

Jing Hengyi's Adoption of "Cuanbaozi" and Its Artistic Expression

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Abstract: Dian Di "Cuan Baozi Stele" is an important monument handed down in the Eastern Jin Dynasty. This paper focuses on the position of art style comments, mainly from the modern in the academic and artistic have important achievements in the Zhejiang famous writer Jing Heng Yi on the "Cuan Baozi Stele" calligraphy value analysis and art to take the performance of the two ends of the law, discussing Jing Heng Yi to take the "Cuan Baozi Stele" and its artistic performance situation. The methodology and means of expression of Cuan Baozi Stele adopted by Jing Hengyi were unique in Hangzhou and Shanghai at that time, and had a great influence on those who came after him. He not only with a distinctive style of "Jing's Cuan style calligraphy" unique for a while, but also spent a lot of energy compiling the "Cuan Baozi Stele Ancient Poetry Collected Couplets", and at the same time in the seal carving of "Cuan style" Regular Script into the seal, are to lead the trend of the move.

Keywords: Cuanbaozi; Jing Hengyi; Artistic performance; Academic evaluation

Carved in Yunnan qujing "cuanbaozi monument" important monument of the eastern jin era, has its unique artistic and academic value. Especially in the late Qing Dynasty after the great rise of monumental studies, because of its unique artistic style and the calligraphy of monumental ideas coincide with the monumental, and then by the monumental calligraphy as the most precious, highly respected. At the end of the Qing Dynasty, the prevalence of reverence for monuments has its artistic and academic development of the inherent inevitability of the so-called "the rise of the monumental, multiplied by the bad postal science, but also because of the gold and stone of the great prosperity also" [Note: Kang Youwei: *Guang Yi Zhou Shuangji* - Zunbei second, see *Selected Essays on Calligraphy of All Ages*, Shanghai Calligraphy and Painting Press, 1979 edition, p. 755]. . Although the recent talk about the rise of the stele school, in Ruan Yuan, Bao Shichen, Kang Youwei three advocates of the artistic value of the stele version of the calligraphy is too high, the idea is too radical, etc. to hold discussions, but the Cuanbaozi Stele, as a stele school of the "leader", is still the majority of the modern calligraphy of the favor of the great and high praise.

This paper focuses on the position of art style comments, mainly from the modern academics and art have important achievements in the scriptural value of Cuanbaozi Stele by Heng Yi and art to analyze the performance of the two ends of the law, clarify the understanding.

1. Introduction to Jing Hengyi

Jing Hengyi (1877-1938), Ziyuan, Shizen, Yi Yuan, a native of Shangyu, Zhejiang Province, was a famous modern educator and jinshi calligrapher and painter. After the 1911 Revolution, he served as the principal of the First Normal School of Zhejiang Province, the president of the Zhejiang Provincial Education Association, a member of the Standing Committee of the National Government, and the vice-president of the National Sun Yat-sen University, etc. In 1920, he founded the famous Chunhui Middle School in his hometown, and in 1930, he founded the "Chunzhi Youshe", a group of poets, calligraphers, painters and printmakers, in Shanghai. Especially in Hangzhou, where he was in charge of the First Normal School of Zhejiang Province for more than ten years, he advocated the education of aesthetic education, and advocated poetry, calligraphy, painting, and printing in art education. At that time, the school gathered a large number of teachers who were good at painting and calligraphy, such as Li Shutong (later Venerable Master Hongyi), Xia Xuexun, Shen Yinmo, Zhang Zongxiang, Zhou Shuren (Lu Xun), Zhou Chengde, and Gui Shenfu, etc., and also cultivated the famous painting and calligraphy masters of the present and contemporary times, such as Feng Zikai, and Pan Tianshou.

He also trained Feng Zikai, Pan Tianshou and other famous contemporary painters and calligraphers.

