

# CONTENTS

Overview	1
Section 1	
The High Development and Maturity of Performing Arts in the Qing Dynasty	1
Section 2	
The Unprecedented Prosperity and Flourishing of the Arts in the Qing Dynasty	8
Chapter I	
Overview of Opera in Qing Dynasty and the Prosperity of <i>Chuanqi</i> in Early Qing	15
Section 1	
Overview of the Art of Opera in Qing Dynasty	15
1. The Renewed Prosperity of <i>Chuanqi</i> Writing in Early Qing	15
2. The Rise of Regional Opera in the Mid-Qing	17
3. Court Opera and the Late Qing Opera Reform Movement	20
Section 2	
Li Yu and the Suzhou Writers	21
1. The Content of Li Yu's Works	22
2. Artistic Characteristics of Li Yu's Works	24
Section 3	
Hong Sheng and His <i>Palace of Eternal Life</i>	25
1. The Life and Thought of Hong Sheng	25
2. Themes and Ideological Content of <i>The Palace of Eternal Life</i>	28
3. Artistic Achievements of <i>The Palace of Eternal Life</i>	35
Section 4	
Kong Shangren and <i>The Peach Blossom Fan</i>	36
1. Biography of Kong Shangren	36
2. Ideological Content of <i>The Peach Blossom Fan</i>	38
3. Artistic Characteristics of <i>The Peach Blossom Fan</i>	40

## Chapter II

### The Rise of Regional Opera in the Qing Dynasty and the Formation of the Four Major Vocal Tunes 43

#### Section 1

#### The Origin and Evolution of the Clapper Tune 43

1. Origin of the Clapper Tune 44
2. The Rapid Development and Fierce Competition  
of the Clapper Tune 46
3. Formation of the Two Performance Centers 48
4. Development and Transformation of the Clapper Tune  
in the Yangtze River Basin 51
5. Music, Performance, and Stagecraft of the Clapper Tune 54
6. Formation of Diverse Clapper Operas 56

#### Section 2

#### Formation and Development of the Pi-Huang Tune 58

1. Origins of the *Xipi Tune* and the *Erhuang Tune* 58
2. The Formation and Prosperity of the Pi-Huang Tune 61
3. Formation and Prosperity of Beijing Opera 62

#### Section 3

#### Development and Transformation of Kunshan and Yiyang Tunes in the Qing Dynasty 73

#### Section 4

#### The String Tune and the Willow Opera 76

## Chapter III

### Achievements in Playwriting and the Performance of Regional Operas in the Qing Dynasty 79

#### Section 1

#### Writing the Kunshan Tune and the Yiyang Tune 79

#### Section 2

#### Achievements in Playwriting of the Clapper Tune 84

#### Section 3

#### Repertoires of the Pi-Huang Tune 88

## Section 4

Achievements in the Art of Performing Regional Operas in the Qing Dynasty	93
1. Dramatization of Singing and Reciting	94
2. Detailed Division of Roles and the Refinement of Multiple Role Systems	96
3. Formation of Performance Styles and Further Theatricalization of Martial Arts and Acrobatics	97

## Chapter IV

Continuity and Transformation in the Arts of Singing-Storytelling in the Qing Dynasty	101
---	-----

## Section 1

Division and Prosperity of Commentary-Storytelling	101
1. Rise and Development of <i>Pinghua</i> in the South	101
2. Formation and Spread of <i>Pingshu</i> in the North	104

## Section 2

The Prosperity of the String Ballad and the Drum Book	106
1. Various String Ballads of the South	107
2. The Widely Proliferating Drum Book of the North	115
3. The Spread and Transformation of the Bamboo Drum Daoist Singing-Storytelling	119
4. Formation of the Zither Book and Transformation of the Drum Book	120

## Chapter V

Arts of Singing and Chanting, <i>Xiangsheng</i> , and Manchu Performing Arts in the Qing Dynasty	124
--	-----

