

On Aesthetics in Chinese Calligraphy of Qin, Han, Wei and Jin Dynasties

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Abstract

Different historical periods in China had different artistic and cultural pursuits, as did calligraphy. Calligraphers of all ages practiced diligently, diligently pursuing a higher level of calligraphy art training, I can lament that this time in china is different from the past, in today's increasingly advanced science and technology, people have long forgotten to write this skill. Calligraphy has also sadly lost her dazzling glory of the times, there are now few calligraphy practitioners in the crowd. Therefore, with the passing of a group of modern calligraphy, there is no calligraphy in China for a hundred years to lead the times, it is really lamentable. In order to find the aesthetics in calligraphy, I had to start with ancient Chinese calligraphy. This paper will discuss the aesthetic features of Chinese calligraphy in Qin, Han, Wei and Jin dynasties.

Keywords: Ancient Chinese calligraphy; history; Calligraphy font; aesthetic

1. Introduction

With regard to the beauty of calligraphy in various eras in China, it is necessary to trace the history of calligraphy in China back to its origins. Chinese calligraphy has undergone a long and complicated evolution. Calligraphy is the peak of many cultures and arts in our country, and it is also a unique art in our country. Although most scholars think that the real Calligraphy was only formed in the Eastern Han Dynasty, the author thinks that when Chinese calligraphy is born at the same time, that is, when Chinese characters appear, the calligraphy art also arises, which is a natural evolution. As far as Chinese characters are

concerned, the formation of Chinese characters, like calligraphy, has gone through a long period of history[1]. The general trend of the evolution of Chinese characters is from complicated to simple.

From the unearthed gold text on the bronze ding of the late western zhou dynasty, the writing has tended to be linear, and by the warring states era, the grass seal script had developed to the grass scribe, which was born for the convenience of writing and greatly weakened the pictographic character of the writing.

Such a change, however, has laid the formal foundation for the diversity of calligraphy, making calligraphy more artistic[2]. As a result of the long evolution of calligraphy history, the calligraphy we see today has formed five fonts, according to the historical order, that is, "seal script, li script, regular script (real script), cursive script, walking script". The author will discuss the beauty one by one according to the historical order. Every historical era has the fragrance of every historical era, every historical era has the characteristics of every historical era, and so does history, and so does calligraphy.

2. Research Method

The first task of the study was to identify search terms. Chinese calligraphic art is an ancient art form, which is a combination of art and culture. Its application form mainly uses bamboo pen to create on rice paper works of art, such as soft pen calligraphy, hard pen calligraphy, engraving seal and so on. Its expressive methods are more extensive, including seal script, li script, regular script, walking script, cursive script and so on.

It differs from other art forms in that its form or creative process must be based on eastern Chinese culture. Eastern aesthetics, for example, which is the focus of this paper, is a good example. Next, we found that the main factors affecting the development of Chinese calligraphy include historical background, writing techniques, artists and art schools. Therefore, iterative search keywords include calligraphy[3]; Art Creation Psychology; Historical background; Technicolor relationships; Ancient Chinese calligraphy; history; Calligraphy font; aesthetic.

The next databases to be used include Elsevier, Scopus, Google Scholar, China Cnki, and others. Typically, advanced search functions are used to enter keyword search results. In order to improve the quality and novelty of literature and data, the period 2000-2022 was used in this study as a scope for literature search. Once an overall search program is established, and in accordance with the principle of finding high-quality literature for reading, the selected titles and abstracts are read layer by layer to determine whether any of the papers meet the relevant screening criteria. We will then read each article's methodology, participants, experimental testing process, and analysis and discussion of the results.

3. Seal Character and the Empire of Great Qin Dynasty

Perhaps the most representative seal script is Shi Gu Wen. Shi Gu Wen is a stone inscription of Qin Zhuan in the Warring States Period.

Unfortunately, the inscription on the stone drum is worn out and is now hidden in the Beijing

Palace Museum. Stone Drum Text is of great importance in Chinese calligraphic history and has great significance in the epoch-making period before and after.

On the basis of Shi Drum Wen, the Qin Dynasty unified the written word, and of course it was a long time[4]. In the Spring, Autumn and Warring States Period, there were great differences in writing, currency and culture in various countries. Qin Shi Huang swept up the six eastern countries, annexed the world, ordered the prime minister, Li Si, to preside over the reunification of the national script, abolished the original six countries' script, so that it was unified, and Xiao Zhuan has since come into being.

