

The Cultural Fusion of Longzang Temple Monument and the New Style of Sui Dynasty Regular Script

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Abstract: Longzang Temple Monument is a famous monument with the reputation of "the first monument in Sui Dynasty". From the perspective of religious culture, Longzang Temple Monument is the product and witness of the revival of Buddhism in the Sui Dynasty. From the perspective of calligraphy, Longzang Temple Monument is a new style of calligraphy in Sui Dynasty, which came into being after the unification of the Southern and Northern Dynasties and the cultural background of seeking common ground while reserving differences. It is a sign that regular script in the early Sui Dynasty gradually broke away from the hybrid style in the late Northern Dynasty and became mature, and it is also the beginning of the Tang Dynasty regular script method.

1. Buddhist cultural background of the inscription of Longzang Temple Monument

Sui and Tang Dynasties is the golden period of the development of feudal society in China, and it is also the period from prosperity to prosperity of Buddhism. Buddhism in Sui Dynasty inherited the remnants of the Southern and Northern Dynasties and got further development and prosperity.

Sui Dynasty ended the split situation since Wei, Jin, Southern and Northern Dynasties, and realized the unification of China. Emperor Wen of Sui, Emperor Wen of Sui Dynasty, was born in prajna temple, Feng Yi (an ancient place name, now located in Dali, Shaanxi Province). He was influenced by Buddhist culture since childhood. After the unification of China, he held Buddhism in high esteem. After becoming emperor, he even ruled the country by Buddhism, claiming to "walk the road for the country", thus enabling Buddhism to develop rapidly. In the sixth year of Emperor Kai's reign (581), Emperor Wendi Yang Guang of the Sui Dynasty ascended the throne and established the Sui Dynasty. Immediately, he ordered the world to change the policy of Emperor Wu of the Northern Zhou Dynasty to destroy and suppress Buddhists, vigorously promote Buddhism, and carry out large-scale temple building and statue making activities. In Sui Shu, during the Sui Wendi period, there were 4,000 or 5,000 Buddhist temples, 500,000 Buddhist monks and nuns, and more than 30,000 copies of scriptures. Buddhism ushered in a golden stage of development in the early Sui Dynasty. The large-scale expansion of the Longzang Temple and the inscription of the Longzang Temple Monument came into being under this political and Buddhist cultural background.

The Tibetan Temple, commonly known as the Great Buddhist Temple, is now called Longxing Temple. It is located in Zhengding County, Hebei Province. It is one of the existing Buddhist

temples in China with an earlier age, a larger scale and a relatively complete preservation. It existed before the Sui Dynasty, but it was on a smaller scale. "Longzang Temple Monument" records that Wang Xiaoxian, the secretariat of Hengzhou, took office: "After getting off the bus a few days ago, he was good at politics and returned to Galand, and everything happened because of grass-roots. He was advised to award 10,000 scholars in the state, and so on, so as to broaden Futian." [1] According to the amount of tablet Yang, tablet Yin and tablet side, there are a large number of participants in the construction of Longzang Temple, mainly administrative and military officials, supplemented by monks and believers, lay people and squires. On the forehead of the tablet, there is another main figure of the monks who built the temple: "Byodoji Shamen County Magistrate, Zhengding Shamen Xuanzong. A broken samana is wise. The former governor sat on a monk's couch. The governor is sitting on Farang. The former governor sat on the road circle. Temple Lord Huiying. The temple is built in Ming Dynasty." Another statement: "There are 10,000 people in the common city of Hezhou Road." The side tablet mainly describes the name of Tsuina bhikkhu. From the above, it can be seen that the restoration of the Longzang Temple and the inscription of the Longzang Temple Monument were built by Wang Xiaoxian, the new governor of Hengzhou, under the imperial edict of the emperor and by mobilizing the whole state. It is not only a grand event of Buddhist culture, but also a political tribute under the background of Emperor Wendi Sui's advocacy of Buddhism as a "road for the country", as shown in Figure 1. Therefore, the inscription of Longzang Temple Monument is an important witness of the revival of Buddhist culture in the Sui Dynasty.