## Section 1

Division and Integration of the Arts of Singing in the Qing Dynasty	124
1. The Proliferation of Popular Songs and the Emergence of Publications	124
2. Types of Singing Formed During the Qing Dynasty	126

Section 2	
Formation of <i>Xiangsheng</i> and Rise of the Arts of Chanting	131
1. Formation of <i>Xiangsheng</i>	131
2. Rise of the Arts of Chanting	134
Section 3	
Manchu Performing Arts in the Qing Dynasty	137
1. Bannermen Tales	137
2. The Octagonal Drum	141
 Chapter VI	
Music in the Qing Dynasty	143
Section 1	
Court Music in the Qing Dynasty	143
1. The Evolution of Court Music in the Qing Dynasty	143
2. Court Ritual Music	144
3. Court Entertainment Music	145
Section 2	
Religious Music in the Qing Dynasty	150
1. Buddhist Music	150
2. Daoist Music	152
3. Shamanic Music Preserved in the Court	153
Section 3	
Folk Music in the Qing Dynasty	153
1. Qing Dynasty Folk Songs	153
2. The Growth of Folk Instrumental Ensembles	155
Section 4	
Literati Music in the Qing Dynasty	158
1. Guqin Art	158
2. Schools of <i>Pipa</i> Performance and Extant Scores	161
3. »Thirteen Sets of Stringed Instruments« Ensemble Music	162
Section 5	
The Spread of Western Music in China	163
1. The First Large-Scale Introduction of Western Music in the Late Ming and Early Qing Dynasties	163
2. The Spread of Western Music in China in the Middle and Late Qing Dynasty	164

## Section 6

The Start of New Music: School Music	165
1. The Historical and Cultural Background of School Music	165
2. The Emergence and Development of School Music	166
3. Shen Xingong, Zeng Zhimin, and Li Shutong: Compilers of School Songs	167

## Chapter VII

Dance of the Qing Dynasty	170
---------------------------	-----

## Section 1

Elegant Dance and Banquet Dance	170
1. Elegant Dance	170
2. Banquet Dancing	170

## Section 2

Theatricalization of Folk Songs and Dances	171
1. <i>Yangge</i> Opera	173
2. Tea Picking Opera	174
3. Flower Drum Opera	176
4. Lantern Opera	176

## Section 3

The Spread of European Dance Styles	177
-------------------------------------	-----

## Section 4

Festival Songs and Dances	178
1. Lantern Festival and Lantern Dances	178
2. Songs and Dances of Ethnic Festivals	180

## Section 5

Religious Dances	184
1. The Mysterious Sacrificial Hall	184
2. Chama Dance	185
3. The Prevalence of Religious Festival Parades	186

## Section 6

Songs and Dances of Livelihood and Labor	187
1. Dances of Labor and Production	187
2. Wedding Dances	187
3. Funeral Dances	188
4. Social Dance at Festive Gatherings	188

## Chapter VIII

### Theories of Performing Arts in the Qing Dynasty 190

#### Section 1

#### Opera Theory in the Qing Dynasty 190

1. *Opera Talks of Li Liweng* 190
2. *Pear Garden Basics* 193
3. *Peasant Chats on Flowery Opera* 194
4. *Opera Talks of the Wisteria Pavilion* 195

#### Section 2

#### Music Theory in the Qing Dynasty 196

1. Singing Theory 196
2. Qing Scholars' Compilation of Music History 203

## Chapter IX

### The Development of Scroll Painting and the Revival of Calligraphy and Seal Carving in the Qing Dynasty I 208

#### Section 1

#### The Early Qing Painting Scene as Led by the Four Wangs, Wu, Yun, and the Four Monks 208

1. The Four Wangs and Early Qing Orthodox Painting 208
2. Wu Li and Yun Shouping 215
3. The Four Monks 221
4. The Painting Scenes of Anhui and Jinling 228

