

# *A Study on the Inheritance of Calligraphy Art from the Perspective of Cultural Enrichment in Xinjiang*

Zhensheng Wang\*

*Department of Fine Arts, College of Humanities and Arts, Xinjiang University of Political Science and Law, Tumushuke, Xinjiang, 832003, China*

*\*Corresponding author*

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**Abstract:** Based on the smooth implementation and promotion of the cultural embellish Xinjiang project, calligraphy, one of the essence of traditional culture, is an important part of promoting the Party's Xinjiang governance strategy. Vigorously carrying forward the excellent traditional Chinese literature is particularly important in the border areas to strengthen the consciousness of building a strong community of the Chinese nation. I tried to carry out research work on the implementation of cultural Runjiang project in southern Xinjiang through investigation, visit and other forms, and finally concluded that the important role and significance of calligraphy in the promotion of cultural Runjiang project is the main purpose of this paper. In combination with the Party's Xinjiang governance strategy and the overall goal of Xinjiang's work, as well as the measures to vigorously promote the work of culture and Xinjiang, we will contribute to the realization of the Chinese dream of the great rejuvenation of the Chinese nation.

## 1. Introduction

Culture is the soul of national prosperity and rejuvenation, cultural Runjiang project (a project aims to develop Xinjiang through culture) is an integral part of Xinjiang governance strategy in the new era. Culture is an important link of the new era of Xinjiang governance strategy, traditional fine arts, calligraphy, folk arts and crafts, etc., is one of the core contents of this field. In combination with the Xinjiang governance strategy and the overall goal of Xinjiang's work, and vigorous implementation of cultural work of Runjiang project in Xinjiang, we will contribute to the great rejuvenation of the Chinese nation [1]. This paper will mainly study the process and influence of calligraphy and Chinese painting in the implementation and promotion of the strategy of cultural Runjiang project. In the long river of Chinese culture, calligraphy carries every development track of history. In the promotion of cultural Runjiang projects, the inheritance and development of calligraphy is crucial for us to carry on traditional Chinese culture. Cultural Runjiang project is a major strategic measure for China in planning the cause of Xinjiang, basic work to maintain long-term social stability in Xinjiang and strengthen the consciousness of building a strong community of the Chinese nation [2]. The most critical issue in it is ideological unity and cultural exchange and integration. Calligraphy and Chinese painting, as the main content of traditional Chinese culture, are enough to highlight the charm of it. Calligraphy is the treasure of Chinese

culture, the crystal of five-thousand-year cultural development, and the shining star in the Chinese culture galaxy. Calligraphy, the quintessence of Chinese culture, is the main manifestation of inheriting and promoting the splendid culture of the Chinese nation in the new era.[3]

## 2. Research Methods

This paper mainly adopts the methods of literature survey, observation, dialectic method, historical research, comparative research and so on. New creative art ideas and views are obtained through the literature review of ancient calligraphy theory, the field investigation of some ancient calligraphy relics, and the research of calligraphy art inheritance [4]. Because there are differences in social development in different historical periods, the philosophy of book learning has its own merits. Calligraphy work is closely related to the development of the Times, and the study of calligraphy is in a dynamic development process of continuous mutual influence, mutual combination and mutual transformation in each historical period, so the research methods of calligraphy are slightly different in each period [5].

## 3. The Origin of Calligraphy

Chinese calligraphy is a unique form of writing in China and countries deeply influenced by Chinese culture. From the formation of characters such as oracle bone script, seal script, clerical script, regular script, Semi-cursive script and cursive script, to minorities who are impacted by calligraphy like Mongolian, a certain form of calligraphy can be found. However, only the calligraphy of Chinese characters is the epitome of China. Because the development of fonts is in the same line as history [6].

Calligraphy in a broad sense refers to the artistic expression of the beauty of words. In other words, calligraphy is written in accordance with the characteristics and meanings of characters, artistic techniques, structures, methodicalness, etc., so that it becomes a beautiful work of art. Calligraphy mainly expresses itself through the original art of the Chinese, and is also known as "wordless poetry, invisible dance, painting without pictures, and silent music".

In December 2018, the Ministry of Education announced that the calligraphy of Shaoxing College of Arts and Sciences became the base for the inheritance of excellent traditional Chinese culture, and its inheritance of calligraphy art set a model in the higher education community. On April 29, 2021, the Ministry of Education established the Calligraphy Education and Teaching Committee [7]. Calligraphy education in colleges and universities has since become one of the professional categories of discipline construction of the Ministry of Education.

