

A Study of Tang Sancai Art under the Influence of Hu-Han Cultural Interaction

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Abstract: In the 5,000 years of Chinese history, the Tang Dynasty, with its self-confidence, openness and tolerance, widely absorbed the essence of various ethnic groups and foreign cultures, realized a high degree of intermingling of Hu and Han peoples and cultures, and forged the Tang culture with a strong vitality based on the local Han culture and the intersection and fusion of various cultures. Tang Sancai, as a unique art emerging from the Tang Dynasty, is a unique flower in the history of Chinese ceramics, with a vivid cultural gene, and is known as an "encyclopedia" of the Tang Dynasty society, and a mirror reflecting the intermingling of Hu and Han cultures in the Tang Dynasty. The raw materials, production and aesthetic style of Tang Sancai were all influenced by the intermingling of Hu and Han cultures to varying degrees, and contained distinctive marks of exchange and interaction between the Hu and Han peoples, which provided the driving force for the formation of its artistic style representing the meteorology of the Tang Dynasty. This paper focuses on the study of the application of Tang Sancai art under the influence of the intermingling of Hu-Han cultures, firstly by collecting, organizing and summarizing various books and documents, and then by using history, archaeology and design to cross-analyze the research. In terms of content arrangement, firstly, the historical history of the intermingling of Hu and Han cultures is explored, and the process of intermingling is analyzed; secondly, the reasons for the spread and interaction of Hu and Han cultures during the Tang Dynasty are analyzed, and the specific expressions in terms of social customs and arts and crafts are discussed; and then an overview of the Tang Sancai is given, including the development, craftsmanship, and decoration, and the expressions of the influence of the intermingling of Hu and Han cultures in the Tang Sancai are explored.

Keywords: Tang Sancai; Hu Han Culture; Tang Dynasty Social Styles.

1. Introduction

1.1. Purpose of the study.

Through the craft features reflected in the Tang Sancai, it is argued that arts and crafts can achieve cultural participation by reflecting the social culture of the same period.

1.2. Research significance.

The Tang Dynasty was influenced by foreign cultures, and the exotic style full of vitality injected fresh blood into the Chinese culture of the Central Plains, and changed the tradition of the previous dynasty, which advocated plain colors, and began to use a variety of colors to express their own interests. Therefore, Tang Sancai is based on the Chinese culture of the Central Plains and to a certain extent influenced by the intermingling of Hu and Han cultures, and is a mirror reflecting the intermingling of Hu and Han cultures in the Tang Dynasty. As an "encyclopedia" of social life in Tang Dynasty, Tang Sancai contains rich and abundant information on social customs, aesthetic orientation and Hu-Han cultural exchange in Tang Dynasty.

It is of great academic and practical significance to study the art of Tang Sancai, which was influenced by the intermingling of Hu and Han cultures. In terms of academic significance, on the one hand, it can help us understand the customs and folk conditions of the society at that time, better reveal the exchange and integration between the Hu culture and the Han culture, and further enrich the connotation of the Hu culture; on the other hand, it can excavate the historical roots of the artistic characteristics of the Tang Sancai, strengthen the degree of people's knowledge of the Tang Sancai, and more accurately understand the original

appearance of the Tang Sancai.

2. History of the intermingling of Hu and Chinese cultures

2.1. The great national integration in the direction of each other

China has been a multi-ethnic country since ancient times, and the development and affiliation of ancient ethnic groups have often been in a constant state of change throughout the dynasties, and people's understanding and designation of "ethnic groups" have varied from one historical period to another.

The deepest manifestation of ethnic fusion is the fusion of cultures. The prerequisite of the whole Hu-Han cultural integration is the great ethnic integration, war and annexation, blood marriage and trade and cultural exchange are all effective ways of ethnic integration, through these ways of conflict or interaction gradually integration and convergence, is a long-term development process. This process is the emergence of ethnic conflicts, ethnic conflicts, ethnic ideological and cultural interaction, one by one, the mutual tolerance between the ethnic groups, in short, the conflict gradually towards integration. In the process of ethnic fusion, "Hu" and "Han" have emerged as the phenomenon of Hanization of the Hu and Hu of the Han, Liu Jingfu collated the views of historian Chen Yinjing, who talked about the study of ethnic fusion should not be Hu-Han as the boundary, but Hu-Han as one, Hu-Hanization of the Hu and Hu of the Han Both hands should be grasped. Therefore, we should take a holistic view of the intermingling of the Hu and Han peoples, and the process of Hu-Han fusion is a prerequisite for a correct view of the

intermingling of Hu and Han cultures.

