

Debate on Schools of YinXue Studies in Modern Times

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Abstract: Changshuo Wu and Shuru Zhao are the focus figures in the dispute between schools of YinXue studies in modern times. Two people chose different ways in seal cutting style, and explained seal cutting's beauty in different ways. Changshuo Wu and Shuru Zhao different seal cutting styles still have a great influence. Menghai Sha and Julai Chen have both learned from them. In this dispute, Menghai Sha chose the compatible two schools, but in fact, Changshuo Wu was more likely to pursue "boldness", while Julai Chen only chose Shuru Zhao to pursue "solemnity".

1. Introduction

In the early years of the Republic of China, there were two famous artists in Shanghai YinXue circle, namely Changshuo Wu and Shuru Zhao, who were the focus figures in the dispute of schools of modern printing studies. Julai Chen "An Chi Jing She Yin Hua" said: "In recent years, only Chang Shuo Zhang and my teacher, Mr. Zhao Shuru, have been able to achieve enlightenment, and they are called Yu Liang for a while. However, the elders of Chongchang don't like Mr. Shu Ru's steady work every time; Those who push Mr. Shu Ru do evil and prosper the old. The dispute between Zhao and Wu is as of today. " [1] Therefore, Changshuo Wu and Shuru Zhao are opposite to each other, even to the point of contention. Menghai Sha "Printing Words in Sha Cun" once commented on their printing style and said: "If Anji Wu is vigorous, then the sun is also; My hometown Zhao's solemnity is too cloudy. " [2] "Sun" and "Taiyin" are the "two images" in the "Four Images" in the Book of Changes. Two yang hexagrams are the sun, two yin hexagrams are the sun, and the sun goes to the sun, and the moon goes to the yin. In this case, the development of things is in two different directions. Menghai Sha used this theory to discuss the printing style of "Wu Zhao", showing a bipolar trend. Menghai Sha once said, "It's thrilling and unprecedented to make a huge profit to the old Wu Ji and make peace to the old Zhao Shu." [3] Therefore, this paper takes Menghai Sha and Julai Chen as teachers or Changshuo Wu and Shuru Zhao as the center to discuss the development of two Indian styles in the history of modern YinXue studies, as well as the advantages and disadvantages of extreme pursuit of these two styles.

2. "Wu and Zhao" YinXue style dispute

Changshuo Wu moved to Shanghai in 1887, and became the first president of xiling seal club. Shuru Zhao lived in Yinxian, Zhejiang Province, and was a famous family of four Ming dynasties. When Shuru Zhao was active in the YinXue circle in Shanghai, it was the time when the seal of

Changshuo Wu was popular. However, Shuru Zhao seal name was always lower than Changshuo Wu, and even at a certain stage Changshuo Wu name far surpassed Shuru Zhao. Shuru Zhao prints are mainly peaceful and solemn, showing a peaceful beautiful and elegant's mood, which is quite different from Changshuo Wu bold freehand brushwork spirit. However, Shuru Zhao prints also contain the concept of Yin and Yang, which explains the pursuit of "Tao" in peace.

"Wu Sheng Zhao Qian" is the consensus of the current YinXue academic circles on the dispute between Changshuo Wu and Shuru Zhao printing style. Shuru Zhao is not greedy for fame and wealth, and rarely participates in the printing society activities in the society. His age is younger than Changshuo Wu, and his printing style is similar to that of Fuan Wang. Therefore, when the president of Xiling Printing Society was elected, the printing society did not invite Shuru Zhao to join the society, but elected Changshuo Wu as the first president, hence the names of Changshuo Wu and Xiling Printing Society at home and abroad. Shuru Zhao, a native of Zhejiang, never joined Xiling Printing Society in his life, and rarely made friends with its middleman. Shuru Zhao big disciple Julai Chen became famous in seal cutting in the Republic of China, and he didn't join Xiling Printing Society until his later years. It can be seen that one of the reasons for "Wu Sheng Zhao Qian" was the position of president of Xiling Printing Society. However, Shuru Zhao seal cutting was first-class but rarely engraved. Chen Julai's "Anecdotes of Mr. Shuru Zhao" said: "Mr. Shuru Zhao is lazy ... He doesn't value himself in printing, and leaves few manuscripts." [4] This has also influenced the spread of Shuru Zhao name, which is one of the main reasons.