The introduction to the Explanation of Characters states: "The Qin books have eight types of characters: large seal character, small seal character, small seal character, engraving symbol, insect script, five classics, six classics, seven classics and eight official script." Basically encapsulates the style of the qin typeface. Taishan engraving stone is the representative work of xiao zhuan.

Its author, qin prime minister li si, is the first calligrapher recorded in chinese calligraphy history. Taishan engraving stone is the official standard font of qin dynasty after reunification, that is, xiao zhuan script[5]. Its artistic characteristics directly inherited the "Shi Gu Wen" uniform square, generous, round and full, pen mellow beauty. Unlike Shi Drum Wen, it is smoother and smoother on the stroke lines, with a degree of density, relaxation and evenness. It gives a steady, demure aesthetic. Between the lines of the words, there is no doubt that "the emperor of qin swept six closed, tigers see how xiong ya" of the atmosphere of the king, a painting like a dragons perched in the sky. Calligraphy, like people, is also bone and flesh, "tarzan carved stone", as zhang huaijin of the tang dynasty praised: "bony and even, square wonderful.

4. Li Script Style and Strong Han Dynasty: The Epochal Significance of "Han Officialdom"

Although small seal character is simplified in writing, the writing is still cumbersome and, from a practical point of view, causes many inconvenience. Therefore, after the death of qin dynasty, han dynasty ancients changed calligraphy from small seal character to li script, east han dynasty from li script to zhang cao, regular script, travel script, because li script greatly quickened the writing speed, li script became a popular font used in han dynasty. Kang Youwei said: "Qin and Han Wadang Wen, are cheap, also slightly flat body, scholars get their brush strokes, also enough to become a family[6]." This means that Kang Youwei thinks that Han scribes can write simply and easily, and with a little understanding, they can become a family of their own. Although this is a family statement, there is some truth to it, but as a classic tennis saying goes: "What seems simple is often the hardest."

The writer thinks that the Han scribe is responding to this language. Although Han Li seems easy to write, it is not so easy to express the beauty of Han Li's "Han officialdom". The author will analyze this one by one, starting with the earlier "Han Wu Dadshou Hanyang Heyang Li Xi Narrow Ode", written by Han Jianning in June of four years (171 AD) in Tianjing Hill, Chengxian County, Gansu.

This stone is majestic and solemn, with high ancient character, its pen is simple, thick, square in the circle, round square. The pen draws so much attention to its quaint beauty that it flies over a stone, bringing to life the grandeur of Han officialdom. At the end of Qing Dynasty, Yang Shoujing once appraised it: "Fang Zhengmajestic, the head and tail have no deficiency, especially can treasure weight." The inscription at the end of the inscription bears the name "Qiu Jing", the forerunner of Chinese calligraphers. With the "Ying tablet"[7].

"Ritualistic tablet" belongs to the elegant beauty of Han scribes, the view of her tablet has a lively, beautiful sense of inspiration, its lines are all a "smile back to the eyes Bai Mei Sheng" temperament, like the "Han Palace Swift Yan" and like "Han officialdom" like most Han scribes inscriptions, it has to be said that they are Han scribes, even in ancient Chinese calligraphy a wonderful work.

5. Kaitso, Cursive, Walking Calligraphy and Wei and Jin Style: The Famous People of "Masterclass"

Without the famous calligraphers of the Wei and Jin dynasties such as Zhong You, Sojing, Emperor Xiong and Wang Xizhi, you would not have had the complete formation of Chinese calligraphy style, nor the five-style calligraphy we see today, and you would have had two great renovators of calligraphy in the history of calligraphy, Zhong You and Wang Xizhi[8].

They have written a new and beautiful page in the history of Chinese calligraphy. Since then, in all dynasties of our country, and even in all countries of east asia, scholars are expected to live in the "Zhong and Wang". The implications are so profound that they cannot be summed up in a single sentence. It is natural to look in the works of both men and savor the beauty of them. It is a pity that the true work of guru zhong you, a guru of kaesong dynasty, has not been passed down to us, so that we can not see the elegance and elegance of his calligraphy today.