2.2. The process of Hu-Chinese cultural intermingling

The deepest manifestation of ethnic integration is cultural fusion. The prerequisite for the cultural integration of the entire Hu and Han peoples was the integration of the peoples. Warfare and annexation, intermarriage, trade and cultural exchange were all effective ways of ethnic integration, and the gradual integration and convergence through these means of conflict or interaction was a long-term process. This process, namely, the emergence of ethnic contradictions - ethnic contradictions acute - ethnic contradictions moderate - ethnic ideological and cultural interaction - the mutual tolerance of ethnic groups, is a long-term development process. -In short, it means that the conflict is gradually moving toward integration. Therefore, it is necessary to look at the intermingling of the Hu and Han peoples as a whole, and the process of Hu-Han integration is a prerequisite for a correct view of the intermingling of Hu and Han cultures.

2.2.1. Ethnic Conflict

The intensification of ethnic contradictions sharply led to ethnic conflicts, which manifested themselves in the expansion and annexation of warfare, but in a positive sense as adaptive changes in production methods. The Wei, Jin, and Northern and Southern Dynasties were a period of ethnic integration and intermingling due to the long division of the country and frequent regime changes. Especially during the period of the Sixteen Kingdoms when the Five Hu rebellious Chinese, ethnic minorities entered the Central Plains and the boundaries of ethnic groups gradually disappeared. On the other hand, the five Hu minority groups in the north migrated southward to establish their power and reached the Yellow River basin, where they intermingled with the local Han Chinese. The rulers of the Hu ethnic group were driven from top to bottom to learn the advanced Han culture; and the production methods and customs of the Hu people were also unconsciously influencing the Han Chinese. It can be seen that the population movement brought about by the conflict of wars greatly accelerated the process of integration between the Hu and Han peoples, while the adaptive change of production methods promoted the integration of the Hu and Han cultures on a larger scale, which laid the foundation for the Tang Dynasty when the gap between the Hu and Han peoples was greatly reduced.

2.2.2. Blood fusion

Hu-Han intermarriage has played an irreplaceable role in the process of ethnic and cultural integration. As the Hu-Han people lived together for a long time, they gradually broke through the ethnic boundaries and opened the door to intermarriage, influencing and penetrating each other's culture in terms of marriage, rituals and customs through marriage nepotism. The fusion of ethnic groups, with their blood ties, and the gradual dissolution of their boundaries, led to the further Sinicization of the Hu and Hu of the Han, which can be seen as a major historical trend to enhance the adaptability of the ethnic groups, as well as a booster for the mutual absorption and overall integration of Hu and Han cultures. The intermarriage brought the Hu-Han people closer together and promoted ethnic integration, and also laid the foundation for the formation of an inclusive and open attitude toward the Hu people in the Tang Dynasty.

2.2.3. Cultural cross-fertilization

The spread of culture led to cultural intermingling, and trade was an important way to spread culture, which was a natural assimilation of ethnic groups. The opening of the "Silk Road" greatly strengthened the ties between China and the minority groups in the north and foreign nations. During the Sui Dynasty, the rulers were keen to manage the western regions and sent envoys to each other for good relations. In the Tang Dynasty, the trade and market, alliance and affinity between the rulers and the Hu regime and the establishment of tie-ups, etc., were more frequent, which enhanced the friendship degree between the ethnic groups and further promoted the intermingling of Hu and Han cultures.