Although the "dispute between Wu and Zhao" is a fact, it does not mean that Changshuo Wu and Shuru Zhao YinXue studies are incompatible with each other. They just chose different ways to explain seal cutting's beauty in different ways. In the autumn of 1921, Julai Chen asked Shuru Zhao for advice. Shuru Zhao told him, "The first thing to do is to seal well, and the second thing is to use knife." [5] "Anecdotes of Mr. Shuru Zhao" After learning from a teacher in 1924, Shuru Zhao told him, "You'd better study Chinese and Indian, instead of learning from me." [6] When Julai Chen was in Shanghai, he also asked Changshuo Wu for advice. Changshuo Wu said, "Beginners should specialize in Chinese and Indian Gongzheng School ... all kinds of knife methods are not available." [7] Therefore, Changshuo Wu and Shuru Zhao are similar in their basic teaching concept of seal cutting, and it can also be understood that Changshuo Wu and Shuru Zhao have different ways of expressing metaphysical Tao, but they are infinitely close to Tao, while they are similar or even identical in their ways of expressing metaphysical objects.

3. Inheritance of "Chen and Sha" YinXue Studies

In 1921, Julai Chen met Shuru Zhao at the age of 17. In 1924, he formally studied seal cutting with Shuru Zhao. Menghai San was born in Yinxian County, Zhejiang Province in 1900, and Julai Chen was 5 years old. Menghai Sha officially studied with Shuru Zhao in 1922. Julai Chen's father Weiyu Chen and Shuru Zhao were cousins of Fujian, so Julai Chen had the honor to learn from Shuru Zhao earlier, and Menghai Sha and Shuru Zhao were fellow villagers of Yinxian County. In 1922, Menghai Sha went to Shanghai to formally learn from Shuru Zhao, and immediately took Zhao as his teacher. Julai Chen and Menghai Sha were both disciples of Shuru Zhao. During their stay in Shanghai, they were introduced by Zhouyi Kuang to pay their respects to Changshuo Wu, Menghai Sha turned to Changshuo Wu, and Julai Chen didn't pay his respects to Wu Gate, just asking for help. Julai Chen and Menghai Sha are one or two extreme Indian schools in the history of YinXue studies after the "dispute between Wu and Zhao". They had a very close relationship in their early years, but the relationship between them gradually faded in their middle and later years. On the one hand, this is because of their different temperaments, and the most critical reason is the aesthetic difference of YinXue style.

The different seal cutting styles of Changshuo Wu and Shuru Zhao are still influential, and Menghai Sha and Julai Chen have both been teachers or teachers. During his stay in Shanghai, Menghai Sha was highly appreciated by Zhouyi Kuang. Kuang planned to meet Changshuo Wu in his apartment. After Sha was kissed by Fu Weng, he soon joined Wu Gate. Menghai Sha was a master of calligraphy seal cutting. The reason was that he became a teacher. During his stay in Shanghai, Changshuo Wu had the greatest influence on Menghai Sha calligraphy seal cutting. However, Menghai Sha did not learn from Changshuo Wu blindly, but learned from Changshuo Wu "seemingly" method. In 1922, Menghai Sha went to Shanghai, and his fellow elder Rangsan Zhang wrote two letters of recommendation, one for Changshuo Wu and the other for Shuru Zhao. As Shuru Zhao and Menghai Sha were both from Yinxian County, they first paid a visit to Shuru Zhao, and then studied seal cutting with Shuru Zhao, as evidenced by the record in Printing Words in Sha Cun: "Yu Zhi Yin Chu Shi Shu Lao." [8]

