

Overview	1
Section 1	
The Silence of the Arts in the Early Ming	1
Section 2	
The Revival of the Arts in the Middle Ming	4
Section 3	
Prosperity of the Arts in the Late Ming	7
Chapter I	
Ming Opera (Part I)	13
Section 1	
The Artistic Form of <i>Chuanqi</i>	13
1. Structure and Musical Styles	13
2. Performing Arts	18
Section 2	
Playwrights and Works of <i>Chuanqi</i>	25
1. Playwrights and Works of Early Ming and Middle Ming	25
2. Playwrights and Works of the Late Ming	31
3. The »Four Dreams« of Tang Xianzu	37
Chapter II	
Ming Opera (Part II)	44
Section 1	
<i>Zaju</i>	44
1. <i>Zaju</i> of the Early Ming	44
2. <i>Zaju</i> of Middle and Late Ming	46
3. Xu Wei's <i>Four Cries of a Gibbon</i>	49

Section 2	
Mulian Opera and Operas Performed at Sacrifices and Rituals	51
1. Mulian Opera	51
2. Nuo Opera	55
3. Operas Performed at Folk Rituals	60

Chapter III

Ming Dynasty Singing-Storytelling 65

Section 1	
<i>Pinghua</i> , Commentary-Storytelling	65
1. Popular among Upper and Lower Classes	65
2. The Great Storyteller Liu Jingting	68
3. Compilation and Publication of Storytelling Scripts and the Creation of Novels	71
Section 2	
<i>Cihua</i> , Lyric Storytelling	75

Section 3	
Scroll Recitation, Daoist Singing-Storytelling and Other Forms of Singing-Storytelling	83

Chapter IV

Music of the Ming Dynasty (Part I) 88

Section 1	
Vocal Styles of <i>Nanqu</i> and <i>Shuimo</i> Melodies	88
1. The Divergence of Vocal Styles	88
2. <i>Shuimo</i> Kun-style Opera	90
Section 2	
<i>Beiqu</i> and <i>Xiansuodiao</i>	92
1. <i>Beiqu</i>	93
2. Plucked and Sung » <i>Xiansuodiao</i> «	96

Section 3	
<i>Xiaoqu</i>	99

Chapter V	
Music of the Ming Dynasty (Part II)	103
Section 1	
Instrumental Music	103
1. The <i>Qin</i> Zither	103
2. <i>Xiansuo</i> and <i>Pipa</i>	109
3. Wind and Percussion Instruments	113
Section 2	
Religious and Court Music	115
1. Religious Music	115
2. Court Music	120
Section 3	
Music of Ethnic Minorities	123
 Chapter VI	
Dance of the Ming Dynasty	130
Section 1	
Folk Dance	130
Section 2	
Dance in Opera and Other Types of Dance	138
1. »Pure Dance« and Palace Dance	138
2. Dance in Opera	142
 Chapter VII Theories of the Performing Arts in the Ming Dynasty	148
Section 1	
Opera Theory	148
Section 2	
Music Theory	157
1. Scores and Studies of the <i>Qin</i> Zither	157
2. Zhu Zaiyu and His Achievements in Musical Temperament	162
Section 3	
Dance Theory	165

Chapter VIII

»Academic Style« of the Court and the »Zhe School« of Painting 173

Section 1

Overview of Fine Arts of the Ming Dynasty 173

1. The »Trilogy« Development of the Fine Arts in the Ming Dynasty 174
2. Literati Painting Becoming the Mainstream in the Painting Scene 175
3. Literati's Influence on Crafts 177
4. Penetration of Interests in Everyday Life in Fine Arts 178

Section 2

»Academic Style« Painting of the Ming Court 179

1. Special Painting Institutions of the Ming Dynasty 179
2. Achievements and Characteristics of Court Painting 181
3. Diverse and Splendid Bird-and-Flower Paintings in the Court 186

Section 3

Dai Jin, Wu Wei, and »Zhe School« 189

1. Dai Jin's Life and Achievements in Painting 189
2. Wu Wei's Life and Achievements in Painting 192

Chapter IX The Wu School of Painting 197

Section 1

Shen Zhou 197

1. Life of Shen Zhou 197
2. The Transformation of Shen Zhou's Landscape Painting 199
3. Features of Shen Zhou's Landscape Painting 199