2.2.4. Policy Impact

War, intermarriage and trade were to some extent indirect manifestations of the will of the ruling class, and in some specific historical periods, the national policies of the ruling class also promoted ethnic integration and cultural intermingling. After the diverse stirring of Hu and Han cultures in the Northern and Southern Dynasties, the chivalrous and bold Hu spirit penetrated into the gentle and elegant Han style, which laid the foundation for the prevalence of Hu style in the Tang Dynasty, creating a unique scene of vibrant and magnificent culture in the Tang Dynasty.

3. Interaction between the spread of Hu-Chinese culture in the Tang Dynasty

3.1. Reasons for the prevalence of Hu Feng in the Tang Dynasty

The Tang Dynasty was a period of great unification with a vast territory and a strong state, and it also strengthened political, economic and cultural exchanges with the Western and Central Asian countries, such as trading and sending envoys for goodwill, which led to the fullest release of the Hu-Han cultural effect and the formation of a situation in which the Hu style prevailed and greatly promoted the exchange and integration of Hu-Han cultures.

3.1.1. Ethnic Policy

The government adopted an open and compatible ethnic and cultural policy. They were allowed to enter the National Academy of China, and they were also allowed to enter the official positions by passing the examination. While spreading their own culture, they injected fresh blood into Han culture; while learning about Han culture, they spread the culture back to their homeland, acting as messengers for the spread of culture between the Hu and Han peoples. In addition, most of the Tang envoys to China were warmly received by the emperor and even rewarded with gifts and official titles; the Tang dynasty also allowed foreigners to marry, have children, buy land and houses in the Tang dynasty and protected their interests; they even respected their customs and beliefs and allowed them to set up temples of their own ethnic beliefs. It even respected their customs and beliefs and allowed them to set up temples of their own faith.

3.1.2. Socio-economic

The Tang Dynasty was a period of political stability and unification, and the economy also reached an unprecedented level of prosperity. The East Market and the West Market were two famous commercial centers in Chang'an, for example. The East Market and the West Market were the distribution center for domestic trade and the international

trade center for the world, attracting merchants from all over the world to come here to do business and trade with domestic and foreign treasures. The West Market was the starting point of the Silk Road civilization and the largest market in the world at that time, with a daily traffic of up to 150,000 people, where the Hu-Chinese economy and culture were exchanged and developed.

The Tang government adopted a liberal and flexible economic and trade policy. Foreigners were encouraged to come to China to trade and were given certain tax breaks, and residences were set up to receive Hu merchants; Hu people were allowed to live and live in Tang territory for a long time, hold official positions, and intermarry with Han Chinese. In the border areas, there were mutual market supervisors and market envoys in charge of foreign trade; an open currency policy was implemented, i.e., foreign currency was allowed to circulate; and relevant laws were enacted to protect the interests of Hu merchants. The Tang government also gave the Hu people and Hu merchants full autonomy in economic and cultural justice, which was in fact the early rented territory. The above series of initiatives were conducive to the spread of Hu culture in the Tang Dynasty and promoted the collision, integration and symbiosis of Hu and Chinese cultures.

3.1.3. Silk Road

The Silk Road was not only a trade route with bulk silk as its main body and symbol, but also an important route for spreading technology, ideas and other cultural aspects, and had a profound impact on all aspects of human production and life. The Silk Road of the Tang Dynasty was more prosperous than before, as the rulers of the Tang Dynasty put an end to the situation of small countries in the western region and set up post offices all along the route to make its traffic smoother. At the same time, the Silk Road on land opened up two new routes on top of the original three, as well as a new route for Sino-Indian traffic. The late Tang Dynasty Maritime Silk Road was accompanied by the decline of the land-based Silk Road and the rise of the Silk Road. After the An-Shi Rebellion, the land-based Silk Road traffic was blocked, the sea "Silk Road" came into being. China's routes to Southeast Asia, the Indian Ocean and even the African continent have been opened and extended, the "East China Sea Line" in the East Asian region by the center and the edge of the two parts of the overall world structure played a vital role.

The internal canal waterways, the well-connected land routes and the external land and sea Silk Roads facilitated economic and trade exchanges and the passage of merchants and travelers, and also built a platform for the spread of Chinese and Chinese cultures, resulting in a two-way cultural exchange between the Chinese Han culture spreading around the world and the various Hu cultures entering the Tang Dynasty.

