

Research on Searching for Calligraphic Masterpieces from the Treasure House of Ancient Calligraphy Art

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Abstract: An ancestor once said, “If you have bad handwriting, you have a bad heart.” The handwriting can tell the character of the writer. We often sign our names on letters and documents, but the handwriting can reveal the personality of the writer. Yet handwriting is always acquired. The writer's handwriting is shaped according to differences such as age, occupation and gender. Conversely, it can also be said that character is to some extent self-developed. A perfect calligraphic work reflects the writer's emotional temperament and artistic attainments.

1. Introduction

Imitating is undoubtedly the most important thing in the study of calligraphy. It is nonsense to talk about calligraphy without great effort and effort. In the early stages of learning calligraphy, “silly presence” is a must. “Silly”, is a brushstroke, word for word “copy”.

The next step should be “imitating with skills”. It is not equal to not hard work. It is built on the basis of using the brain to make efforts to imitate ancient famous calligraphy. Only to learn the practice of contemporary famous works is a superficial behavior, impossible to harvest any meritorious fruit. It is also necessary to learn how to choose according to your preferences and the problems you want to solve.

2. The Most Perfect Works of Calligraphy Art Should Come from a Noble and Cultured Person

The appreciation of calligraphy art can often be left alone or regardless of the text content. We usually appreciate the inscription and generally don't care about the text.

On the one hand, the purpose of calligraphy lovers is to appreciate and learn the art of calligraphy. On the other hand, the ancient tablets are old, the stones are damaged, and the words are hard to be read.

Ancient post (including ancient plexus post and hook to fill ink) is mainly because of the fact that the two Wangs in the Wei and Jin Dynasty slips of famous artists and base paper has the damage, more often shortage. Futhermore, the posterity hook a copy or shaded stone, deleting the incomplete of text and rigid connected context all appear to be a complete thing, but actually unreadable.

There are many such examples in the cabinet posts. For example, the most famous Wang Xizhi wrote in Yuan Sheng Tie, “It is gratifying to receive a letter from Yuan and Double Xie. Yuan Sheng has arrived at the capital temporarily. “ On the surface of the complete and good-looking, in fact, its final sentence is obviously text-missing and text-illogical.

Tablet-carving, article-writing and writing in cinnabar for stone inscriptions are not from the same person, and most of them are general official articles. The writers just write, there is no need to connect the art of calligraphy with the content of the text to appreciate.

Qigong had a poem, “Getting the casket and returning the pearl is different, and most of the monument is a book worker. What use for gushed Pian San in the end? A collector can be hard to recite them.” This kind of appreciation without text content is not perfect while complete appreciation should also be the unity of form and content.

A perfect calligraphy artwork should be the high unity of the author's temperament, thoughts and feelings, artistic attainments and artistic skills. It is normal that people have their own preferences and preferences for different styles of calligraphy. An appreciation of art need not demand uniformity. As we often say, "Different people have different opinions." This is true.

But there are some common rules. Generally speaking, to appreciate calligraphy works, we should focus on the following five aspects.

(1) By calligraphy we mean the calligraphy of Chinese characters, first of all it must be the correct characters. It is both a kaleidoscope and must be the right word. We can see from the ancient famous works that the same character, in many postures, is correct.

(2) From the appreciation of using a writing brush. After finishing writing some Chinese characters with traditional brushes, check whether the movement of these lines and their effect looks beautiful. Du Fu once praised Zhang Xu's writing, saying, "The calligraphy work on the paper is like cloud and smoke." That is to say, Zhang Xu's writing line movement is as natural as the rolling of cloud and smoke.

(3) The appreciation from the aspects of nexus of contracts and art of composition. It's important to see the beauty of the traces of writing line movement, the structure of the shape of the character and the overall structure of the framework. The structural beauty of characters in calligraphy art is the beauty of deformation on the basis of the general practical structure of characters. For example, the writing in the Tang Dynasty is the simplification of the general practical characters, which is the structure method of the symmetry of dot painting. The characters of different masters have different variations. The beauty of calligraphy art is the deformation of the simple orderly arrangement in terms of the general practical text.

