music and Dance Institutions of the Inner and Outer Court	51
2. The Court of Imperial Sacrifices and the Royal Academy	52
3. The Pear Garden and its Youth Ensemble, and the Music of Private Mansions and Private Performers	60
4. Status and Duties of Court Dancers and Musicians in the Sui and Tang Dynasties	63

Chapter II

Music and Dance of the Prefectures, Counties, Defense Commands and the Literati; Rich Diversity in Folk Music, Dance and Variety Shows	69
--	----

Section 1

Music and Dance Entertainment in Local Government Offices and Military Garrisons; the Musical Life of Literati	69
1. Music and Dance Activities in Local Government Offices and Military Garrisons	70
2. The Musical Life of the Literati and Scholar-Officials	76
3. The Relationship Between <i>Qin</i> Zither Music and Literati	83

Section 2

Rich Diversity in Folk Music, Dance and Variety Shows	86
1. Folk Music and Dance	87
2. Other Urban Music and Dance Scenes	95
3. The Influential Buddhist and Daoist Music and Dance of the Sui and Tang Dynasties	102

Chapter III

The Glory of the Art of Dance 110

Section 1

Rich and Refined Dances 110

1. Artistic Achievements of Court Dances Accompanying Assemblies and Banquets	110
2. The Technical Characteristics of the »Energetic Dance« and the »Soft Dance«	114
3. The Famous Grand Suite: Rainbow Skirt Feathered Dress Dance	122

Section 2

Splendid and Colorful Sui and Tang Dance-related Cultural Relics 124

1. Dance Images in Tang Dynasty Dunhuang Mural Paintings	124
2. Dance Images in Tang Dynasty Longmen Caves	129
3. Dance Images Unearthed from Tang Tombs	131

Section 3

Tang Dynasty Dance Scores 134

1. Overview of Dance Scores	135
3. Dunhuang Dance Scores	136

Chapter IV

Brilliant Achievements in the Musical Arts 145

Section 1

Sui and Tang Songs and the Art of Singing 145

1. Unaccompanied Songs and Folk Melodies	145
2. Influence of Music on the Development of Poetry in the Tang	148
3. Development of Vocal Technique	154

Section 2

Artistic Achievement in Song-and-Dance Music 155

1. Rich Variety and Large Scale of Song-and-Dance Music	155
2. The Grand Suite and <i>Faqua</i>	160

Section 3

Achievements in the Instrumental Music of the Sui and Tang	163
1. Great Developments in Musical Instruments and Instrumental Ensembles	163
2. Development of Solo Instrumental Music	169
3. Full Prosperity of <i>Qin</i> Zither Music in Sui and Tang Dynasties	176

Chapter V

The Achievements and Development of Other Important Variety Arts

180

Section 1

A New Peak in the Development of Variety Shows	180
1. The Popularity of Variety Shows in the Sui and Tang Dynasties	180
2. Characteristics of Variety Shows in the Sui and Tang Dynasties	186

Section 2

The Flourishing of the Art of Storytelling	189
1. Popular Sermons, Transformation Performances, and Other Forms of Buddhist Storytelling	190
2. Storytelling Shows, Song-stories, Text-commentaries, and Other Popular Forms of Storytelling	193

Section 3

The Emergence and Formation of the Art of Opera	197
1. Prototypes of Opera in Development	197
2. The Popularity of Opera in the Sui and Tang Dynasties	204

Chapter VI

Theories of the Performing Art in the Sui and Tang Dynasties and Exchanges in Music, Dance, and Variety Shows

208

Section 1

Theories of the Performing Arts in the Sui and Tang Dynasties	208
1. Theory of Musical Tones	208
2. Music Scores and Treatises on Music of Tang Dynasty	211
3. Ideas on Music and Dance in the Sui and Tang Dynasties	216

Section 2

Internal and External Exchanges in Music, Dance, and Variety Shows	222
1. Exchanges and Integration of Northern and Southern Music and Dance under a United Empire	223
2. Exchanges in the Arts of Music and Dance between the Central Plains and the Western Regions	227
3. Exchanges in Music and Dance between Tibet, Nanzhao, and Inland China	232
4. Exchanges in Music and Dance with Other East Asian Countries in the Sui and Tang Dynasties	235
5. Exchanges in Music and Dance with Southeast Asian Countries in the Sui and Tang Dynasties	242

Chapter VII

The Art of Calligraphy in the Sui and the Early Tang 244

Section 1

Calligraphy of the Sui Dynasty	244
1. Integrating the Styles of the Northern Inscriptions and Southern Handwriting	244
2. Zhiyong, a Famous Sui Calligrapher Connecting the Past to the Future	246
3. Masterpiece Sui Stele Inscriptions Reflecting the Changes of History	248