3.1.4. Religious atmosphere

During the Tang Dynasty, there was a parallel policy of Confucianism, Taoism, and Buddhism. As an international metropolis, Chang'an had a large foreign population, and foreign religious sects came to preach and develop regular followers. There were many Buddhist temples, Taoist temples, and Hu temples inside and outside the city, and even in the palace and imperial city, there were many temples, Buddhist halls, and palace temples that regularly conducted activities such as inviting monks to talk about the scriptures, and interpreting and discussing the teachings of Taoism. The appearance of cave murals, Islamic glassware, and decorative patterns such as poinsettias and lingonberry patterns are also

cultural effects of these religions.

It can be seen that the political stability and unification, unprecedented economic prosperity, convenient transportation, emancipation of the mind, and harmonious and stable social environment of the Tang Dynasty provided a good opportunity for the integration of Han and Hu cultures, and the phenomenon of Hu style prevailed, which greatly reduced the gap between the Hu and Han peoples, strengthened the ties between the Hu and Han peoples, and enhanced the centripetal force of the Hu and Han peoples, and the cultural exchange between the peoples was also more active than ever before, and its influence extended to future generations and even to contemporary times. The influence of this phenomenon extended to future generations and even to the present day.

3.2. Weathered social style

With the economic development of the Tang Dynasty, foreign exchanges were more active and prosperous than ever before, and a large number of Hu merchants stayed in Tang, which promoted the diversification of Hu-Han lifestyle and spiritual and cultural life. Materials from Central Asia, West Asia, and South Asia, i.e., from all over the world, converged here, and there were foreign goods everywhere, including Hu clothing, Hu food, and Hu utensils, and the "Hu style" was prevalent in Chang'an, and learning foreign culture became fashionable at one time. Women learned to dress up as Hu women, and the tricks entered Hu music. The text shows that the prevalence of the Hu style was also a manifestation of the high degree of integration between the Hu and Chinese cultures in social life.

3.3. Blossoming Arts and Crafts

The Tang Dynasty far surpassed the previous generation in terms of arts and crafts technology and production scale, reaching the peak of ancient Chinese handicraft manufacturing. The unprecedentedly frequent cultural exchanges between China and China during the Tang Dynasty were reflected in the production process of arts and crafts, which on the one hand inherited the fine traditions of the country and on the other hand absorbed the characteristics of foreign crafts, forming a broad and fresh, rich and gorgeous style of arts and crafts, showing the characteristics of the times and the national style.



Figure 1. Silver-gilt ball

4. Changes in the art of Tang Sancai under the influence of the intermingling of Hu and Han cultures

Among the ceramic arts of Tang Dynasty, Tang Sancai is the most gorgeous and the one with the richest cultural connotation, which can be said as follows: "Yangshao Longshan is rich in Tang Dynasty, and Luoyang cultural relics are long and prosperous. The porcelain world is unique in one show, and the three colors are the light of China." In the environment that porcelain began to replace pottery gradually as the mainstream, Tang Sancai emerged with the unique appearance of pottery characteristics and porcelain production techniques, which is an artwork that integrates sculpture, painting and pottery and represents the meteorology of Tang Dynasty.

4.1. Reasons for the prosperity of Tang Sancai

The prosperity of Tang Sancai was the result of a combination of political, economic and ideological factors. One is the inclusive and enlightened system. The country was rich and strong, the political situation was stable, the economy was unprecedentedly prosperous, and the productivity level was improved, all of which provided a good social environment for the emergence of Tang Sancai. The second is the prevalence of generous burial. Influenced by the funeral concept of "death is like life", extravagant and generous burial was prevalent, and the burial customs demanded regulations and scenes, which stimulated the development of ceramic industry in Tang Dynasty. Third, the wind of extravagance and enjoyment. The economy of Tang Dynasty was prosperous, and the upper stratum of society was extravagant and loved the well-made, gorgeous and colorful wares. The fourth is the change of aesthetic concept. People before the Tang Dynasty loved plain colors, pottery as monochrome glaze development to the Tang Dynasty by the impact of foreign cultures, the aesthetic concept of the Tang people also appeared to change, colorful and rich items were favored by people. Such as the Tang Sancai this kind of splendid and colorful pottery products visually give people to enjoy the beauty. Fifthly, it was led by the prevalence of Hu Feng. Under the guidance of this social style, a large number of Hu elements in Tang Sancai were loved and widely used by the people.