So you can only find Zhong You calligraphy features in the works of his later disciple Wang Xizhi. Wang xizhi's works in regular script are still many. Yue yi theory is one of the representative works. In the three kingdoms era, regular script was almost listed as official script, which makes it more and more regular[9]. But if we look at the regular script in the three kingdoms era, we will find that the details are missing. However, we see from "yue yi theory" that although the body of his book has changed significantly, we have not discarded the principle of "fat and thin proportion". We have read wang xizhi's kai writing[10], which is beautiful in "atmosphere and delicacy, bold and dignified." No wonder later masters of calligraphy called it "the first book of righteousness' '.

6. Discussion

As an ancient art form, Chinese calligraphic art can successfully improve the creative ability of human art and promote cultural development. However, some related research shows that there is a wide range of opinions and differences on which types of calligraphic art are more expressive of aesthetics[11]. This, however, does not contradict the results of general studies, some of which are mainly case studies or studies of an artist, with apparently larger samples slightly larger than systematic studies, such as those on art genres. At the same time, Chinese

calligraphic art is not suitable as a popular art form. Some interviewees believe that calligraphy requires a high level of artistic skills and culture, which makes it difficult to popularize the art globally, slows down the development of calligraphy, and because of the relatively high cost of artistic creation, there are still difficulties and controversies in the future development.

7. Conclusion

In order to write more quickly, the regular script, which seemed to sit still, began to walk, thanks to the bell that was mentioned earlier, which revolutionized the style of writing and invented the line book.

Thus was born the most magnificent and beautiful body of calligraphy in the history of calligraphy, and it continues to influence our writing today. Although the modern society hardly uses brushes anymore, the walking book lives under our pen, marker pen and ballpoint pen every day. Wang Xizhi is the creator of cursive calligraphy. His work Orphan Order has become the most famous book in the world.

To this day, although we hardly use the brush in our daily life, because Chinese calligraphy developed in the daily life of the ancients, her beauty is also reflected in everyday life. As a result, she is in constant touch with the spirit of our daily writing today, as is the case with hard calligraphy today. That is to say, no matter what age, no matter what tools we use, the beauty of calligraphy is hidden in the heart of our Chinese national spirit.

In conclusion, Chinese calligraphic art, as an ancient art form, has made outstanding contributions to the development of human civilization by successfully improving the artistic creation ability of human beings.

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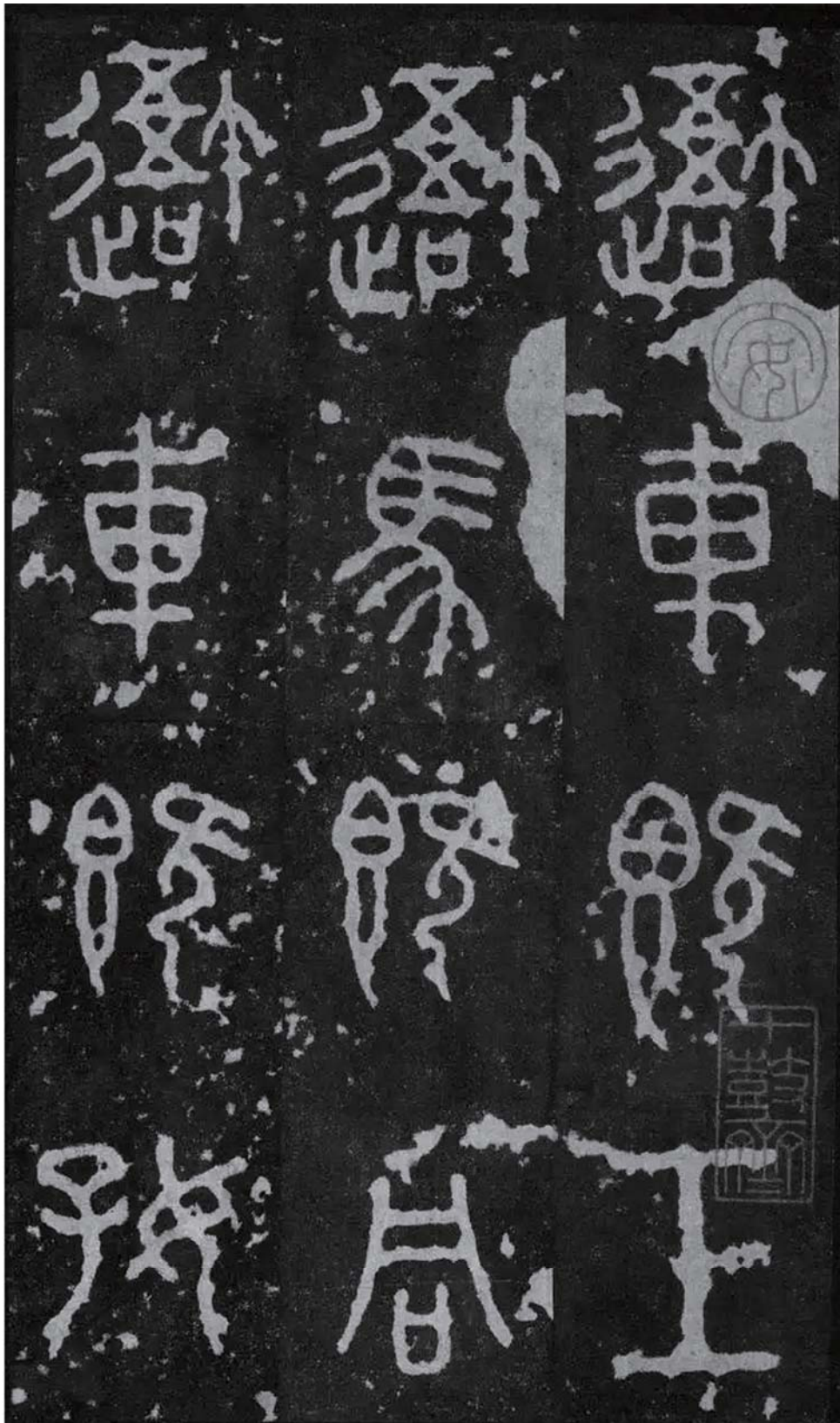


