

The Interpretation and Enlightenment of Wang Chuanshan's Partyaksa Theory on the Time and Space Expression of Contemporary Calligraphy

Tianyi Zhao

Academy of Fine Arts, Shaanxi Normal University, Xi'an, China
m19829830502@163.com

Abstract: As the epitome of Chinese classical aesthetics, Wang Chuanshan's "present quantity theory" brings aesthetic experience based on the whole of time and space to the field of poetics in the form of materialistic reflection theory. As far as Chinese traditional art is concerned, poetry and calligraphy have the aesthetic characteristics of literariness and integration of time and space; As far as the current calligraphists are concerned, due to the transformation of their living conditions, they have lost the natural time and space of their writing experience, and thus have been separated from the innate character of calligraphy. The article expects to make a new interpretation and inspiration for the aesthetic psychology of contemporary calligraphy in time and space with Partyaksa, so as to restore the independence and freedom of contemporary calligraphy art.

Keywords: Partyaksa; Time and space performance; Contemporary calligraphy

1. Introduction

As Wang Chuanshan, one of the four great Enlightenment thinkers of the late Ming and early Qing dynasties, took "what one has experienced and what one has seen" (*Notes On Poets and Poetry by JiangZhai*, vol. 2) as the "iron threshold" for the development of aesthetic imagery in poetry. On the basis of Zhong Rong's "ZhiXun" theory and Yanyu's "MiaoWu" theory, He adduced "Partyaksa" from the Buddhist Hetu-vidya theory term to summarize poetics aesthetic essence, thus bringing it into the realm of poetics. However, what Chuanshan calls the "Partyaksa" of poetry has been extended from the Buddhist concept of a single aesthetic intuition to the experience of the spatio-temporal realm of poetics, and is therefore also called "mind's eye", reflecting a distinct materialist ideology and the characteristics of spatio-temporal aesthetic thinking.

2. The possibility of introducing the category of "Partyaksa" into the field of calligraphic aesthetics

In Chuanshan's later years, he elaborately studied the principle of Faxiangzong(the dharmalaksana sect), and put forward three Buddhist Epistemology in *Xiangzong Luosuo* namely "Partyaksa", "comparison epistemology" and "non-epistemology". The interpretation of "Partyaksa" is as follows: "It has three meaning, namely, present, off-the-shelf and real appearance. Present, not for the past. ready-made, touch and feel, without thinking. Real appearance is the essence of the self with no doubt and false." [1] Compared with the "comparison epistemology" of pure meaning and the "non-epistemology" of pure delusion, "Partyaksa" is endowed with rich characteristics of spatio-temporal thinking by Chuanshan, that is, presentness (present), direct sensibility (ready-made) and authenticity (real appearance). As an interrelated and inseparable whole, the three are not only applied to the aesthetics of Chinese classical poetry, but also closely related to the space-time characteristics of calligraphy aesthetics.

Chinese calligraphy has attracted much attention due to the use of Chinese characters as a carrier. Xu Shen, a philologist in the Eastern Han Dynasty, recorded the trace of Cang Jie "Seeing the trace of birds and beasts hoofs, we can know that they can be different, and the book contract was first made." [2] The objective source of calligraphy art is declared by clear materialist reflection theory. Compared with Partyaksa, Chuanshan said in *the Extensive Interpretation of Shi (Shiguangzhuan)*, "Beauty is inherent between heaven and earth, and then people can get it." [3] The "heaven and earth" is nature, so the theoretical premise of Partyaksa theory is to admit that the essence of the aesthetic image of poetry is a

reflection of the objective existence of natural beauty, so that the materialist theory of reflection and aesthetic intuition are unified in the Partyaksa. Therefore, in terms of the theory of the occurrence of calligraphy, calligraphy images such as "house leaks" and "cone painting sand" are all the same as the wonders of nature, which is consistent with the theoretical premise of Chuanshan's Partyaksa theory.

As far as the practice of calligraphy is concerned, the manifestation of calligraphy originates from the movement and change of points and lines, while the calligraphy image formed by the movement of points and lines originates from the aesthetic interest of the writer in the universe. Calligraphists of all ages are good at incorporating thousands of creations into the natural time series through the direction of potential, and creating a multi-dimensional aesthetic artistic conception of calligraphy with a short foothold in time and space aggregation and occurrence. Compared with the Partyaksa, Chuanshan believes that poetry creation should be based on the "present" of being cherished, flowing between heaven and earth, making space-time and life into one. Therefore, calligraphy practice conforms to Chuanshan's direct perceptual creation method based on time and space.