4.2. Tang Sancai excavations and types

4.2.1. Excavation

The Tang Sancai was discovered on the Longhai Railway in the early 20th century. From the excavated data, the Tang Sancai was first found in the tombs of the two capitals of Luoyang and Chang'an (present-day Xi'an) and the surrounding radiation areas during the Tang dynasty as burial objects; living utensils and toys were also found at the Tang City site in Yangzhou, which should have been used for trade. So far, kiln sites and workshops for the production of Tang Sancai have been found in Huangye, Gongyi, Henan Province; Huangbao, Tongchuan, Shaanxi Province; Xing kiln, Neqiu, Hebei Province; and the former airport in the western suburbs of Xi'an. The Tang dynasty also set up the Zhenguan Office (or the Office of the Secretary of State) to take charge of the funeral artifacts, and it was recorded in the Tang Huiyao: "The funeral festival for princes, scholars and commoners was first class for the first and second class for the third class, first class

for the fourth and fifth class, and first class for the sixth and ninth class. This was the official level regulation.

4.2.2. Types

The Tang Sancai has a wide variety of types and different shapes, fully reflecting the folk customs and entertainment of Tang society. The figures and animal figurines include civil servants, military guards, soldiers, musicians, concubines, servants, horses, cattle, camels, and exotic animals; the household utensils include bottles, bowls and jars, inkstones and pillows, houses and gardens, and rockery and ponds. The classification of Tang Sancai in academic circles varies slightly, and Liu Qian Gong divides it into four categories: "From the perspective of subject matter, Tang Sancai can be broadly classified into four types: figurines of people, animal figurines, household utensils and architectural models." Mr. Zhou Zhongyao divides the Tang Sancai into two categories: "The category of objects includes water vessels, wine vessels, food vessels, stationery and architectural models, with novel patterns and brilliant colors, while the category of figurines ranges from women, civil officials, warriors and musicians, horse-holding figurines, Hu figurines and heavenly kings, etc., depicting the social status and character traits of the figurines in the smallest detail." From the perspective of usage, the author divides the Tang Sancai into two categories, namely, the burial brightware and the household utilitarian ware. The occupation of the figures mainly includes civil and military officials, servants, musicians, dancers and jugglers, etc. The animal figurines include horses, camels, sheep and dogs, etc. A few of them are jars, ovens, architectural models, etc., which are also used as Ming ware, and special figurines of the Heavenly King and tomb animals, etc. The practical ware includes food, storage and furnishing ware, such as cups, bottles, jars, stoves, and other everyday utensils.

4.3. Development of Tang Sancai

From the analysis of available data, Tang Sancai was developed on the basis of the monochrome and bicolor low-temperature lead glaze pottery of the Han Dynasty and the North and South Dynasties. Its development has roughly gone through three stages: the beginning, the flourishing and the decline. The rise and fall of Tang Sancai was positively correlated with the political and economic situation of the Tang Dynasty, and was a barometer of the social and political climate of the Tang Dynasty, especially during the Sheng Tang period, with which the Sancai works vividly and intuitively reflected the extravagant and enjoyable life of people at that time with their graceful and luxurious images. In fact, the overall ceramic development style of the Tang Dynasty echoed with the development style of Tang Sancai, mainly because the first period often used pile post and pinching to make a more three-dimensional production process, with a strong color of Hu style; the later period (after the An Shi Rebellion) was more inclined to the effect of flat, and the Hu elements were greatly reduced compared with the first period.