Figure 1. Stone Drum (The Great Qin Empire)



Figure 2. Tarzan Stone (The Great Qin Empire)

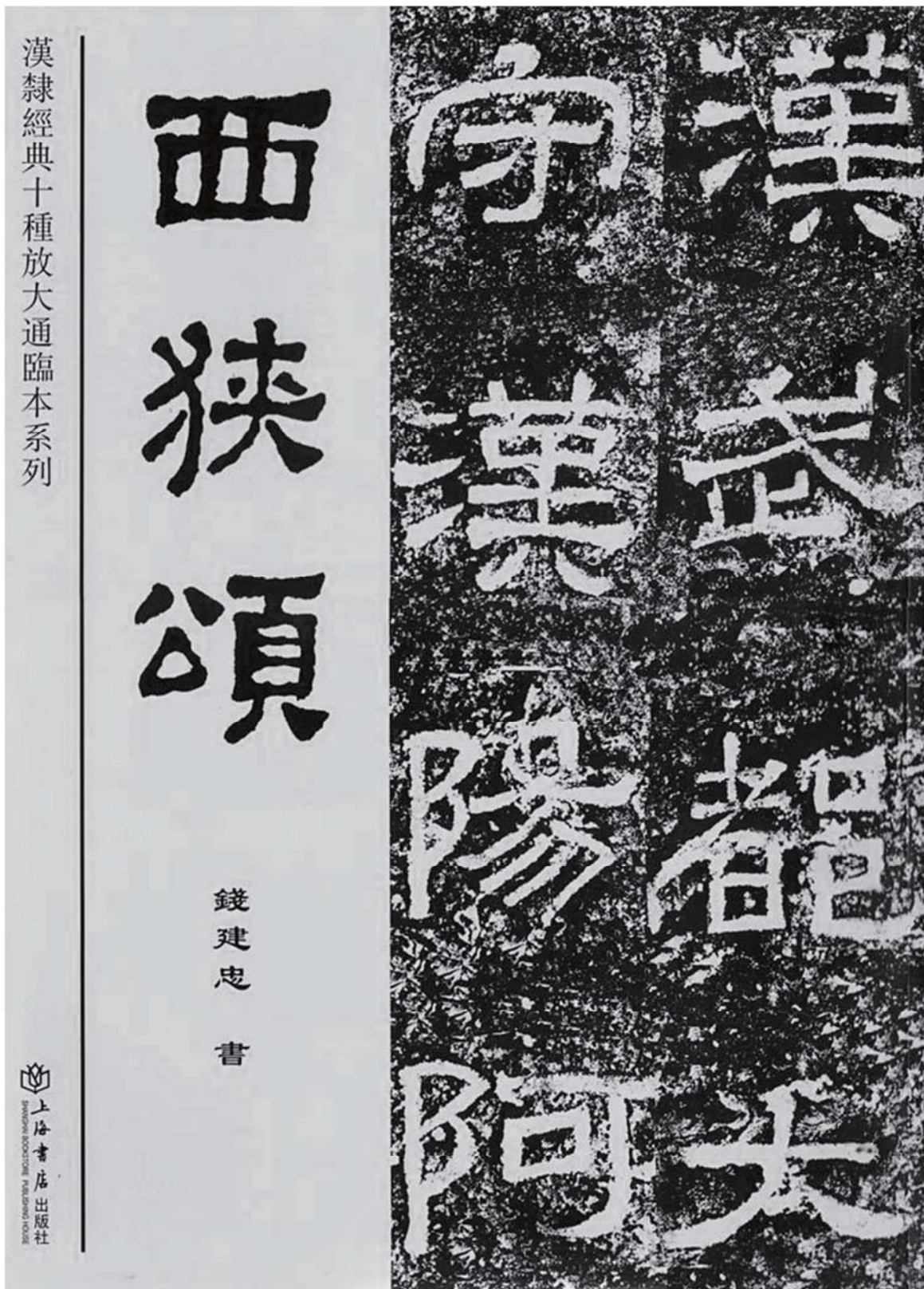


Figure 3. West Narrow Ode (The East Han Empire)