From the aesthetic point of view, the advanced appearance of the calligraphic truth is only to see the spirit, not the shape. Although calligraphy is mainly presented by a single visual organ or pure logical thinking due to the planarity of the material carrier and the abstractness of the artistic language, the meaning of the existence of the calligraphy is never only a simple analysis of the structure of the line group, but through the time series reduction to obtain the ultimate aesthetic experience of the present and the time-only to see the spirit. In terms of poetry aesthetics, "Partyaksa" refers to the infinite extension of the aesthetic intuition stimulated instantaneously by the subject due to the coexist of emotion and scene in the artistic conception of poetry. At this time, the poetic image obtains the indivisible space-time integrity. In other words, only the harmony between nature and human heart, touching the heart with eyes, the beauty of complete poetry can appear. Therefore, calligraphy aesthetics is in line with Chuanshan's perceptual construction method based on time and space.

To sum up, the aesthetic view of calligraphy conforms to the space-time thinking characteristics of the "Partyaksa" theory stipulated by Chuanshan poetics, which provides the possibility for the introduction of calligraphy aesthetics into the "Partyaksa" category. At the same time, it is of great theoretical significance to study calligraphy from the perspective of "Partyaksa", which involves many aspects such as calligraphy ontology, calligraphy aesthetics and calligraphy artistic conception generation. It not only infuses the cosmology of the Chinese nation from the beginning to the end, but also conforms to the thinking of "law without fixed law" in the current environment of calligraphy.

3. Comparison of traditional and contemporary calligraphy space-time performance

In recent years, some scholars have summarized the negative changes of contemporary calligraphy compared with traditional classical calligraphy from the perspectives of space, time and emotional expression: "turn virtual into real", "turn travel into step", "turn leisure into agitation". [4] These three accurately summarize the deformation and distortion of living state and subjective desire in contemporary writing space-time. Zhao Huanguang, a calligrapher in the late Ming Dynasty, once talked about the principle of time and space expression of calligraphy in *Han Shan Zhou Tan*. "The calligraphy character must be matched. There are two kinds of matching: one is the combination of structure, not the need to imitation or symmetry, but the tendency of separation and integration; the other is combination of turn, not silk through the beads, but the pulse between life and death. " [5]

As far as spatial expression is concerned, the individual character structure of calligraphy should show the trend of separation and integration, that is, virtual-real integration. The Jin Dynasty people transcend the Confucian ethical code and allow nature such as write as they want in the spatial dimension of writing. The line group processing of wide and empty internal font and the unrestricted law made the virtual and real flow between the fonts, and gained a piece of nature secret, thus establishing a unique calligraphy art space of the Wei and Jin Dynasties—a detached realm of romantic implication. In contrast, due to the change of social functions, the commercial and exhibition nature of contemporary art based on "entertainment" has gradually replaced the traditional art based on "self-entertainment". And look at the performance of contemporary calligraphy space, in order to attract too much aesthetic attention and exaggerate the visual volume, so as to create visual noise, destroy the traditional calligraphy should be the trend of separation and integration, from the left to the end and from combined to the end, artistic conception block, nature secret stagnation. "Vulgar writing" and "ugly writing" are constantly emerging, but they have also been partially recognized and encouraged under the current upsurge of national calligraphy. Therefore, the trend of blood stasis is becoming more and more dramatic which is far from

the calligraphy classics that have been repeatedly chanted for thousands of years.

In terms of time performance, one dot and one stroke of calligraphy are the presentation of the instantaneous movement of the heart and hand, and the single font is the construction and combination of the instantaneous movement trajectory. Both of them have irreversible time nature. However, *Book Charts* said "Ups and downs in one stroke; twisted turn in one point." [6] The so-called "pulse between life and death" is to realize the "ups and downs" and "twisted turn" of strokes through the superposition of different brushwork and the reciprocating lines in the natural time series, so as to achieve the multi-dimensional life rhythm of writing itself with "potential". This view of time is reflected in the era environment of the confluence of Buddhism and metaphysics in the Wei and Jin Dynasties, that is, the faithful grasping the present, not giving up the appreciation and creation of the present value for the future or the past; reflected in calligraphy, it is the natural writing that makes the pen and ink straight down and does not lag behind the object due to objective conditions. Each brushwork obtains the profound meaning and super-free charm in the moment. In contrast, in today's high-density space-time characters, almost no one travels in the linquan's heart. Under the writing pressure of exhibition and social engagement, the calligraphist's heart remains, his mind goes against the trend, his rhythm is disordered, and his false feelings replace leisure. In the coercion of the popular calligraphy style of the times, writing has also become a fixed copy and imitation. The current nature of writing seems to have been inhibited by aggressive visual stimulation, interrupting the natural spirit coherence. What is the manifestation of the reality of writing?