4.3.1. Beginning period

The initial period was the period of Tang Emperor Gaozong (650-683 A.D.), and the Tang tombs of this period were basically excavated with tri-color wares and fewer varieties; only glazed and painted terracotta figurines are available, which can be regarded as the predecessor of tri-color figurines. The Sancai wares excavated from Tang tombs in this period include plates, vases, pots, horn cups, handle cups, dragon head cups, human-shaped zun, double dragon handle zun, etc.

In this period, the firing temperature of Sancai body was higher and closer to porcelain. The glaze color is mainly brown and ochre yellow, interspersed with white or green. Using the method of dipping glaze, the color is applied on the shoulder of the object or on the stamped and scratched flowers on the plain white ground. Glaze is relatively rough, glaze layer thick and uneven, flowing glaze phenomenon is serious, glaze color is dull, the level is not high, the process has not matured.

4.3.2. Boom period

The period from Wu Zhou to Tang Xuanzong Kaiyuan (684-755 AD) was the heyday of the development of Tang Sancai. During this period, the production process of Sancai made great progress and its quality represented the highest level of firing. The firing temperature of the body is lower, and the expansion coefficient of the fetal glaze tends to be the same, which is more suitable for the requirements of low-temperature glaze, and the fetal glaze is closely combined. Using mixed glaze technology, colorful and crystal glaze. Vessel inside and outside are glazed, green, yellow and white are the main colors, there are also blue and black colors. The decoration of the vessels, in addition to printing and scratching, also used pinching, stacking and molding. There are many decorative patterns, such as Bao Xiang Hua, flying geese, galloping horses, riding, mandarin ducks, etc.

During this period (684-710 A.D.), a variety of funerary Ming wares, mainly Sancai figurines, became the mainstream of Sancai production. The size of the terracotta figurines became higher, with warrior figurines 160cm, civil official figurines 134cm, tomb-holding animals 129cm, horse and camel figurines over 70cm and 80cm, respectively, and the highest ones over 90cm, and Sancai funerary objects accounted for a large proportion of the whole burial excavations. Terracotta figurines, even large tomb-holding figurines, are basically decorated with tri-color glaze. The previous and subsequent tomb-holding figurines were generally painted and gilded. The tri-color figurines have various roles and are lifelike, and the tri-color vessels are in various forms and are exquisite and gorgeous. However, in the first decade or so of the An Shi Rebellion, it was difficult to see any Sancai figurines buried with them. Generally speaking, the Sancai wares in the flourishing period were rich in variety, production and high quality. The social and economic prosperity of the Kaiyuan period and the high demand brought by the prevalence of thick burial all created good conditions for the development and prosperity of the Tang Sancai.

4.3.3. Period of Decline

The "An-shi Rebellion" (755~763 A.D.) kicked off the decline of the Tang Sancai, with the weakening of imperial power, the withering of the economy, the stagnation of various handicrafts, and the reduction of the scale of funerals. In this period, it was hard to see the funerary Sancai wares such as figures and animal figurines, and the role of Sancai wares began to change to practical life. But the tire quality is soft, the tire glaze combination is poor, the glaze surface is thin, also easy to appear deglaze phenomenon. Glaze color, people talk about "Hu" color change, from colorful and become single color, decorative techniques only use the same color changes to show the intensity of light. As a result, the development of Tang Sancai, which was so prosperous at one time, began to weaken until it disappeared and withdrew from the mainstream stage of arts and crafts.

4.4. Expression of the influence of the intermingling of Hu and Chinese cultures

As mentioned above, the influence of the intermingling of Hu and Han cultures was manifested in all aspects of Tang society. The direct manifestation includes various kinds of Hu figurines, including Hu merchants, Hu servants, music and dance artists, etc. The indirect manifestation includes the Hu makeup and Hu clothing of the figurines and the shape and decoration of the Sancai vessels.

