

“Pipa in the Period of Five Dynasties and Ten Kingdoms” in Music Pictures

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Abstract—This paper tries to analyze the music images of the five dynasties and Ten Kingdoms through the combination of historical facts, from the angle of the music images, and briefly discusses the characteristics of the five dynasties and ten kingdoms pipa. This paper probes into the scope of application, form, playing method in the image data of five dynasties and ten kingdoms, and the position of pipa in the instrumental music of five dynasties and ten kingdoms

Keywords—Five Dynasties and Ten Kingdoms; pipa; music picture; "Han Xizai's Night Banquet Picture"; "Chorus Picture"; Gile stone carving of the Seven Treasure Pagodas in Shanxi Pingshun Dayun Temple; Wang Jian's tomb of former-Shu

I. INTRODUCTION

The period of Five Dynasties and Ten Kingdoms refers to the 72-year history of 907-979, which is a period in Chinese history. The history of the five dynasties and ten Kingdoms began in 907 AD, when Zhu Quanzhong (Zhu Wen), king of the Liang Dynasty, usurped the Tang Dynasty. In 979 AD, after the great army of the northern Song dynasty destroyed the Post Zhou Dynasty- the last of the ten Kingdoms, which is the end of the history of the five dynasties and ten kingdoms.

The Five Dynasties and Ten Kingdoms are essentially the continuation of separatist regimes by force of Local military governors in late Tang Dynasty and politics in the late Tang Dynasty

The so-called "Five Dynasties" refer to the five dynastic dynasties: the post-Liang Dynasty, the Post-Tang Dynasty, the Post-Jin Dynasty, the Post-Han Dynasty and the Post-Zhou Dynasty, they are regimes established in the Central Plains.

The so-called "Ten Kingdoms" refer to the nine regimes established in the south, namely Wu, south-tang, Wu Yue, Chu, Min, South Han, Nanping, former-Shu, post-Shu, add the north Han in the near Shanxi.

In the early period of five dynasties and ten kingdoms, the regimes changed in the north, together with the invasion of Qidan, which resulted in the continuous war and living on the edge of starvation in the whole northern region. However, after a series of wars, the southern regions formed a relatively stable situation of separation. In such a political environment, the southern regions were in a relatively stable stage of restoration and development, and the political regimes of various

kingdoms tend to uphold the concept of "keeping the people at ease" and "emphasizing agriculture and suppressing military Force", kingdoms were basically at peace, and encouraged and urged farmers to plant mulberry trees and raise silkworms, built and repaired water conservancy, attracted business travel.

Later, the leader of the northern regime — Taizu of the post-Zhou Dynasty led the troops to destroy the Han Dynasty and establish the kingdom, and after the succession of Shizong Chai Rong, in the course of his subsequent development, he perfected the law and economic and political system, and constantly expanded the territory of his rule, China, which had been divided for a long time, begun to show a trend of reunification. Unfortunately, Shizong died suddenly on the way to the war, and with it Zhao Kuangyin rebelled, and the regime of the post-Zhou Dynasty finally went extinct. However, the development of the post-Zhou Dynasty provided a good foundation for the establishment of the Song Dynasty, which made the divided China unified again.

The Five Dynasties and Ten Kingdoms inherited the Tang Dynasty and started the Song Dynasty in History, in such an era of war chaos and all heroes rose together, which retained a lot of splendid cultural heritage. This paper tries to select some of the music images retained during the five dynasties and Ten Kingdoms period. In this paper, we look for the music pictures of the pipa, observe and analyze these pictures, hoping to see some information about the instrument-the pipa, from the pictures at that time, and the musical status of the pipa in the five dynasties and the details of the development and changes of the pipa were also observed.

The music pictures left over from the Five Dynasties and Ten Kingdoms were mainly paintings and sculptures, most of the objects of these works of art were high officials, nobles, emperors, and some of them served religion.