The particularity of calligraphy art lies in its ability to produce spirit flow in multi-dimensional space-time form, that is, the connotation of Zong Baihua's philosophy of life: "the vitality of all things, the flow of six virtual, spirit through yin-yang, the indescribable life ontology--Tao ". [7] However, when the writing space turns the virtual into the real, and the writing time turns travel into step, the calligraphist's subjective emotion is naturally turn leisure into agitation. The harmony between man and nature of Chinese classical culture has been devastated by the time and space solution of the subject-object dichotomy of Western civilization. Although the foundation of traditional calligraphy is deeply buried in the practice and appreciation of the ancient elite literati group, it is quite different from the current noisy era of national calligraphy. However, subjective desires are not incompatible with natural writing. Writing itself needs to return to the embrace of the spirit of traditional Chinese art. Therefore, Chuanshan's Partyaksa can also give some enlightenment to the integration of contemporary calligraphy space-time performance and classical aesthetics to a certain extent.

4. The interpretation and enlightenment of the Partyaksa to the space-time performance of contemporary calligraphy

4.1. From chasing light and creeping shadow to inducting the world with the human heart: the present meaning of calligraphy time

Hegel once pointed out the essence of time in *Aesthetics*, "time is the process of denying this time point and entering another time point, and then denying this other time point and entering that other time point." [8] On the premise of this negation, the time principle of calligraphy art negates the lasting existence of this brushstroke with the concept of subject's time, dating back to the next brushstroke to tens of millions of brushstrokes, and finally constitutes a looping line and a space of compound timeline, and each self-denial brushstroke is present, that is, Chuanshan's so-called "not for the past". Chuanshan also said "With the pen of chasing light and shadow, write through the feelings of the world." (*Ancient Poetry Selection*, vol. 4), so the "present" can be infinitely extended.

The *Book Charts* said "The initial dot stroke determines the final presentation." [9] which corresponds to the specific writing practice, that is, calligraphy shows its visual image in time through rhythm and stroke order. The *BI ZHEN TU* has said: "The horizontal stroke like a thousand miles of cloud, it is hidden actually tangible. The dot such as peak falling stones, it's knocking but collapsed." [10] The focus of the commentators has always been on the compatible relationship between the subject and object of the dot stroke and the modality of the natural creation, but less about the way of the fit, that is, writing time necessary principle to achieve the "hidden" and "knocking" modality -- Chuanshan's words "nature in the moment of the same feeling with eyes", so the aesthetic image can be "Consistent with spirit in the sky, consistent with innate laws of things in the ground, and consistent with human feelings, things will intimate without intention." [11] In other words, contemporary calligraphist need to go beyond the specific time distinction in the writing process, and should take the current writing as the situation, observe the lines and space of the calligraphy form, follow the perceptual rhythm of life, and follow the

rational provisions of the writing content. In the past, present and future integration of the present, the brush stroke of the pursuit of light and shadow is reached, and the realm of the unity of the subject and object is formed immediately, and the wonderful way of the calligraphy that does not see the form quality is reappeared. Therefore, it will not fall into the loss and freeze frame of the present caused by the simplification of the writing unit, and the breadth of the art of calligraphy to the whole world will fail to arrive. In summary, it should be "Pratyaksa" in contemporary writing practice, and it is necessary for the calligraphist to regain the eternal space of the world in the present.

4.2. From mind and eyes to touch and feel: ready-made meaning of calligraphy space expression

The space category of Chinese calligraphy is wide to the whole composition, and narrow to the single character shape space with line structure. Due to the closeness and narrowness of contemporary urban architecture, the spatial expression of contemporary calligraphy generally presents two forms of spatial processing, that is, the local formal processing of space by Guangxi Phenomenon and the overall modeling processing of most exhibitions based on density, which are characterized by turning virtual into real. In this kind of performance, when the aesthetic subject infected by the traditional calligraphy breath observes the abstract calligraphy form with a single visual sense, the subject is not enough to obtain real and complete aesthetic pleasure. Returning to the connotation of ready-made meaning, touch and feel does not only mean that aesthetic observation should exclude abstract thinking and purely uses sensory organs (five senses) to aesthetically stimulate the object, but actually contains the expression of the relationship include consciousness and the five senses, that is, mind and eye melts consciousness into perceptual perception. Due to the participation of the heart, the "ready-made" breaks through the constraints of the narrow reality space that the senses can touch and extends to the endless aesthetic space so as to obtain the grand and distant poetic mood of the wind and clouds, and the spirit. Therefore, when we replace the ready-made meaning into the contemporary writing observation, for the calligraphy form that has been homogenized by contemporary social space, calligraphist and the aesthetic subject need to break the performance space that highlights the visuality under the contemporary urbanization, look from top to bottom, eliminate the amount of thinking, touch and feel , so as to extend the boundary of space in writing and appreciation, connect space with life, realize the three-dimensionalization of strokes and dots and spirit, and experience the reality of calligraphy from ancient times to the present.