Section 2

Wen Zhengming 202

1. Life of Wen Zhengming 202
2. Artistic Achievements of Wen Zhengming 203

Section 3

Tang Yin 205

1. Tang Yin's Rough Journey 205
2. The Complicated Heart of a Talented Man 207
3. Artistic Characteristics of Tang Yin's Paintings 210

Section 4	
Qiu Ying	212
1. Qiu Ying's Painting Career	212
2. Qiu Ying's Fine Workmanship	213

Section 5

Various Masters of the Wu School	216
1. Descendants of the Wen Family	216
2. Various Wu School Artists Known for Landscape Painting	217
3. Famous Wu Artists Specializing in Bird-and-Flower Painting	218
4. Famous Wu School Artists Excelling at both Landscapes and Bird-and-Flower Paintings	219

Chapter X

Various Schools of Painting in the Late Ming 221

Section 1

The Founding of Literati Freehand Flower Painting Schools	221
1. Chen Chun and the Freehand Bird-and-flower Method of the Wu School	222
2. Xu Wei's School of Large Freehand Flower Paintings	225

Section 2

Dong Qichang and the Landscape Painting of the Late Ming	231
1. Dong Qichang and the Songjiang School	231
2. Lan Ying and the Wulin School	236
3. Xiang Shengmo and the Jiaying School	239

Section 3

»Chen of the South, Cui of the North« and Late-Ming Figure Painting	242
1. Buddhist and Daoist Figures by Ding Yunpeng and Wu Bin	243
2. The Distorted Painting Styles of Chen Hongshou and Cui Zizhong	246
3. Portraiture of Zeng Jing and the »Bochen School«	250

Chapter XI

Woodblock Printing, Calligraphy, and Seal Carving 253

Section 1

Ming Dynasty Woodblock Printing	254
1. Developments in Ming Dynasty Woodblock Printing	254
2. Regional Woodblock Print Schools	256

3. The Woodblock Print Artistry of Chen Hongshou	262
4. Printed Manuals and Color Woodblock Printing	267

Section 2

Ming Dynasty Calligraphy	270
1. Periods in the Development of Ming Dynasty Calligraphy	270
2. »Cabinet Style« as Mainstream in Early Ming Calligraphy	271
3. The »Three Masters of Wu« in the Middle Ming	274
4. The Rise of Multiple Schools of the Late Ming	281

Section 3

Seal Carving of the Ming Dynasty	289
1. The Ebb and Flow of Seal Carving in the Early Ming Dynasty	289
2. Wen Peng, Founder of a School of Seal Carving in the Middle Ming	290
3. Seal Carving Schools of the Late Ming	291

Chapter XII

Architecture, Murals, and Sculpture	293
-------------------------------------	-----

Section 1

Architecture of the Ming Dynasty	293
1. Cities and Palaces	293
2. Ritual and Ceremonial Buildings	302
3. Buddhist and Daoist Temples	313

Section 2

Richly Integrated Mural Art	319
1. Fantastic Temple Murals of the Central Plain	319
2. Distinctive Temple Murals of the Southwest and the Northwest	327

Section 3

The Gradually Declining Art of Sculpture	334
1. Religious Sculpture	334
2. Stone Sculpture Accompanying Tombs	340
3. Tomb Figures in Pottery, Wood, and Stone	343
4. Master Carvers	344

Chapter XIII	
Crafts of Extraordinary Splendor	348
Section 1	
Jingdezhen, the Porcelain Capital	349
1. The Dominance of Blue and White Porcelain	349
2. Achievements in Colored Glazes	354
3. <i>Doucai</i> and Painted Porcelain	356
4. Yongle Sweet-white Porcelain	359
5. Forms and Decorative Arts of Porcelains Produced by the Official Kiln	361
Section 2	
The Local Flavor of Private Kilns	363
1. Differences Between Private and Official Kilns	363
2. Porcelain Produced by Private Kilns in Jingdezhen	365
3. The White and Smooth Dehua Wares	366
4. The Rise of Yixing Ware	367
Section 3	
Lacquer, Jade, and Enamel Work	369
1. Imperial Lacquerware and Folk Carved Lacquer	369
2. Achievements in Ming Jade and the Master Jade Carver Lu Zigang	374
3. Enamel Work	381
Section 4	
The Four Treasures of the Study, and Ming Furniture	385
1. The Development of the »Four Treasures of the Study«	385
2. Features of Ming Furniture	391
3. Desktop Sculptures and their Masters	397