Julai Chen fathers, Weiyu Chen and Shuru Zhao, used to be cousins of Fujian, and had a lot of contacts with each other. Julai Chen teacher, Shuru Zhao, was recommended by his father, and took the teacher's apprenticeship on New Year's Day in 1924, and he always followed Shuru Zhao to learn seal cutting. Therefore, Julai Chen said, "There are seventy-two gentlemen (Shuru Zhao) and seventy-two, and Yu Congyou have been the longest." [9] In the year of worshipping Zhao Men, Julai Chen was in a weak position. She was engaged to Mian Chu, the daughter of Zhouyi Kuang, and married in 1925. Although Julai Chen had consulted Changshuo Wu, Julai Chen had never been a teacher, but only asked for knowledge and benefits. This is different from Menghai Sha. Shuru Zhao, a beginner of seal cutting in Menghai Sha, met Changshuo Wu, and then worshiped Wu Men, which is precious. Half a year later, Julai Chen beginner Shuru Zhao. Shuru Zhao, especially good at Zhu Wen, is good at his work stability. The seal made by Julai Chen inherits Zhao's seal style, which is more stable and delicate on the basis of Zhao. It was the so-called "Wu-Zhao dispute" between Changshuo Wu and Shuru Zhao in the YinXue circle. In this dispute, Menghai Sha chose the compatible two schools, but in fact, Changshuo Wu was more likely to pursue "boldness", while Julai Chen only chose Shuru Zhao to pursue "solemnity".

4. The Debate of "Chen and Sha" YinXue Studies

I met Julai Chen Menghai Sha very early and had a close relationship in my early years. First, I was a teacher Shuru Zhao, and second, I was a father-in-law of Julai Chen. Both Chen and Sha were closely related to Kuang's family. However, the relationship between Chen and Sha seemed to be gradually fading after the middle and old age. The reason for the fading may have a great relationship with their different pursuit of Indian style, that is to say, it was caused by aesthetic differentiation. Menghai Sha studied seal cutting with Shuru Zhao in 1922, and Julai Chen officially studied seal cutting with Shuru Zhao on New Year's Day in 1924. However, as early as 1921, when Julai Chen was 17 years old, he asked Shuru Zhao to learn seal cutting. Therefore, Julai Chen was more deeply influenced by Zhao's seal cutting thought than Menghai Sha. This is one reason why Chen can objectively analyze the "dispute between Wu and Zhao", but he can no longer study seal cutting with Changshuo Wu as his teacher.

Chronology of Julai Chen records that after Julai Chen was a teacher in 1924, he visited Shuru Zhao with Menghai Sha in April. [10] Before Julai Chen married Mianchu Kuang in 1925, "Menghai Sha, Julai and HuiFeng cooperated with one party and four spirits. Zhouyi cheerfully wrote four lines of words: 'Menghai Sha engraves, Julai Chen carves a dragon and a tiger, and HuiFeng writes along the border.'" [10] Menghai Sha also recorded his early friendship with Julai Chen in his diary, such as the diary of April 27th, 1924: "In the afternoon, he called on Mr. Shuru with Julai, and returned in the evening." [11] Diary of August 12, 1924: "After lunch, visit Uncle

Ru with JuLai and talk about the day and night." [12]

