This lecture will explore Tang calligraphic treatises from three perspectives related to Confucianism and Taoism. It argues that the Confucian definition of calligraphy, which is believed to be an equal to ritual and music, promoted the formation of the conception of harmony. In addition, the trigrams from the Yijing (the Book of Changes) served as a foundation for calligraphy, which embodies the key categories of Tang calligraphic theories, such as the notions of change, and the reconciliation of hardness and softness. Taking laws from nature and following one’s innate tendencies, Taoist thinking also provides major formulae for practicing Tang calligraphy, which impacted the development of Tang calligraphic treatises, including the Shupu [A Narrative on Calligraphy], written by Sun Guoting (648-703).