Jing Hengyi specialized in poetry, calligraphy, painting and sealing. His calligraphy achievements and reputation, especially his dedication to the methodology and means of expression of the Cuanbaozi Stele, which was unique in Hangzhou and Shanghai at that time, had a great influence on those who came after him. He was not only unique for a while with his distinctive style of “Jing’s Cuan Style Calligraphy”, but also spent a lot of energy compiling “Cuan Baozi Tablet Ancient Poetry Collection and Couplets”, and at the same time in the seal carving of the “Cuan Style” Regular Script into the seal, all of which are leading the trend of the move.

2. The Three Realms of Calligraphy on Cuanbaozi Tablet

On the methodology of the Hengyi method of “Cuanbaozi”, reminds me of Wang Guowei’s “Words on Earth” talked about the three realms: “Ancient and modern to become a great cause, a great man of learning, must go through three realms: ‘Last night the west wind withered the blue trees. I went up to a tall building alone and looked at the end of the world.’ This is the first state; ‘I have no regrets when my belt gets wider and wider, and I pine away for you.’ This is the second realm; ‘I have searched for him for a thousand degrees, but when I turn around, I see that he is at the end of the lights.’ This is the third state.”^[1]

The first level is a clear direction. At the beginning of his artistic study, Jing Hengyi was able to look far ahead, see the path, and clarify the goal and direction. From some of the quotes of Jing Hengyi, we know that he studied “Cuanbaozi” collection of couplets should be after the crown, but playing with gold and stone from a very young age. His real involvement in the study of “Cuanbaozi” was in 1896-1897 during the acquaintance of Cheng Ann (1870-1940), Jing’s words:

Yu Cuanbaozi monument “more than thirty years carry on, remembered in the Qing Dynasty between C Shen, Ding You, and Cheng Zi Jia gathered in Shanghai, day and night on the Jinshi and engraving, set Cuan monument since the beginning of this.”^[2]

The collection of inscriptions and couplets was more prevalent in the late Qing Dynasty and the early Republic of China, and it was also a good way to learn. Jing Hengyi has been traveling between Zhejiang and Shanghai for a long time, and has been in contact with many jinshi calligraphers and painters since his youth, which inspired his artistic feelings. At that time, under the trend of monumental thinking, through the Hengyi deeply recognized the beauty of “Cuanbaozi Stele”, and the heart of the desire. Literati more interaction between the mutual gift of calligraphy and painting, more entertainment, set of Union is a good way to learn, but at the same time can be transformed into a work of entertainment, this move is the most convenient.^[3]

The second level of realm, persistent pursuit. By Heng Yi on the “Cuan Baozi” has decades of love as one day, take the method, unswerving, after hard work, and finally into their own face. By Heng Yi on the “Cuan Baozi” study can be said that the heart is not divided, on their own with the “Cuan Baozi Tablet” tablet in the word set sentence calligraphy creation is more experienced a lot of hard work.

The key to the success or failure of the calligraphy of a set of couplets lies in the ability to harmonize and properly deal with the relationship of the words in the couplets, which requires the author to have an excellent understanding of the typeface of the tablets and panels that he is collecting. Jing Hengyi’s study of the Baozi Stele is a masterly one, and he has been practicing and practicing it for thirty years, and he has most definitely achieved its charm.^[4] From the following passage of discussion, can clearly see through Heng Yi on the “Cuan Baozi” learning insight:

The first time I visited this monument, the most difficult to write four points, there are equilateral triangles, any penmanship can not be Xiao. Pro monument should not be insisted on, in vain to seek similarity, the study is not the right track of the book. There may be so-called round strokes, such as the recent Liu (Jim Yong), He (Shaoji) from the many, Yu is the opposite for the square pen only, since then into its niche, smear kozogami, I do not know how many.^[5]

The third realm of clarity. This realm is the most rare, which is in a high degree of recognition of their own after the realization of the realm, is beyond the technique into a “law of law” of the free kingdom. Sun Tiaoting “book” said: “as the distribution of the first learning, but seeks to level the right; both know the level of the right, the pursuit of dangerous and extreme; both can be dangerous and extreme, and return to the level of the right. The first said not yet, in is over, after is through will. At the time of the generalization, both the human book and the book are old.”^[6] At the time of the general meeting, the person’s calligraphy is old” is of course a long process, the Jing Hengyi strictly abides by the laws of art, for decades as one day, without excitement, without experience, without seeing any mania, and then the wind rules from the distance.