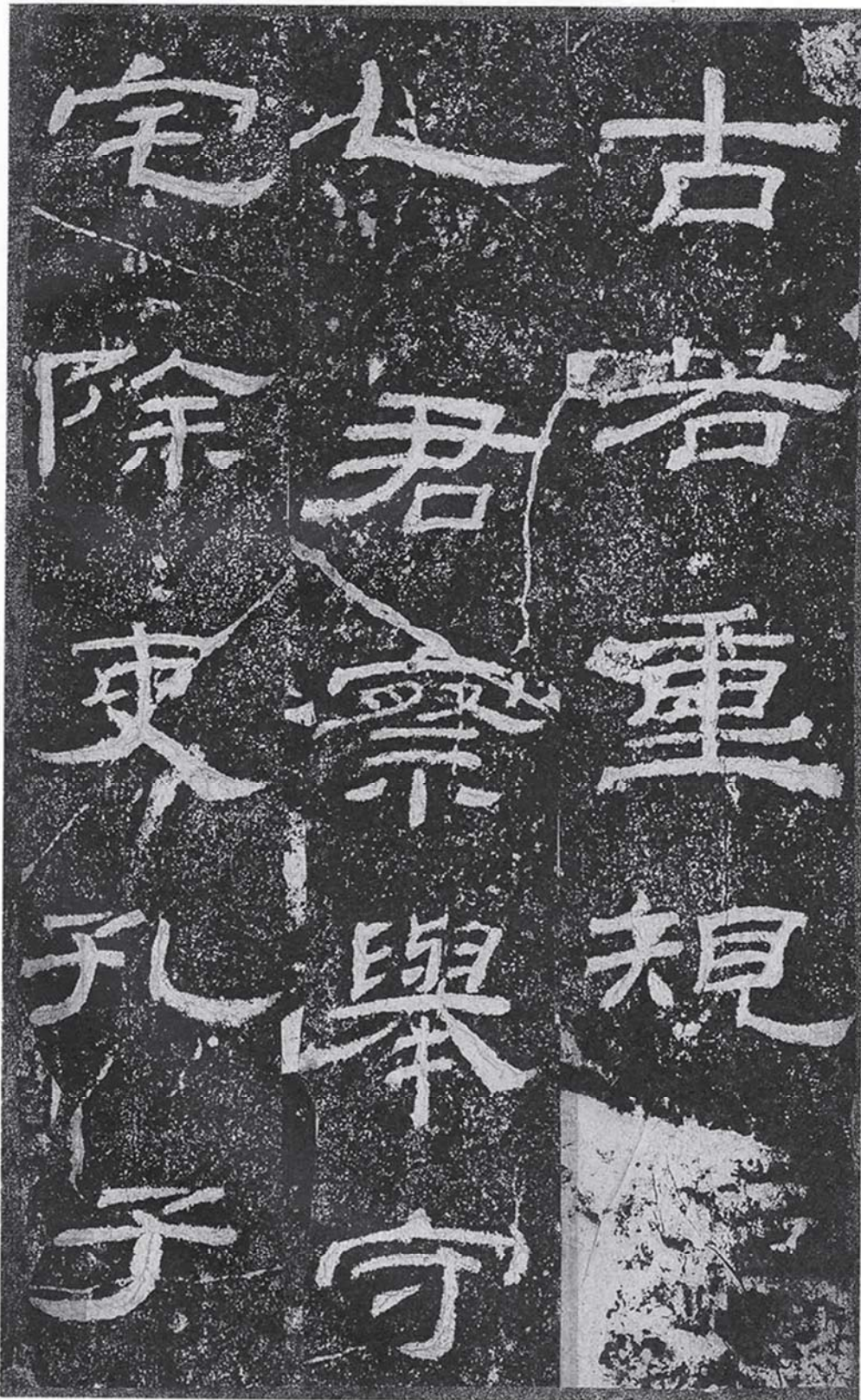


Figure 4. Yiyi tablet (The East Han Empire)