Although Julai Chen objectively evaluated the two sides in the "dispute between Wu and Zhao", it was inevitable that Chen would criticize Wu Pai when evaluating the seal because he insisted on learning from the seal style of Zhao School. For example, he said in "Anecdotes of Mr. Shuru Zhao": "Feng Junmu Zhang's pride and the door of Menghai Sha before and after twenty years, he also tasted the seal of Mr. Private Shu, and later changed the old to the law, so he didn't become a famous man." [13] In the history of modern times and YinXue studies, Menghai Sha is a master of nature. From this fact, it can be seen that Julai Chen said that Menghai Sha "tasted Mr. Private Shu's engraving, and then changed it into a master", which is not very objective. The key reason lies in Sha Menghai's "changed it into a master", and Julai Chen therefore thinks that Sha's "failed to become a master". The distinction between learning from Wu and Zhao is the reason why JuLai Chen didn't recognize MengHai sha seal cutting, and it is also a significant difference between Chen and Sha seal cutting style. However, although JuLai Chen has some critical comments on MengHai sha seal cutting, he still recognizes Sha's seal.

Through Julai Chen friendship with Menghai Sha in the early years of seal cutting, he criticized Menghai Sha in the middle and later years. It can be seen that Julai Chen seal cutting thought was developed on the basis of inheriting Shuru Zhao orthodox idea of seal cutting, and through Julai Chen seal cutting works, especially Yuan Zhuwen's works, Julai Chen seal cutting was based on Shuru Zhao seal cutting.

5. Conclusion

The development of art itself needs the support of schools, and it needs to continuously develop new styles on the basis of inheriting predecessors, so does the seal style. When the appearance of "Sun" and "Bold" was formed by Changshuo Wu and the appearance of "Taiyin" and "Solemnity" was formed by Shuru Zhao, it was inevitable that these two YinXue styles were immature, which was determined by the law of artistic development. The law of art development determines that there must be some immaturity and immaturity when an art school is initially formed. However, at the beginning of the formation of such an art style, there is a simple style and flexibility. With the continuous inheritance and development of this art style, it will be refined step by step, which is the significance of the art school. When we analyze the inheritance of "Wu and Zhao" YinXue from Menghai Sha and Julai Chen, it is bound to refine the distinctive features of "Wu and Zhao" YinXue, and further promote the maturity of the original style. This is also the case. Menghai Sha sword has further developed Changshuo Wu strength and strength, and Julai Chen sword has further developed Shuru Zhao delicate state.

However, the drawbacks also come from this. Meng Haisha seal cutting sometimes gives people a sense of sloppiness, and Ju Laichen seal cutting sometimes gives people a sense of neatness. The drawbacks from "Wu and Zhao" to "Sha and Chen" have not been excessively exposed. However, when it developed to the third and fourth generations of YinXue people, this kind of drawbacks could not be hidden. What's more, under the influence of today's exhibition mode, the ". The excessive development of Shuru Zhao seal style makes the seal look too artificial and devoid of artistic features, such as craftsmen's works and crafts. Therefore, today's inheritance and development of our predecessors are not comprehensive and complete enough, and we always lack a kind of cultural care and the highest state.

The difference between seal cutting and arts and crafts lies in its calligraphy meaning. However, seal cutting is not calligraphy, and the beauty of calligraphy in it has to be reflected by technological means. The fact that some contemporary seal carvers pay too much attention to decoration, craftsmanship, connotation, verve and knife techniques has become the consensus of the

academic circles, and a large number of scholars are committed to changing this situation. However, because the accumulation of chronic diseases is not easy, it is necessary to explore the value of seal cutting from its origin, so as to more clearly depict the historical position of seal cutting and really make contemporary seal carvers realize the seriousness of its drawbacks.

As far as the development of contemporary seal cutting is concerned, the problems of "urgency", "excess" and "impatience" generally exist. "Urgency" means that when you first learn seal cutting, your mentality is not to learn for yourself, but to learn for others. You start to get involved in seal cutting without sufficient cultivation, and you start to create without thoroughly understanding the classics. "excess" means that some contemporary Indian scholars have no awe of seal cutting and no art of weighing seal cutting. "impatience" refers to the fact that some contemporary Indian people are unable to be full of pen and spirit when they use knives. However, the contemporary over-development is the normal state, so our scholars should know themselves and be careful.

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