(4) The appreciation of the beauty of calligraphy from the Chinese ink aspect. The movement of the line has characteristics of light, heavy, urgent and slow, manifesting as the shade of dry and wet. The effect of the ink line is the test of the quality of the brush.

(5) The appreciation of the whole work. The so-called spirit is mainly reflected in the rhythm changes between the lines, dot painting to turn all the subtle movements. This is the expression of grapher's temperament, thoughts and feelings. It is a subtle act of nature, as is the manner of man, and the grace of his countenance. This is what we see a handwriting as a person. This is the high unity of artistic skill and human temperament.

Among the above five aspects, the first four are mainly manifested as techniques and methods, while the fifth is the artistic effect of human inner factors through techniques and methods. The most perfect calligraphy works should be out of the noble and cultivated people, due to his long-term training, learning, experience and the development of beautiful, correct writing habits.

Under certain conditions, the beauty of the soul is unintentionally revealed in the calligraphy works and becomes the beauty of calligraphy art. This work is more moving, that's the charm of art. We look for such masterpieces from the treasures of ancient calligraphy art, such as Wang Xizhi's Orchid Pavilion Preface, Yan Zhenqing's Contribution to His Nephew, and Su Dongpo's Cold Food Post.

As for those famous officials and sages in ancient times, they were respectable and their handwriting was valuable. However, they did not specialize in this art, or their artistic attainments were not high. It is not necessary for us to study them from an artistic point of view.

3. Why the Chinese Character "Tu" Carved on Baotu Spring Stone Tablet Was Written A Little Less?

Known as "the best spring in the world", Baotu Spring is a historic place of interest. Since ancient times, it has not only attracted tens of thousands of tourists to come here for sightseeing, but also lured many literati to show their talents here.

On the large and small lintels, plaques, stele in the Baotu Spring Park, many inscriptions by literati, and even imperials are left. Among them, there are three most famous inscriptions.

On the horizontal plaque of Baotu Spring South Gate, three blue bottom gold characters “Bao Tu Quan” was the handwritten inscription by the Qing Dynasty Emperor Qianlong.

There are three characters “The First Spring” on the stone tablet in Guanlan Pavilion, inscribed by Wang Zhonglin, a literati in the Tongzhi period of the Qing Dynasty.

The stone in the water next to Guanlan Pavilion, written three characters “Bao Tu Spring” by the famous wit Hu Zuanzong in the middle of the Ming Dynasty.

It is Hu Zuanzong’s three words that left a lot of doubt to visitors who can’t help but ask: why the Chinese character “Tu” carved on Baotu Spring Stone Tablet was written a little less? Is the renowned calligrapher who made Baotu Spring topic a wrong word? In fact, as long as the readers who have some interest in calligraphy, they will find that the word “Tu” is not wrong at all.

The “Tu” written by Hu Zuanzong is a Chinese character composed of upper and lower structures, with the upper part being “cave treasure cover” and the lower part being “dog”. In his writing, he omitted the “acupoint” character, so that modern people can easily regard it as a “wrong character”.

In fact, with Hu Zuanzong's talent and knowledge, he would never write wrong words, and he had his reasons for writing so. He was born in Qin 'an County, Tianshui City, Gansu Province, in a scholarly family during the period of Zhu Houzhuo, emperor Wuzong of Ming Dynasty. In the third year of Zhengde (1508), at the age of 28, Hu Zuanzong passed the Jinshi examination and stepped into the official career immediately. Later, Hu Zuanzong became one of the leading representatives of the Ming literary world.

In calligraphy, Hu Zuanzong regarded Yan Zhenqing, Liu Gongquan as the ancestors, deep the essence of their calligraphy ---- strong brushwork, iron, rigorous structure, steady with a noble spirit. The characters on the tablets and stele inscribed by him were mostly in regular script, with a small amount of seal script and official script. His letters were mainly written in cursive style, with smooth and smooth strokes and great skill.

Now, people can see only a few of Hu Zuanzong’s inscriptions. One is in Shandong’s Qufu Confucius Temple with four regular script characters “Golden Sound and Jade Zhen” in it. One is the seal character “Thousand People Sit” in Suzhou’s Huqiu scenic spot, Jiangsu province. Another is Jinan’s “Baotu Spring” in Shandong.