Section 2

The Art of Calligraphy in the Early Tang	251
1. Incentives and Conditions for the Development of Calligraphy in the Early Tang	251
2. Specialized Study of Calligraphy and the Establishment of the »Tang Style«	253
3. The Four Masters of the Early Tang	255
4. Other Important Calligraphers of the Early Tang	265

Chapter VIII	
The Art of Calligraphy in the High, Middle, and Late Tang	273
Section 1	
The Full Prosperity of the Art of Calligraphy in the High and Middle Tang	273
1. The »Thriving Atmosphere of the High Tang« and the Art of Calligraphy	273
2. Full Transformation with the Regular Script Becoming Dominant	275
3. A Galaxy of Talents and Generations of Masters	276
4. Maturity of the Art Embraces All Scripts	280
Section 2	
Outstanding Representatives of High and Middle Tang Calligraphy	283
1. The Innovative Yan Zhenqing and His »Yan Style« Calligraphy	283
2. The Two Stars of the Wild Cursive Style: Zhang Xu and Huaisu	292
Section 3	
The Transformation of the Art of Calligraphy in the Late Tang	299
1. The Superstar of Late Tang Calligraphy: Liu Gongquan	299
2. Other Famous Late Tang Calligraphers	303
Chapter IX	
Paintings and Murals of the Sui and Tang Dynasties	306
Section 1	
The Art of Painting in the Sui and Tang Dynasties	306
1. A Historical Turning Point and the Development of Painting	306
2. New Explorations in Brush and Ink	307
3. Classification of Painting Genres and the Emergence of Models	309
Section 2	
The Maturation of Figure Painting	310
1. Achievements of the Father and Sons of the Yan Family	310
2. Explorations and Creations of the Sage of Painting, Wu Daozi	313
3. Contributions of Zhang Xuan and Zhou Fang	316

Section 3

Development and Transformation in Landscape Painting	319
1. Zhan Ziqian and <i>Spring Excursion</i>	319
2. The Blue and Green Landscape of the Li Family	321
3. The Emergence of Landscape Painting in Ink	324

Section 4

The Emergence of Flower and Bird Painting	325
1. The Emergence of Flower and Bird as Subject Matter and the Achievements of Early Flower and Bird Painters	325
2. Paintings Featuring Horses and Farm Animals	327

Section 5

Mural Paintings of the Sui and Tang Dynasties	331
1. The Rich Remains of Mural Paintings	331
2. Subjects and Styles	337
3. Techniques and Skills Employed in Mural Painting	343

Chapter X

Sculptural Art of the Sui and Tang Dynasties	348
--	-----

Section 1

Glorious Buddhist Sculpture	348
1. The Longmen Grottoes	349
2. Dunhuang Mogao Grottoes	353
3. Bingling Temple Grottoes	359
4. Tianlongshan Grottoes	360
5. Grottoes in Sichuan	362
6. Other Sculptures	363

Section 2

Spectacular Stone Sculptures in Front of Imperial Mausoleums	363
1. Sculpture Groups at Zhaoling and the <i>Six Steeds of Zhaoling</i>	364
2. Sculpture Groups at Qianling	366
3. Sculpture Groups at Shunling	367

Section 3

Groups of Tomb Figures Representing Everyday Life	368
1. Sui Tomb Figures	368
2. Tang Tomb Figures	370

Section 4

Sui and Tang Sculptors and the Artistic Achievements of Tang Dynasty Sculpture	373
1. Sui Dynasty Sculptors: Tanmo Zhuoyi and Li Chun	375
2. Tang Dynasty Sculptors: Wu Daozi and Yang Huizhi	375
3. Artistic Achievements of Tang Dynasty Sculpture	378

Chapter XI

Architecture and Craft Arts of the Sui and Tang Dynasties	380
---	-----

Section 1

Great Achievements in Sui and Tang Architecture	380
1. Grand and Open Cityscapes	380
2. Splendid and Glorious Palaces	384
3. Magnificent and Solemn Temples and Pagodas	388
4. Mausoleums of Royal Dignity	393
5. Gardens, Residences, Bridges	396

Section 2

Multifaceted Developments in Craft Arts	400
1. New Achievements in Ceramics	401
2. Developments of Dyeing and Weaving Techniques	409
3. Improvements in Metalwork	416
4. New Innovations in Wood-Based Lacquer Work	419

Chapter XII

Maturation and Achievements of Sui and Tang Theories of Calligraphy and Painting	421
--	-----

Section 1

Maturation of Theories of Calligraphy and Painting	421
1. The Diversification of Theories	421
2. Expansion of Theoretical Horizons	424
3. Strengthening of Historiographical Awareness	426

Section 2

Achievement of Theories of Calligraphy and Painting	428
1. Exploring and Establishing the Laws of Calligraphy	428
2. Achievements and Contributions of Painting Theories	436