4.4.1. Direct manifestation of the influence of the intermingling of Hu and Chinese cultures

"The figures resemble horses, and are carved and decorated as if they were alive." The Sancai figure figurines are mostly shaped with realistic techniques, with subtle carving and vivid and subtle expressions of the figures. In previous arts and crafts, Hu figures were not common, but many rare Hu figurines appeared in Tang Sancai. The Tang Dynasty referred to the ethnic groups other than the Han Chinese as "Hu", and the appearance and form of the above-mentioned Hu figures differed from country to country and region to region. Most of the Hu figurines are deep-eyed, high-nosed, and bearded, and they are good at training horses and camels, and they communicate harmoniously between animals and humans. The horses and camels are of different shapes and are very unique. The five Hu people on the camel figurines perform music and dance. The Hu people set up store and did business in the two capital areas, so the Hu deacon figurines are simple and diligent. However, it is easy to see that most of these various Hu figurines were engaged in the service type of work, such as serving and dancing, and were at the bottom of the social hierarchy, with a low status. In addition to the above-mentioned Hu figurines of military officials, only one Hu figurine of a civil official was unearthed in the tomb of Dugong Si Zhen in the Wu Zhou period. Therefore, these Hu figurines contain a strong atmosphere of the times and a unique aesthetic interest, and are a visual demonstration of the influence of the fusion of Hu and Han cultures in the Tang Dynasty.



Figure 2. Kunlun Human Terracotta

4.4.2. Indirect manifestation of the influence of the intermingling of Hu and Chinese cultures

The following figure shows us the indirect manifestation of the influence of the intermingling of Hu and Han cultures in the Tang Sancai in a visual and detailed way. From the shape of the Sancai ware, among the animal figurines, there are BMWs and camels from nomads; among the vessels, there are

phoenix-headed pots, dragon bingzun and water injection from Persia; the flat pots are from nomads; and the tower jars are from India. The evolution of the modeling is actually a process of the artisans of Sancai imitating and integrating, and innovating in the process of integration, especially the special tomb-holding beast, which is a product of the artisans' imagination and exaggerated creation. From the patterns of the Sancai ware, the lingzhi pattern originated from Greece, and the poinsettia from Indian Buddhist culture. The above-mentioned figurines of Tang people wearing Hu clothing, hunting, listening to Hu music, and Tang women wearing men's clothing, Hu makeup, and bare breasts are all images of the Hu culture that was introduced to the Central Plains and brought about the prevalence of the Hu style, recording the luxury and indulgence of the Tang Dynasty and covering all aspects of Tang social life.



Figure 3. Three colorful horses



Figure 4. Three colorful camels

5. Summary

No culture spreads and blends in a one-way and passive way. The Tang people took their own Han culture as the cornerstone, absorbed the essence of various Hu cultures, supplemented and enriched the Han culture, transformed and innovated, and realized a high degree of intermingling of Hu and Chinese thought and culture, which eventually fused and created the unique Tang culture. As Mr. Qi Dongfang argues in his book *Sui-Tang Archaeology*, "the mixture and

interaction of multiple cultures gave rise to great vitality and certainly nurtured the profound and colorful Tang culture." There is a certain historical inevitability for the Tang Dynasty to merge the length of the Hu culture with the Han culture, to achieve the unprecedented prosperous situation of the intermingling of Hu and Han cultures, and to jointly compose the vast and open Tang culture.

From the aesthetic orientation of the colorful glaze of the Tang Sancai, the use of blue glaze, the technique of imitating batik, to the shape of Hu figurines, phoenix-headed pots and other vessels, the decorative patterns of Baolianghua and Lendong, to the appearance of Hu clothing, Hu music and hunting elements in the Sancai objects reflecting the social atmosphere of the Tang Dynasty, the art of the Tang Sancai fully reflects the mark of mutual exchange and interaction between the Hu and Han peoples and contains distinctive The art of Tang Sancai fully reflects the mark of mutual exchange and interaction between the Hu and Han peoples, and contains distinctive characteristics of the intermingling of Hu and Han cultures. The Tang Dynasty's unique tolerant and open cultural environment has absorbed and integrated various "Hu" cultures from Asia, Europe and even Africa. The fusion of the Hu and Han peoples and the intermingling of Hu and Han cultures provided creative inspiration for the production of the Tang Sancai, and the Sancai craftsmen, in turn, made innovations in their production development, providing inexhaustible impetus for the formation of their unique artistic style representing the meteorology of the Tang Dynasty.

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