

# On the Development of Calligraphy Theory from Qin and Han to Sui and Tang Dynasties

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**Keywords:** Chinese Calligraphy, Calligraphy Theory, Qin and Han to Sui and Tang, Development Course

**Abstract:** This article introduces the theory and art of calligraphy in china. According to the chronological order, the change of dynasties is the clue of the article. It systematically explains the calligraphy theory of the three periods of Qin and Han, Wei, Jin, northern and southern dynasties, and tang. Masterpieces of famous calligraphy and great calligraphers, to help everyone better understand the development of Chinese calligraphy theory.

## 1. Introduction

Chinese calligraphy is a unique art that is attached to Chinese characters. It is about the writing of Chinese characters. As a product of the fusion of rational and artistic thinking, Chinese characters have rich imagery and plasticity. They have subtle changes and different forms. After incorporating the personal feelings of the writer, it became a unique art of Chinese characters. With the development and change of Chinese characters, the art of Chinese calligraphy also has a clear development track. Studying Chinese calligraphy art with time as the horizontal axis, can It is roughly divided into two periods, with the boundary between Sui and Tang dynasties. The period from before Sui and Tang to Qin and Han dynasties can be the early stage and the period from Sui and Tang to the two Songs and Ming and Qing dynasties can be the later stages. The development of Chinese calligraphy art is different at different times, but the same is that each The theory of calligraphy art in the period has its distinctive characteristics of the era, as well as its unique representative characters and works. This article starts with the historical background of each period, and introduces in detail the development and changes of the Chinese calligraphy art theory in different era backgrounds.

## 2. Calligraphy Theory in Qin and Han Dynasties

Chinese characters have a very long history. According to legend, they were made by Cangjie during the Yellow Emperor period. From then on, Chinese characters evolved and were used by people and evolved into an art. But legend is a legend after all. In fact, Chinese characters did not start to be used during the Yellow Emperor period. After the historian's research, the Chinese characters originated about 5000 years ago, and since then, the Chinese characters have been constantly evolving and being used and created. The oracle inscriptions carved on the bones in the Xia and Shang dynasties as a simple mark are The beginning of the development and evolution of the complete inheritance of Chinese characters. By the time of the Qin and Han dynasties, Chinese characters had been used as more than simply marked symbols. After the evolution of the previous dynasties, the types of Chinese characters were more numerous, and more beautiful and convenient. After the reunification of the six nations, a series of reforms were implemented, such as the Great Wall of China, cracking down on the Huns, establishing a feudal system, abandoning sub-feudal systems, and unifying internal measurement and measurement. The various measures span the entire political field, and unified text is also important. This reform also had a profound impact on future generations. Before Qin unified the Six Kingdoms, there were three major types of fonts: large, small, and Lishu. After Qin unified the Six Kingdoms, the policy of writing the same text was implemented, which stipulated that the small carcass should be used as the national unified

official font for rectification and promotion. It is rumored that the small carcass characters promoted during the Qin Dynasty were written by Li Si, with a dignified style and widely spread. So Li Si He is also a representative calligrapher of the Qin Dynasty, and once did the Cangjie Biography, which made an important contribution to the evolution and transformation of Chinese characters. The Qin and Han period was a turning point and a watershed for the entire history of the development of calligraphy art. The changes in Chinese characters are mainly reflected in functions and use values. Because the initial hieroglyphs were more complicated, the development direction of the characters tended to be simple and easy to remember. In order to facilitate the spread and use of daily life, the characters became more and more symbolic. , Simplification, fonts also intersect with each other, and the text mode is more chaotic.

### **3. Calligraphy Theory in the Wei, Southern and Northern Dynasties**

The Wei, Southern and Northern Dynasties had its distinct dynasty characteristics. It was another turbulent period in the history of our country following the separation of the six nations. During this period, the regimes were separated and the nations merged. In less than four hundred years, the dynasties changed as much as up to ten times, so the culture of the Wei, Southern and Northern Dynasties was also developed in multiple ways, and the Chinese character art theory was not excluded. In terms of ideology and culture, the previously formed Confucian monopoly was broken, and Taoism and metaphysics flourished. Promoting the emancipation of people's minds, the thoughts were brought up again, and the corresponding development of the cultural theory of Chinese characters has reached a brand new period. During this period, calligraphy came out, and the most famous were Wang Xizhi and Wang Xian's father and son. They wrote The text not only has aesthetic value, but also represents the personality characteristics and spiritual character of the writer.