This paper chooses four picture materials to study, such as "Han Xizai's Night Banquet picture" painted by Gu Hongzhong of the southern Tang dynasty, "Chorus picture" painted by Wu Wenju of the southern Tang dynasty, stone carving of the Seven Treasure Pagoda in Shanxi Pingshun Dayun Temple, 24 Gile stone carving of former-Shu Wang Jian's tomb in Sichuan. According to the objects of these music pictures services and the content they depict, the types of music in which the pipa participates can be divided into two categories:

- Officials, aristocrats, the music used for banquets, that is, Yan Yue;
- Music and dance murals, stone carvings in temples, should have a great relationship with Buddhist music.

From the music type, there is Yan Yue, Buddhist music, used for entertainment, burial ceremony, religious teachings spread, and the scope of application is relatively wide.

Referring to the previous studies on the music pictures of the five dynasties and ten kingdoms, there are some cases in which one or two music pictures are selected to study the music of the five dynasties and ten kingdoms. In referring to these papers, the author has the following questions: such music research is based on individual cases to explore the music of five dynasties and ten kingdoms, but can the music pictures from a certain region really represent the music of China during the five dynasties and ten kingdoms? Is it representative? I think a single picture may have more limitations. Such limitations include the regional nature of music, class nature, and so on.

Therefore, the reasons for choosing these four pictures for the study are as follows:

First, "Han Xizai's Night Banquet Picture", "Chorus Picture" are all paintings from the Southern Tang Dynasty, the stone carvings of the Seven treasure pagodas of Pingshun Dayun temple are relics of the post-Zhou Dynasty, the first of Xiande, Wang Jian's tomb 24 Gile stone carvings are carved on the coffin bed in the mausoleum of former-Su founding emperor of ten kingdoms. These cultural relic pictures are closely examined and recognized by scholars as music pictures of the five dynasties and ten Kingdoms.

Secondly, "Han Xizai's Night Banquet Picture" and "Chorus Picture" describe the scene of banquets and entertainments, so we infer that the music in these two groups of pictures is Yan Yue. The seven treasure pagodas in Pingshun Dayun temple are Buddhist buildings. In addition to the lotus flowers symbolized by Buddhism and Buddhist divine beasts such as lions and Kirin, the pagodas have also carved a group of music and dance pictures, which should be Buddhist themed pictures of music and dance. Wang Jian's tomb 24 Gile stone carvings were carved around the coffin bed of the former-Shu founding emperor Wang Jian, this group of tombs, composed of 22 musicians and two dancers, all the musicians play music, and the dancers dance in concert. In terms of the composition of the band, there are many similarities with Yan Yue. Hedonism in the tombs culture, these sculptures may be expected to enjoy wonderful music and entertainment after death, then which can be regarded as the nature of Yan Yue. However, from the Buddhist elements embodied in Wang Jian's coffin bed design, and in the light of the great development of Buddhism in the former dynasty, this group of stone carvings may also represent a kind of imagination of the music and dance of the western paradise at that time. If we consider it from this perspective, Wang Jian's tomb 24 Gile stone carvings may be related to Buddhist music. Through these pictures, we can see the use of pipa in different situations and different classes, and can comprehensively

analyze the use of pipa as a musical instrument in the five dynasties and ten kingdoms.

Finally, from the region of these music images, which, include the Southern Tang dynasty, post-Zhou dynasty, post-Shu dynasty and other places. According to the dominion of these kingdoms at that time, the music pictures selected in this paper come from the north, south, west and east of today's China. Therefore, the application of these pictures to the pipa instrument can eliminate regional differences and doubts, is more general and more systematic in describing the common form, the characteristics of performance, etc. of pipa in various parts of China during the five dynasties and ten kingdoms.