The development of Chinese calligraphy and the formation of Chinese history are in the same line, roughly divided into the prehistoric period, that is, the earliest characters such as oracle bone inscriptions and other embryonic forms, to the Qin Shihuang period where the social pattern is unified, including characters from different countries. The unity of characters laid the foundation for the formation and development of calligraphy art. In the Han Dynasty, calligraphy represented a tremendous stride forward. In the early Han Dynasty, small seal script was mainly used, but with the development of Han culture, a new form of script was formed. In the Wei and Jin periods, the development of calligraphy entered the golden age, and the calligraphy school represented by Wang Xizhi and Wang Xianzhi gradually took shape. At this time, the world's best running script "The Orchid Pavilion" appeared. The development of calligraphy in the Jin Dynasty is a peak of the development of ancient Chinese culture, and the Eastern Jin Dynasty calligraphy ranks the highest point of this peak. Therefore, Chinese calligraphy has also reached a giant progress, promoted Chinese culture to stand in the concert of nations. In the Sui and Tang dynasties, China's economy and culture achieved rapid development, reaching the summit period of Chinese culture [8]. Calligraphy also thrived in the Sui and Tang dynasties, and a group of epoch-making scholars such as Ouyang Xun, Liu Gongquan and Yan Zhenqing appeared unexpectedly, ushering in a new world

for the development of Chinese calligraphy in the subsequent dynasties. The calligraphy of the Northern and Southern Song Dynasty pays attention to the artistic conception, pursues the beauty of artistic conception in artistic expression, and organically integrates the writing and ink mood so that the works achieve perfect unity in form and artistic conception. Song Dynasty calligraphy, also paid attention to the technique of writing, at this time regular, semi-cursive, cursive, and clerical script all have unique strokes and overall structural characteristics. Song Dynasty is also a pioneering era in calligraphy, on the basis of the previous dynasties, calligraphy in Song Dynasty is also a master and a pioneer [9]. Zhao Mengxu was also a calligraphy master at the end of Song Dynasty and the beginning of Yuan Dynasty, who started a new style of the regular script and semi-cursive script. Calligraphy in the Ming Dynasty also has a novelty, the literati style is also greatly manifested in the study on calligraphy, Dong Qichang is a great master at this time. Wen Zhengming and other art sages also explored a new way for the development of calligraphy at this time. The Qing Dynasty is the period of the accumulation of calligraphy, which confirms the existence of seal script. The content of the study on calligraphy includes the categories of the seal script. The Qing dynasty is the last in ancient history, but its contribution to calligraphy is still huge. Other calligraphic styles, on the basis of predecessors, have also been created, forming new styles, and becoming a new period of the accumulation of calligraphy. The Qing Dynasty is the period of the accumulation of calligraphy, which confirms the existence of seal script [10]. The content of seal script includes the categories of seal script. It is the last dynasty in ancient history, but its contribution to the book is still huge. Other calligraphic styles, on the basis of predecessors, have also been created, forming a new generation of styles, and becoming a new period of the accumulation of calligraphy.

#### 4. The Historical Inheritance of Calligraphy

The inheritance of calligraphy is imitating the way how ancient people learn writing, which is mainly based on the study of ancient methods. So it can be regarded that there are no other methods except the ancient one. Today's Xi 'an Beilin Museum is the largest treasure house of ancient calligraphic stele inscriptions. Most of the famous calligraphic inscriptions we see are rubbings from here. To protect stele inscriptions, protection on many historic stele inscriptions should be strengthened; and their images will be processed by digital means. In general, to learn calligraphy, we must follow the footsteps of the ancients, from past to present, instead of being unorthodox. Today, some of the so-called calligraphers in our society do not learn ancient calligraphers' copybooks, this is what we call unorthodox. These unorthodox calligraphers break the traditional calligraphy norms. So we can see that in studying calligraphy, we should follow the path of copying others' work. What road do calligraphers decide to go determines the future achievements of calligraphy [11]. Today, one of the best representatives of learning from ancient calligraphers is Sun Xiaoyun, chairman of the China Calligraphers Association, who advocates following the footsteps of the ancients. His works share the same interests as the ancients, which is also a development trend in calligraphy. Nowadays the calligraphers and amateurs of calligraphy also started to learn in ancient style, researching on ancients calligrapher's context and history. The author will give a simple analysis based on multi-year teaching experiences and lessons.

A certain shape of stroke must be achieved through a specific way of writing and specific tools—writing brush, especially the hair part. Calligraphy learners must make arduous efforts and be perseverant. There is no shortcut in calligraphy learning. Strokes of Chinese characters are the most basic composition of calligraphy, calligraphy learning must be steadily advanced because there is no shortcut at all.

The writing way of controlled tools is done by writers, and a certain movement of the writing brush may always be approximately completed by a great number of different operations. The most important part of learning calligraphy is thinking, people can either ask help from teachers, or learn it themselves. To become a calligraphy learner, it is better to have a guide. If you can find a calligraphy master as your teacher, then the effect of learning will be twice the result with half the

effort and reduce the time of exploring by yourself. Thinking the structure, form, pen drawing, force, layout and so on of the calligraphic work and how to make them not only beautiful but also verved is what people should do when they look at those works, which needs cumulative observation and experience to do it. I supposed that this is also what I want to be.