Jin Sheng Yu Zhen Fang was built in the Ming Jiajing 17 years (1538). Hu Zuanzong praised Confucius according to Mencius’ saying “Confucius is the epitome of Confucianism.” So Jin Sheng Yu Zhen (the sound of gold and jade) was named after that. It is 5.60 meters high and 14 meters wide.

Yang Sheng Gate is the south gate of Qufu City. It was built on the wall for Confucius Temple in 1594 in the 22nd year of Wanli of Ming Dynasty. “Wan Ren Palace Wall” was originally inscribed by Hu Zuanzong in the Ming Dynasty. “Wan Ren Palace Wall” was named after Zi Gong, who praised Confucius by saying, “The wall of the master was a few ren, so you can't enter the gate without seeing the beauty of the ancestral temple and the wealth of the officials.” It praised the depth of Confucius' thought. Today “Wan Ren Palace Wall” we have ever seen was inscribed by Emperor Gojong in 1748, the 13th year of Emperor Qianlong of the Qing Dynasty.

Because Hu Zuanzong’s writing a little less in the three Chinese characters of “Baotu Spring”, a lot of talk to posterity was left and a lot of people's guess was triggered .

So why did he write so?

Taken together, there are two positive reasons as follows:

He wrote less in order to create beautiful typography and make stroke combinations more coordinated.

As we all know, calligraphy is not only a visual art, but also a plastic art. Whether a word is beautiful or not, calligraphers should not only master the basic skills of brush and ink, but also understand how to shape the font.

In a word, all the strokes together look harmonious and pleasing to the eye, which proves that the word is good-looking and beautiful. Sometimes, some characters are too complicated or too simple, and if written properly, no matter how hard you try, the character will look awkward.

In order to highlight the artistic beauty of lines and the harmonious beauty of modeling structure, calligraphers often delete or increase the strokes of some words.

The Chinese character “Tu” was written a little less as the result of deleting strokes. The “Tu” (meaning “abrupt”) has four “points” in total. It is not easy to write each point differently. Moreover, The “Tu” character points are concentrated in the upper part, if all written out, the upper part of the strokes will become more, resulting in visual congestion, giving a person the feeling of “top-heavy”.

Therefore, in the inscription, Hu Zuanzong omitted a point on the “acupoint cover”, and connected the “acupoint” with a point on the lower part of the “dog”, so that the combination of the font as a whole looks closer and gave people the feeling of one integrated whole.

Another reason is that the “Tu” written by Hu Zuanzong is an alien character. The Chinese characters we see today take the writing method in Xinhua Dictionary as the standard, collectively known as “formal style”. In ancient times, in addition to the “formal” writing method, many Chinese characters also corresponded to several other writing methods. These other writing methods are collectively referred to as “heterogeneous characters”, which belong to Chinese characters with the same pronunciation and meaning but different writing methods.

In calligraphy, it is not wrong for a Chinese character to appear either as “orthographic characters” or as “heterogeneous characters”. The “Tu” in Hu Zongzuan’s inscription of “Bao Tu Quan” was exactly the reflection of heterogeneous writing method.

4. Conclusion

Remember, to learn brush calligraphy, it is impossible to have writing brushes, ink sticks, paper and inkstones for any place at any time. Reading calligraphy is no less than imitating it. Reading calligraphy is like stopping to see the scenery, to savor the details of the calligraphy. Imitating-reading-imitating will harvest several times more than only pure imitating. You can save a lot of valuable time through “imitating with skills” and then try to create. It is of great importance to practice with “creation”, just as students practice with exams and athletes practice with competitions. If you don’t create, how can you plan the layout of calligraphy works? If you don’t create, how do you know where the deficiencies are? Without creation, how to maintain the unremitting passion and motivation of learning calligraphy?

The practice from “silly” to “skilly” is an important turning point in learning calligraphy. “Silly” is just a boring learning strategy while “skilly” can always make you appreciate the joy and pleasure of learning calligraphy, and really make calligraphy part of your life.

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