II. OBJECT ANALYSIS

A. "Han Xizai's Night Banquet Picture"

"Han Xizai's Night Banquet Picture" in the Southern Tang Dynasty described the scene of Han Xizai's family banquet and performing music in a series of long volumes, according to the sequence of scenes, taking Han Xizai as the center, it is divided into five paragraphs: "listening to music", "watching dance", "resting", "blowing clearly", and "banquets", and the artistic conception is precise. The painter took the traditional way of composition, but broke the concept of time. The five pictures are absorbed in one effort. The activities carried out in different times are organized on a unified picture. The whole painting is organized coherent and smoothly, the plot is complex, and the characters are numerous. However, the arrangement of the host and guest is orderly, and the complexity is moderate. Using screens, several cases, orchestral instruments, beds and other objects between scenes, the painter completed the transition between different scenes, blending time and space without showing signs into one, so that so that they have not only the connection, but also the sense of separation from each other; they can be painted independently, and they are also a complete picture. It reflects the concise technique of Chinese traditional painting. Like traditional Chinese drama, no setting, only gestures, eyes and other actions to let the audience feel the scene around the vivid, ingenious, amazing.

This is the scene of Han Xizai, an official of the southern Tang dynasty, feasting with his friends, and elegant literati. In the five-paragraph picture scroll, there is the appearance of the pipa in the two paragraphs. The first section of the teaching square makes Li Jiaming's sister play the pipa to be appreciated by all, and the third paragraph, Han Xizai sat on the bed. The girl musician was ready to play with her pipa. It can be seen from the picture that although the two pipas appear in different patterns, they are the same in shape, and it is clear from the picture that both of the pipa players have a dial in their hands. This reflects a common feature of the pipa they use, which are all quad terms, played with a dial, and from the first paragraph of the picture, we can see from the banquet and listening to the pipa that the performance of the female musicians made everyone look at it. It can be seen that the pipa at that time was able to perform the complete music independently, and that such instruments seemed to be popular with the public, would appear on such a happy occasion, and

attract the attention of the public. Pipa music in this picture fully reflects the entertainment of musical instruments.



Fig. 1. "Han Xizai's Night Banquet Picture"-listening to Music.



Fig. 2. "Han Xizai's Night Banquet Picture" -watching Dance (partial).

B. "Chorus Picture"

"Han Xizai's Night Banquet picture" shows the scene of the pipa solo, and "Chorus picture" painted by Zhou Wenju of the same period and the same region embodied the entertainment of pipa, and the participation of pipa in the band at the same time.

There is a very prominent difference in the pipa part between "Chorus picture" painted by Zhou Wenju of the southern Tang dynasty and "Han Xizai's Night Banquet picture"- in this "Chorus picture", the pipa is played with four strings and fingers. The record of finger-playing pipa was first recorded in Zhenguan years of Tang dynasty, when the pipa musician Pei Shenfu first played the five-string pipa in the form of finger-playing. The world called this kind of finger-playing "playing pipa", because finger playing is more expressive than dial playing, the performance is more abundant, and then the musicians gradually applied finger playing to the four-stringed pipa, comparing with "Chorus pictures" in the same period of "Han Xizai's Night Banquet picture", it can be seen that the performance of a musician play with a dial is the same as that in "Chorus Picture", which has

the same shape as the pipa of a four-string tune. Judging from the realistic style of the two fine arts works, the picture has a high degree of credibility. If the scene described by the painter can be seen from both of them, the playing mode at that time was the coexistence of dial and finger, which provided the proof of image for the development of pipa playing finger bomb.

As can be seen from the "Chorus picture", two musicians who play the pipa, are at the top of the arched band. What kind of instrument can you think about so that the musicians can sit at the front of the band? It is not hard to imagine, in reality, that the most important instruments and skilled players in the band will be ahead. The two pipa musicians are about like the band's "chief" today.