Figure 1: Longzang Temple Monument

2. The Inheritance and Evolution of Longzang Temple Monument to the Culture of the Southern and Northern Dynasties

Longzang Temple Monument is called "Zhengding" when it is carved in Zhengding, and it has become the political, economic and cultural center of central Hebei since the Western Jin Dynasty. In the first year of Tianxing in the Northern Wei Dynasty (398), a county was really set up, and in the Northern Qi Dynasty (550-577), the county seat was moved to Hebei (now Zhengding Town). In the first year of Northern Xuanzheng (578), Dingzhou County and Changshan County were divided into Hengzhou County, which ruled Zhengding County. At the beginning of the Sui

Emperor's opening, the capital was abandoned and saved as Hengzhou and Zhending County. According to the source, the Longzang Temple belonged to the Northern Dynasty in the Southern and Northern Dynasties, and it was in the same strain as the culture of the Northern Dynasty.

The inscription should be written by Zhang Gongli, the elder of the Northern Qi Dynasty. Ouyang Xiu commented on the tablet of Longzang Temple in the Book of Ancient Records: "The governor of the right Qi Dynasty opened the mansion and joined the army at the nine gates, Zhang Gongli wrote it, but he didn't write a book, and his name was named, so he had the body of Ou Yu ...". Cloud again: "The Longzang Temple Monument of the Right Sui Dynasty was written by Qi Zhang Gongli." [2] Zhao Mingcheng also wrote in "The Records of the Golden Stone": "Sui Long Zang Temple Monument, written by Zhang Gongli. December of the sixth year of the Emperor. " [3] As Ouyang Xiu and Zhao Mingcheng were both epigraphers in the Song Dynasty, they paid attention to the collection and textual research of epigraphs, and the Song Dynasty was relatively close to the Sui Dynasty. It can be inferred that the word "Zhuan" in the Song Dynasty was not lost, so Ouyang Xiu and Zhao Mingcheng both described it as "Zhuan", which can be accepted. Zhang Gongli, the author, is an adherent of the Northern Qi Dynasty, and his writing style is also greatly influenced by the Southern and Northern Dynasties. The prose of Longzang Temple Monument adopts the parallel prose style of the Southern and Northern Dynasties, with gorgeous rhetoric and rigorous structure. Although the narrative content is relatively plain, the article is still rich in lyricism. The content of the inscription can be divided into three parts: First, it focuses on the worship of Buddhism and practice, records the historical facts of Emperor Wudi's destruction of Buddhism in the Northern Zhou Dynasty, and describes the bleak scene of "protecting the Buddhist monk, turning over the same bud grass" and "the silver pavilion in Zhutai, which is desolate and nowhere to be found" when the Buddha was destroyed, paving the way for later praises. Secondly, efforts are made to describe and praise the rise of the Sui Dynasty, the gradual unification of the world and the wise image of Sui Wendi Yang Jianqin, who is diligent in state affairs and pays attention to people's livelihood. Thirdly, it describes the magnificent scene of Wang Xiaoxian, who has both ability and political integrity and planned the expansion and completion of the Longzang Temple. There are "a temple with nine pillars, a palace with three rests and seven rooms", as well as "the strangeness of carving beams and carved stilts, the difference of painting clouds and algae", and the luxury of "silver into the ground" and "gold carving". The inscriptions are fresh and full of scenes, both plain in the Northern Dynasty and gorgeous in the Southern Dynasty, which shows the profound literary skills of Zhang Gongli, an immigrant from the Northern Qi Dynasty, and the profound influence of the culture of the Southern and Northern Dynasties on the culture of the Sui Dynasty, as shown in Figure 2.