#### Section 2

#### The Yangzhou School and Court Painting 235

1. Trends in Painting during the mid-Qing Period 236
2. Painting in Yangzhou: Zheng Banqiao and Jin Nong  
of the Eight Eccentrics of Yangzhou 238
3. Court Painting 246

## Chapter X

## The Development of Scroll Painting and the Revival of Calligraphy and Seal Carving in the Qing Dynasty II

257

## Section 1

## The Changing Late Qing Painting Scene

257

## 1. An Overview of Late Qing Painting

257

## 2. The Shanghai School of Painting from Zhao Zhiqian to Wu Changshuo

260

## 3. The First Heralds of Late Qing Painting in Lingnan

269

## Section 2

## The Revival of Calligraphy and Seal Carving

276

## 1. The Prevalence of the Modelbook School and Masters of the Cabinet Style

276

## 2. The Rise of the Stele School and the Versatile Calligraphers Deng Shiru and Yi Bingshou

280

## 3. The Art of Seal Carving: Cheng Sui and Ding Jing

287

## Chapter XI

## Sculpture, Folk Products, Folk Painting

299

## Section 1

## Changes in Sculpture

299

## 1. Transformation and Decline of Large-Scale Sculpture

299

## 2. Rich Varieties of Small-Scale Sculpture and Stone, Ceramic, and Clay Sculptures

304

## Section 2

## A Wide Variety of Folk Products

308

## 1. Folk Papercutting and Carving

309

## 2. Folk Plastic Works

312

## 3. Folk Weaving, Braiding, and Miscellaneous Products

316

## Section 3

## The Prosperity of Folk Painting

318

## 1. Folk New Year Pictures of Yangliuqing and Taohuawu

318

## 2. Mural Paintings

323

## 3. Thangka

325

## 4. Calendar Posters and Other Folk Paintings

328

<b>Chapter XII</b>	
<b>Flourishing Craft Arts</b>	330
Section 1	
Ceramic Art with Jingdezhen as the Center	330
1. New Developments in Porcelain-Making Technology and Technique	330
2. Official Ware of the Kangxi, Yongzheng, and Qianlong Periods	331
3. Official Kilns of Late Periods and Famous Regional Kilns	336
Section 2	
Printing, Dyeing, Weaving, and Embroidery	339
1. Printing and Dyeing	339
2. Silk, Cotton, Linen, and Wool Weaving	340
3. <i>Kesi</i> »Cut-Silk« and Embroidery	343
Section 3	
Jade, Stone, Lacquer and Metal Work	346
1. Jade and Stone Carving	346
2. Lacquerware	348
3. Metalworking	350
Section 4	
Bamboo, Wood, Ivory, Horn, and Other Craft Arts	355
1. Bamboo, Wood, Ivory, and Horn Carvings	355
2. Furniture and Studio Items	357
3. Glass and other Craft Arts	359
<b>Chapter XIII</b>	
<b>Architecture of the Qing Dynasty</b>	361
Section 1	
Continuation and Construction of Official and Ceremonial Buildings	361
1. The Succession of Palace Complexes and Ceremonial Buildings	362
2. Religious Architecture: Enrichment and Change	371
Section 2	
Vernacular Architecture and Garden Architecture	379
1. Integrated Creations of Vernacular Architecture	379
2. Residential Building Systems	383
3. The Masterful Art of Classical Garden Architecture	390

## Chapter XIV

## Art Theory and Connoisseurship 398

## Section 1

## The Expansion of the Theory of Painting 398

## 1. An Overview of Writings on Painting 398

## 2. Characteristics and Contributions 405

## Section 2

## Theories of Calligraphy and Seal Carving 407

## 1. Writings on Calligraphy and Theoretical Achievements 407

## 2. Writings and Theories of Seal Carving 413

## Section 3

## Art Collections and Written Records 415

## 1. Imperial and Private Collections 415

## 2. Records of Collections 420