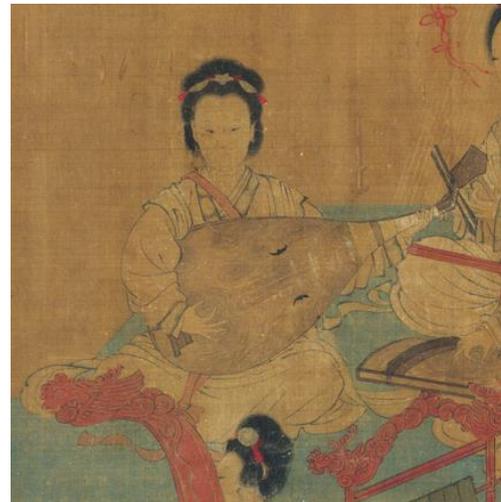


Fig. 3. Zhou Wenju of the Southern Tang Dynasty -- Part of "Chorus Pictures".



Fig. 4. Zhou Wenju of the Southern Tang Dynasty -- Part of "Chorus Pictures".



Fig. 5. Zhou Wenju of the Southern Tang Dynasty -- Part of "Chorus Pictures".



Fig. 6. Musician's stone carvings of Seven Treasure Pagodas- Pipa

C. *The Jiyue Men Stone Carvings of Seven Treasure Pagodas in the Period of Five Dynasties in Shanxi Pingshun Dayun Temple*

The Seven treasure Pagodas are located in Shuangfeng mountain depression ,in north of Shihui Village, Shihui Township, northwest of Pingshun County, there is an ancient temple called "Dayun temple." which was founded in the third year of Tianfu post-Jin in the Five Dynasties (AD 938),the Seven treasure Pagodas are located in the southwest corner of Dayun temple, which was founded in the first year of Xiande post-Zhou (AD 954)("Shanxi Volume of the Great Department of Chinese Music relics")The Seven treasure Pagodas are Buddhist buildings, engraved with Buddhist lotus flowers, lions, Kirin and other divine beasts, which are also engraved with a group of jiyue men, there are bands, dancers, and in the stone carving, there is a mouth slightly open, as if singing. In the 6th and 5th century B.C., when Buddha Shakyamuni founded Buddhism in India, it was applied to Buddhist music, at that time, with the "pure and elegant" blow to speak the Dharma. About the third century BC, Buddhist music spread to Asia and around the world with the spread of Buddhism. Buddhist music in early China appeared only in Buddhist monasteries as a form of chanting, which was formed in combination with the tone and rhythm of the scriptures and was designed to facilitate the reading of scriptures. After continuous development, Buddhist music in the Tang dynasty showed a trend of secularization, and accompanying music also absorbed many folk elements, which made Chinese Buddhist music more nationalized and secularized. Buddhism in the Tang dynasty was also divided into different sects, and Buddhist music played a very important role in the developing masses of these sects and the spread of sectarian teachings. So the music and dance pictures in the stone carvings, I think this represents the succession of the post-Zhou Dynasty to the Buddhist music culture developed in the previous dynasties. In this context, pipa is used to spread Buddhist doctrine, which shows that this instrument is both elegant and popular, which can be accepted by ordinary people and can satisfy the needs of the aristocratic audience without losing the solemn sense of religion.



Fig. 7. Jile men stone carvings, percussion instruments, rap of Seven Treasure Pagodas