Figure 2: Longsi Monument Part

3. The "Sui Kai New Style" Calligraphy Style of the Southern and Northern Dynasties

Before the Sui Dynasty, the differences of calligraphy styles between the Southern and Northern Dynasties were obvious. Zhao Mengjian said, "The Jin and Song Dynasties are divided into the north and the south ... The north is more simple, with the official style, but not the Jin and Ya Yi." [4] Ruan Yuan commented: "The southern school is a romantic one on the left side of the river, which is elegant and clever, and is good at writing, while the pen is unknown." "The northern school is an ancient method in the Central Plains, which is modest and clumsy, and is better than the tablet list." Yun: "... Eastern Jin, Song, Qi, Liang and Chen are the Southern School, and Zhao, Yan, Wei, Qi, Zhou and Sui are the Northern School." [5] Liu Xizai also put forward that "the northern book wins with bones, and the southern book wins with rhyme, but the north has its own rhyme of the north, and the south has its own bones of the south". "The southern book is elegant, and the northern book is vigorous" [6]. Before the Sui Dynasty, the difference between the northern and southern calligraphy styles had become a consensus. With the gradual unification of China's north and south by Emperor Wen of the Sui Dynasty, the phenomenon of communication, integration and evolution between the north and the south has also formed in culture, art and calligraphy, and there have been certain changes in aesthetics, especially the unique "Sui Dynasty New Style" in regular script. The "new style" is unique, which is different from the northern style of calligraphy represented by the Northern Wei Dynasty, the Eastern and Western Wei Dynasties, the Northern Qi Dynasty and the Northern Zhou Dynasty, and from the southern style represented by the Eastern Jin Dynasty. In Zhang Zongxiang's *On the Origin and Development of Calligraphy*, he said: "There is almost no difference in the font size and the structure of the same pen in the Sui Dynasty tablet, but it's hard to stop the work. Although the font is small, the pen is full of potential, and it is among the parading circles, without the disadvantages of embarrassment. Playing with the free and easy of Jin people is no longer the boss of Wei and Qi. Between Gai and Qi, it's almost like hundreds of music, with pipes, drums, and drums playing their best, until the end of the sui dynasty, when the piano sounds solo." [7] With musical metaphor, this paper skillfully discusses the process of merging the calligraphy styles of the Six Dynasties into the new style of the Sui Dynasty after the unification of the Sui Dynasty. Cloud again: "Although Sui enjoyed the country for a short time, the book can be unified by itself, and the power of the law is also covered." Just like this, under the background of the unification of the Sui Dynasty and the integration of the North and South cultures, the new style of Sui Kai emerged as the times require, and the Longzang Temple Monument is the symbol of its birth.

The calligraphy of Longzang Temple Monument dates back to the Northern Dynasty. After being influenced by the calligraphy of the Southern Dynasty and aesthetic integration, it has become a family character. Qing Wang Shu's "Inscription of Virtual Bamboo" commented on "Longzang Temple Monument": "The calligraphy is vigorous, and there is no extravagance and bad habits in the Six Dynasties." [8] Kang Youwei also praised this monument: "Long Zang is a unified branch of Li, and the schools of Diaobi Ganwen, JingShiJun, Liu Yi and Li Zhongxuan are integrated into one. Quiet and quiet, the bones do not reduce Qujiang, and the demeanor is condensed. This monument of the integration of the six dynasties is not only the first monument of Sui Dynasty. "[9] It is demonstrated that the calligraphy of Longzang Temple Monument is a masterpiece of the Six Dynasties, and because it is integrated into the aesthetics of the Southern Dynasty and has a unique style, it is worthy of the name "Sui Monument No.1".