The key to control the brush is the sense of coordination of the movement. Calligraphy should have its own characteristics. Each learner has their own knowledge and insight about the copybook. When our calligraphy skill reaches a relatively high realm, we should consider adding our own characteristics into it, coupled with our own understanding and comprehension of calligraphy, and reflect our own ideas in calligraphy. Characters written by us should not only possess form but also beautiful form; not only the spirit but also the unity of form and spirit, only in this situation can we say it is a good calligraphy. During the initial learning period, it is necessary to follow the path of the ancients, instead of hitch your wagon to a star. If you do so, your calligraphy learning will goes further and further away from the right path and leaving a weak foundation.

Calligraphy, as an art in the class of fine arts, which requires tremendous energy and effort, will not be mastered overnight. It should be mentioned that cultivation of our interest in calligraphy learning is important since interest is the best teacher. Only when we have a great interest in calligraphy can we master it.

The key to learning calligraphy is to learn the ancient people's imitation of the forms and rules of writing and imitate the basic structure of their writing. Synchronize with them, exchanging ideas with them in the study on calligraphy, and communicating with the ancients in the wild mountains and forests. In the words of Sun Xiaoyun, the chairman of the China Calligraphers Association: “only when you understand the ancient methods of calligraphy learning can you call yourself a beginner”. Thus, imitating ancient copy work is the only way to learn calligraphy. From learning the ancient classics, we can reveal the mystery of calligraphy in the Wei and Jin periods. The insight on studying calligraphy is that we should follow the ancient method, and take advantage of it. Sun Xiaoyun, who was born into a literary family, has several families who study and research calligraphy. However, his calligraphy works don't have a strong character but are full of traditional calligraphy rationality, which is a solid foundation of modern calligraphy. In fact, modern calligraphy learning must take this road, following the footsteps of the ancients and learn their skills. Only in this way can we follow the path of ancient calligraphy sages more deeply, and spread the crystallization of our national culture.

## **5. Spread the Art of Calligraphy and Strengthen the Consciousness of Building a Strong Community of the Chinese Nation**

Calligraphy is the great historical accumulation of the Chinese nation. We should stand on the height of strengthening the consciousness of building a strong community of the Chinese nation, learn to spread the essence of calligraphy, and let more and more people in the world understand and study calligraphy. In this way, calligraphy could take Chinese culture across the world, promote it to become the mainstream of world culture, and facilitate all cultures in the world to accept the unique charm of Chinese culture in an inclusive manner.

The key of strengthening the consciousness of building a strong community of the Chinese nation is the infiltration of traditional Chinese culture in Xinjiang. The cultural Runjiang project is an essential strategy to govern Xinjiang in the new era. To carry forward and inherit traditional Chinese culture is the basis to build a strong sense of community of the Chinese nation, and the inheritance of traditional calligraphy is one of the important contents. The study of calligraphy will be an important aspect of this work. Spread the art of calligraphy and strengthen the consciousness of building a strong community of the Chinese nation is essential for enhancing our national strength and promoting cultural improvement in Xinjiang. In combination with the Xinjiang governance strategy and the overall goal of Xinjiang's work, as well as the measures to vigorously promote the cultural Runjiang project, the promotion and inheritance of traditional calligraphy art

will contribute to the fulfilling of the Chinese dream of great national renewal.

## 6. Conclusion

Through the research of this paper, the smooth implementation and advance of the cultural Runjiang project have got a certain reference and basis, the inheritance of the traditional cultural quintessence and the calligraphic art has been enlightened; and the sense of building community among the Chinese nation has been consolidated. The research results and expected goals have been basically achieved, providing strong evidence for the reality and the inheritance of Chinese traditional culture.

There are also some shortcomings in this study. Historical gap has caused the lack of the integrality of the learning towards ancient calligraphic theory, and some theoretical conjecture have a possibly certain deviation with ancient mathematical idea. In the future, it is necessary to research core methods, expand research horizons, and provide a strong basis for the development of calligraphic theories.

The study of this topic is particularly valuable as references for building a sense of community of the Chinese nation, realizing the strategy of building a country with a strong culture, and development inside the industry. Chinese calligraphy has shown the brilliance of Chinese culture in neighboring countries. As China moves increasingly closer to the centre of the world stage, Chinese calligraphy, accompanied by the strong soft power of national culture, will reflect the effect of embellishing things with culture. Building and consolidating a strong Chinese national community is not only the great theoretical achievements of the thought of socialism with Chinese characteristics in the new era, but also the voice of the times in the development of Marxism in China in the 21st century.

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