D. *Yongling 24 Musician Stone Carvings of Wang Jian's Tomb of Former-Shu*

Yongling 24 musician stone carvings of Wang Jian's tomb of former-Shu, is the mausoleum of the founding emperor of former-Shu, one of the ten Kingdoms, which is located in Chengdu, Sichuan, ancient called Shu, because of its special terrain, the Tang royal family took refuge here twice, one is the Tang Xuanzong avoid the rebellion of An and Shi, the other is Tang Xi Xizong avoid Huang Cao uprising. At the same time, the royal family took refuge in Shu and brought many court eunuchs, literatus and musicians to Shu, therefore, Shu's culture, music quite has the Tang dynasty style. Wang Jian was a common citizen, in the late Tang dynasty, he joined the army, and contributed to the protection of Xi Zong when he fled to Shu for refuge. After the end of the Tang dynasty, Wang Jian was known as king in Shu's enclosure, and various policies to encourage production, such as reduced corvee and taxes, encouraging and urging farmers to plant mulberry trees and so on implemented by Wang Jian, the former Shu was in a stable stage of development in the early stages, in his later years, Wang Jian gradually indulged in voicing and abandoned the imperial policy, later, the son of Wang Jian, Wang Yan, succeeded to the throne, and he was even more despicable, so the regime died after only two generations. Picture of 24 musician carved on the coffin bed in Wang Jian's tomb, provides evidence for the music study of five dynasties and ten

kingdoms. When people entered the tomb of Wang Jian's tomb, the first thing to see was four musicians and dancers, two dancing dancers, one is a flapping musician, the other is a pipa musician, the four stone carvings in the front of the coffin bed, their position reveals their importance in the band, the flapping musician in front of them plays the rhythm, which controls the speed of the band's performance, the pipa musician, also in front of them, may be an instrument musician that plays the main melody, the pipa musician here can be seen obliquely holding the pipa, plays with the right hand holding a dial.



Fig. 8. Stone carving of musicians — Pipa musicians.

III. RESEARCH SUMMARY

By analyzing the images, the author can discuss the pipa of five dynasties and ten Kingdoms from four aspects.

- Range of application: according to the music images of five dynasties and ten kingdoms in four different regions, pipa can be used in entertainment occasions, and it is also a kind of musical instrument used in Buddhist music.
- Form: through the analysis of the above music images, the author observes that the pipa form of Yan music and Buddhism music in the five dynasties is mainly composed of four strings. It can be seen that the four-string style of the pipa occupies the mainstream in five dynasties and ten Kingdoms.
- Playing methods: in terms of playing, from the above data, we can see that there are two kinds of playing: dial playing and finger playing, in the Tang Dynasty, the pipa was played mainly by dials, in Zhenguan year, there appeared a way of playing finger-playing, which was called "Playing pipa". In the music pictures of five dynasties and the ten kingdoms, the dial and the finger play coexist, so it can be seen that they are influenced by the previous playing methods, especially the pipa. At this time, they may have had an updated development compared with the Tang dynasty, from

one-man's original way of playing, to "Chorus Picture", the common pipa musician in the band is played with finger-playing, which is recognized, applied and promoted by more people, so, the pipa performance in five dynasties and ten kingdoms is an inheritance, evolution and development of the Tang dynasty.

- The position in instrumental Music at that time: from "Han Xizai's Night Banquet Picture", it can be seen that the pipa was very popular as a solo instrument at that time, indicating that the art of pipa performance and the musical works concerning the pipa have all developed to a relatively mature stage, and the melody of musical instruments is strong. Combined with the stone carvings of Wang Jian's tomb and band picture "Chorus Picture", the pipa should have a very high position in the band during the five dynasties, since it can be used for solo, it may also be an important melodic instrument in the band. At the same time, pipa music appeared in the life of princes, literati and common people, it can be said that in those days it was a popular but unconventional music.

IV. CONCLUSION

As a foreign musical instrument, the pipa flourished in the Tang Dynasty. In the five dynasties and Ten Kingdoms, there was an image record of the pipa throughout China, which indicated that it had achieved a certain degree of popularity in the development of the previous dynasty, which was also popular among the world during the five dynasties and Ten Kingdoms.

The application of pipa to banquets and entertainment and the spread of Buddhist doctrine is enough to show that pipa was widely used at that time. It is a kind of musical instrument which is both entertaining and ceremonial, popular and dignified.

Its form is inherited from the previous dynasties, and its performance style has developed and evolved while inheriting the previous experience, which has had a great impact on the pipa performance of later generations.

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