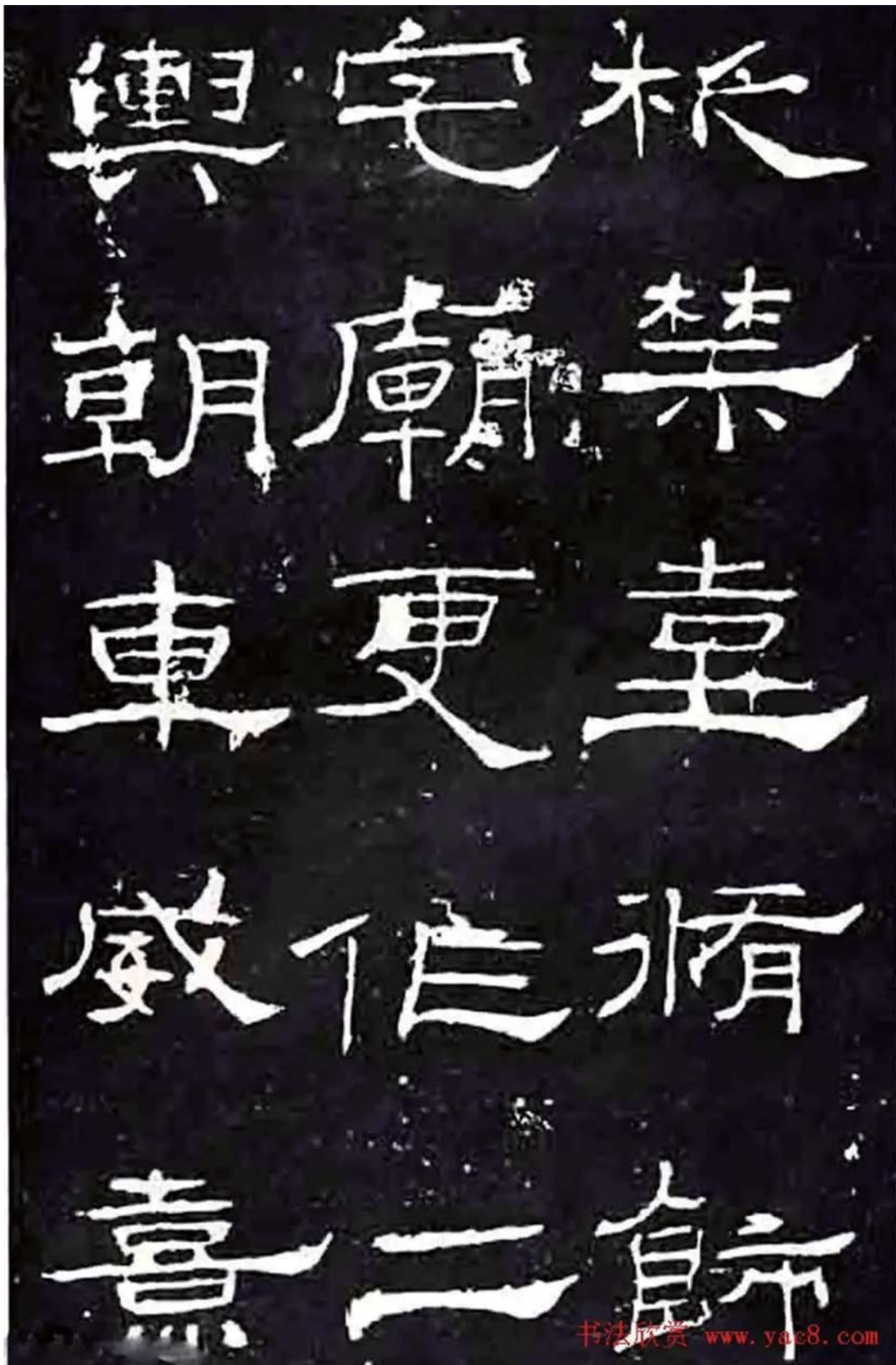


Figure 5. Ritualistic tablet (The East Han Empire)

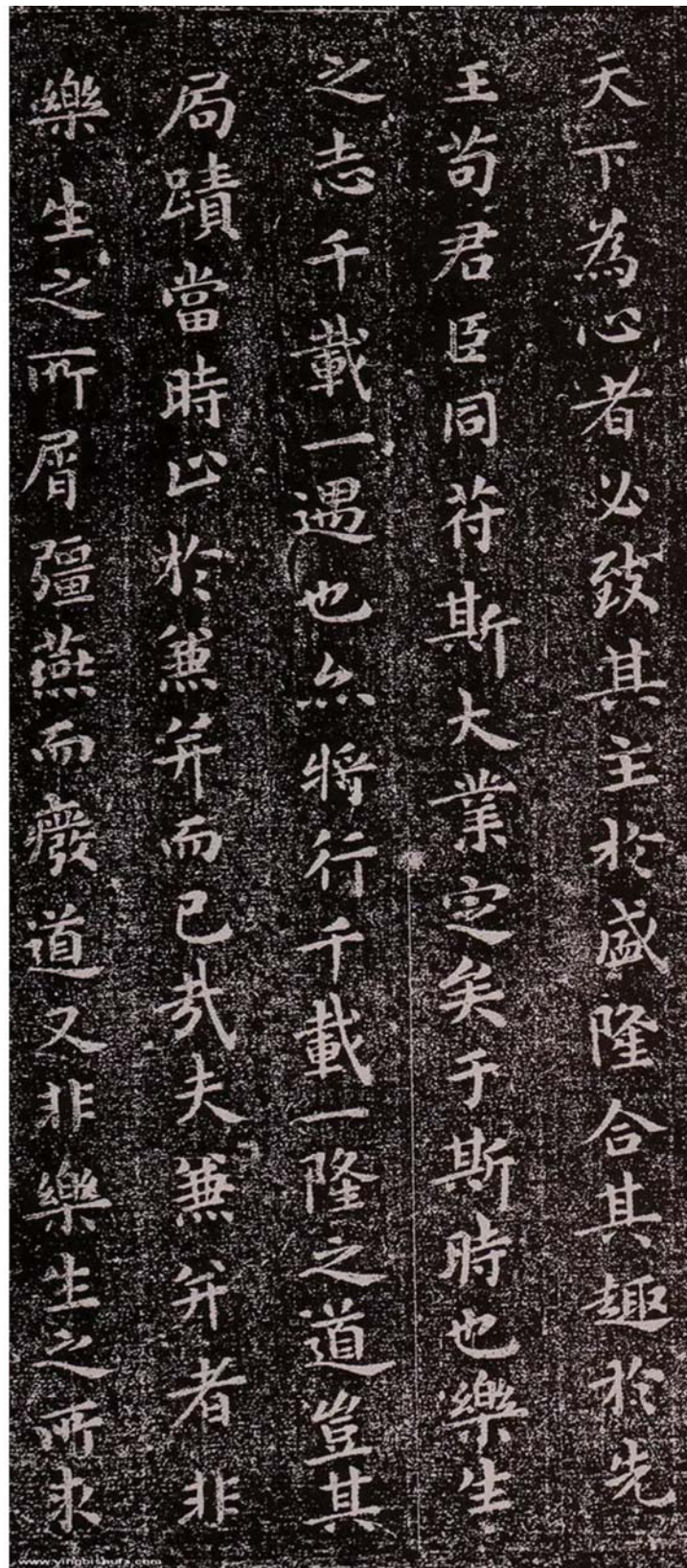


Figure 6. Yue yi theory (The Jin Dynasty)

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