3. “Cuan style” into the seal, unique

In addition, in his seal carving, Jing Hengyi followed the principle of “the seal comes out of the book, and the book goes into the seal”, and tried to use his most skillful “Cuan style” calligraphy into the seal, and both the seal face and the margins formed his own characteristics, although it is a regular script into the seal, but it can appear strange and ancient, and it has a unique style. For example,

the two seal carvings by Jing Hengyi from 1914, which were published in the first and second collections of the Le Shi Collection, the journal of the Golden Stone Society of the First Normal School of Zhejiang Province, both have margins in the Cuan Baozi Stele script (Figs. 1-5). The seal “Zhizhen Changle,” made by Jing Hengyi in June of the same year, clearly states in the margin that the text on its face is “Collected from the Cuanbaozi Stele” (in the second collection of Leshi ji, figs. 1-6), and it is interesting to note that both of these seal carvings were made in 1914, the first and second collections. Interestingly, this style of work by Heng-yi also influenced his close friend and colleague, Xia Hewai, who in the mid-autumn of the same year engraved the seal “Jianghu xiaofeng,” which in the margins also explicitly states that it was “engraved in the language of Cuanbaozi and mastered the meaning of the words” (in the first collection of Le Shi ji, figs. 1-7). Figure 1-7).^[7] By Heng Yi and his like-minded colleague, Xia Hideaway, the calligraphy of Cuan Baozi’s Tablet and even its phrases were put into the seal, which is the best praise for the calligraphy art of Cuan Baozi’s Tablet by the literati in the early Republic of China!

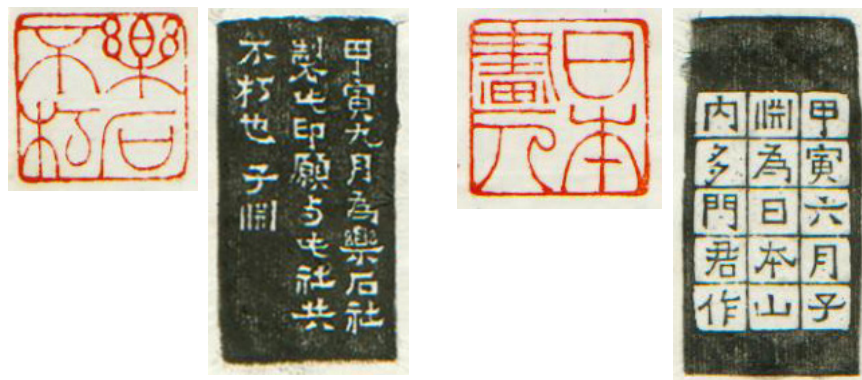


Figure 1-1



Figure 1-2

Figure 1-3

4. Conclusion

By Heng Yi for “Cuan Baozi” take the law and performance, give us the inspiration is: “into the law, but not limited to the law.” The law must be resolved, Sun said, “the person who is still fine, the simulation of the noble like” one step at a time, more Pro, think more, see more, and so they have a deep understanding of the time, naturally will not be based on the law. Learning path by Heng Yi not only applies to “Cuan Baozi”, “Cuan Longyan” and other outstanding calligraphy are applicable, the key is to integrate.

References:

- [1] Wang Guowei, “Human Ci,” in Selected Chinese Literary Theories of the Past (one volume), Shanghai Ancient Books Publishing House, 1979, p. 445.
- [2][3][4][5] Jing Hengyi: Preface to the Cuan Baozi Stellar Ancient Poetry Collection, see Cuan Baozi Stellar Ancient Poetry Collection, 19th Year of the Republic of China (1930), Shanghai edition.
- [6] Sun Guoting, “Book Notation”, in Selected Essays on Calligraphy in the past Dynasties, Shanghai Calligraphy and Painting Publishing House, 1979, p. 129.
- [7] The above printing plates are all quoted from the original seal spectrum of Le Shi Collection. Thanks to Professor Fang Ailong for showing the original score and allowing scanning for reference.