The famous calligrapher of the Eastern Dynasty was Wang Xizhi, in addition to Wei, they all made important contributions to the development of the theory of Chinese calligraphy. Among them, Wei is also a woman. She is Wang aunt, not only her own achievements Fei Ran is also a teacher on the road of Wang calligraphy studies. She is also a famous female calligrapher in Eastern Dynasty, and has created a well-known theory of calligraphy structure. Wei work has a widely circulated "pen map", this article is about writing The method of writing at the time, introduced the structure of the font and other aspects of the writing, emphasized that when writing should be intended before and after writing, calligraphy works should also have their own bones. Among them: "Beginners, big books, not young, husband three "The truth is that the pen is the best, the art of the six arts, and the silver hook are more important." These theories have a profound impact on future generations. Wei Shuo's achievements are not only in the theory of calligraphy, but also in the spirit transmitted by her theory. Gao Jie's calligraphy works are also clean and peaceful, elegant and graceful, which fully shows her talent in calligraphy. What she conveys in her works is that calligraphy from writing to intention to constitutional structure and creative inspiration are the calligraphy of the Wei and Jin dynasties. Wang Xizhi's calligraphy transformation is more intriguing, and the art height is even more peaking. Wang Xizhi's works are mostly inexhaustible, and he presents the elegant and free spirit of Taoism and the golden spirit of Confucianism. His calligraphy is also a slave. Each writing style of Kai, Kai, Cao, and Xing is a collection of great achievements of each family. The writing is powerful, three points into the wood, beautiful and beautiful, and peaceful. From here on, the art of Chinese character transmission is not only the beauty in the aesthetic category, but also has its own. Meaning, represents the spirit of the writer.

In addition to the Ancient and Modern Book Reviews, there are similar works in the book "Shu Pin", which records the evaluation of nearly 120 people who are good at calligraphy from Han to Qi Liang. The whole book is divided into top, middle and lower grades. For the three parts of the upper, middle, and lower, the former is the biography of the author, the latter is the evaluation, accurate review, and unique insights. Not only the interpretation of famous works, but also the

description of talent, temperament, and appearance. This book provides a review for future generations. The basic evaluation framework was created, a new evaluation system was created, and the two concepts of “natural” and “gongfu” were innovatively proposed to teach people to be aware of the difference and connection between innate talents and later efforts.

#### **4. Calligraphy Theory in Sui and Tang Dynasties**

The Sui and Tang dynasties were a more prosperous period in the history of our country. The Sui Dynasty dug the Grand Canal and the economy flourished. The Tang dynasty learned the lessons of the Sui Dynasty's demise, adjusted its ruling policy, became politically clear and open-minded, and implemented a multi-ethnic unification policy. The exchange of cultures of various nationalities has made the Sui and Tang dynasties not only economically prosperous, but also cultural development. The economic abundance has raised people's requirements for the spiritual realm, so the art of calligraphy in Sui and Tang dynasties has also flourished. The theory is also more systematic.

#### **5. Conclusion**

The culture of the Tang Dynasty inherited the culture of the North and the Six Dynasties, and carried forward the culture of the Northern and Southern Dynasties. It inspired the culture of the Song Dynasty and had a profound impact on future generations. In addition to the “Book Products”, “Book Reviews” and “Book Discussion” mentioned above. In the early Tang dynasty, there were also many articles in the late Tang dynasty to reflect the calligraphy theory from various aspects. The wonderfulness, they made a new evaluation of their works, and created a concept that is widely used in later generations, “Yipin”, and expanded the tenth product on top of the nine products, implying that it is a wonderful work of the world. There is another distinctive feature in the development of the contemporary calligraphy theory, which is the poet's book. Wang Wei and Li Bai are among the representative poets. Poets use poems to express the personality characteristics of calligraphers and describe the literati reflected in calligraphy works. Because of its shortness and easy dissemination of poetry, the poet's comment on the book complements each other.

#### **Acknowledgement**

In this paper, the research was sponsored by the Program of Humanities and Social Sciences in Jiangxi Province: Research on the development of calligraphy works of Han Dynasty in traditional lacquer art culture.

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