From the perspective of calligraphy history, Longzang Temple Monument is not only a new style of Sui Dynasty regular script, which is a collection of calligraphy of the Six Dynasties, but also a pioneer of Tang Dynasty regular script style. The calligraphy of Sui Dynasty was relatively simple at the beginning, and gradually became beautiful at the end. This is precisely because of the gradual

unification of the country, the continuous exchange and integration of culture and art between the north and the south, and the transition and evolution with the increase of time. Longzang Temple Monument is the symbol of Sui Kai's opening of the style of regular script in Tang Dynasty. Yang Shoujing's "Notes on Commenting on Monuments and Sticks" commented: "If you play this monument carefully, it will be as flat as Yongxing (Yu Shinan), as beautiful as Henan (Chu Suiliang), and there will be no letter book (Ou Yangxun) in a dangerous state." [10] Ming Zhao Gan also commented on the calligraphy cloud of this tablet in "Graphite Engraved China": "The tablet calligraphy is vigorous, and it is also the origin of European distress". [11] Yang Shoujing's "Learning Your Words" says: "The Sui Dynasty was mixed with the north and the south, and its calligraphy also had a neat atmosphere. The Longzang Temple and He Ruoyi were the forerunners of Yu and Chu." [12] Kang Youwei also said, "Yu, Chu, Xue and Lu passed on their legacy, and Tang Shiwei has this ear." It can be seen that the new body of Longzang Temple Monument, Sui Kai, has the historical and cultural significance of merging the past and inheriting the future, with the integration of the six dynasties before and the prosperous Tang Dynasty after. In this regard, Ye Changchi, an epigrapher in the Qing Dynasty, wrote in Yu Shi: "Sui tablet inherited the six dynasties and started the three Tang dynasties, from small seal script to official seal script, and it was both skillful and skillful. The gods change without departing from the rules. After covering the risk monster, it gradually entered Tanyi. In order, the ancient times are still spared, the ancient laws are not dead, and the essence has been drained. Tang, Yu, Chu, Xue, Xu, Li, Yan, and Liu all have the best ideas. This ancient and modern calligraphy is a key. [13]

Through the examination and reading of the inscription of Longzang Temple Monument, it is not difficult to find that there are a lot of variant characters and common characters in the inscription, which also witnessed the inevitable phenomenon of the use of characters in the early Sui Dynasty, the beginning of the unification of the north and the south, and the transition period of cultural unification and integration from another angle. Wang Shu commented on the variant character cloud of this monument in "The Inscription of a Virtual Boat": "When the Six Dynasties were in chaos, the rule of the same language was completely shattered. Although it has been slightly righted, but its lingering spirit still exists, this solid matter can be pushed, and there is no need to be rude." [14] think that the emergence of this phenomenon is in line with its background. The phenomenon of variant characters and general characters in Longzang Temple Monument witnessed that the culture of the early Sui Dynasty was still deeply influenced by the cultures of the Six Dynasties, and the cultural phenomenon of seeking common ground while reserving differences appeared in the process of the integration and evolution of the north and the south. This phenomenon was very normal in the transitional period of the early Sui Dynasty.

4. Conclusion

Longzang Temple Monument has a long-standing reputation in the book circle, but people pay more attention to its calligraphy pen, the origin and development of its structure, etc. We often ignore the symbolic significance of this monument in the cultural background of Buddhism's "walking for the country" in the early Sui Dynasty, and the unique cultural value of this monument in the period of the integration and evolution of the northern and southern cultures at the beginning of the unification of the Sui Dynasty. From the perspective of calligraphy history, on the basis of being praised as "the first tablet of Sui Dynasty", it is necessary to know creatively that the calligraphy of Longzang Temple Tablet is a new style of Sui Dynasty, which is different from the previous calligraphy style of the Six Dynasties and the later Tang Dynasty, showing a unique calligraphy style, and witnessing the process of the fusion, collision and evolution of culture and art in the early Sui Dynasty. Due to the short existence of the Sui Dynasty, Sui Kai was not as widely

and fully valued as Tang Kai. The regular script of Sui Dynasty, represented by Long Zang Temple Monument by Sui Kai, needs further in-depth research and excavation.

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