4.3. From showing its existence to explaining the calligraphy with sincerity: the real appearance meaning of calligraphy space-time expression

Zong Baihua once explained the saying of "six positions" in the Ding divination of *Book of Changes*. "The 'position' of space is not only formed in 'time', but also a short 'foothold' place in this time process, and the 'position' (six positions) also changes with the creation of 'time', not fixed." [12] The generation and change of Zong's so-called "time" and "position" are applied to the space-time performance of calligraphy art. The "position" of space means that the lines under the natural time series are in an endless attitude of character pattern formed by adhesion and interlacing, while the short "foot" place implies the momentary stop of calligraphy brush strokes. Therefore, calligraphy is in line with the space-time order of Chinese cosmology since ancient times, becoming a rhythmic and musical "space-time integration". As an art form with a special space-time form, the integration of creation and appreciation lies in the space-time integration of calligraphy. The focus of calligraphy beauty emerges from this, that is, the third meaning of Pratyaksa "real appearance". For this meaning, Chuanshan explained it as "Appearance of its original glory, as it exists, that is, gorgeous and touching." [13] He pointed out that the essence of Pratyaksa is the self-evident realm of the aesthetic subject and object under the integration of time and space, that is, the object and the subject both show the body because of the fit.

As the first object of "real appearance" --the aesthetic object, Chuanshan believes that the display of Pratyaksa includes the presentation of its external situation (form) and the occurrence of its internal law (physics). The key lies in the appearance of "physics" or the "logic" that connects the blood of aesthetic images. The so-called "The scholar-officials's logical is not related to reason of poetry as a vagabond's emotion is not related to poetical feeling." [14] Corresponding to the "reason" of calligraphy, it is the "potential" of the dominant factor under the intersection of special time and space. The category of "potential" in ancient calligraphy theory has a long history. It has experienced the evolution and development from taking potential, body potential, shape potential to contemporary "momentum". It plays an extremely important role in the evolution of ancient character history and calligraphy art history. As far as the "momentum" of contemporary calligraphy is concerned, its space-time dimension has been degraded. The space view of turning virtual into real and the time view of turning travel into step finally

make the space-time performance of calligraphy move from the charm of leisurely travel to Handan walk. From the perspective of Pratyaksa, "potential" as the aggregation and occurrence of time and space, shows the natural order of writing time and space in a dynamic direction. It requires the integration and intervention of the subject's five senses and consciousness, and the harmonious coexistence of subjective and objective desires, so as to make the movement blood circulation of abstract strokes and dots, so as to establish a line group structure that integrates emotions, so that writing transcends the unnatural time and space of one-way rhythm and narrow space, and becomes the life presentation under multi-dimensional time and space.

Chuanshan also said that "with reason, it is illusory, and with eyes, it is sincere" pointing out the second object of real appearance--the aesthetic subject.[15]As for how the subject observes the authenticity of the aesthetic object, Chuanshan stressed the need to "interpret poetry with poetry". The "body" of the subject itself is the "sincerity" of the target, that is, the "sincerity" of the mind. Even if there is no sincerity, the illusion is not enough. Chuanshan believes that if the aesthetic subject is not represented by "sincerity", then "reason" has no significance. Therefore, "interpreting poetry with poetry" is to interpret poetry with "sincerity". This view is based on eye-catching, rather than introducing foreign reasons to stagnate poetry. In contemporary calligraphy aesthetics, the aesthetic subject is required to "solve calligraphy with calligraphy" and "solve calligraphy with the sincerity", that is, "live communication" with writing. In other words, the aesthetic subject needs to approach the calligraphic works with "sincerity" in his mind, "within a range of 'approaching - opening' alternating distance, 'not leaving' and 'not leaving' to carry out 'dialogue', 'communication' and imaginative 'filling in the blank' with the 'time sequence' process of the calligraphic works." [16] To reconstruct the scene of "the time of wielding" and "the vibration of stippling" by abandoning the main mind of mechanization and disorder, break through the narrowness and swing of the form under the contemporary calligraphic atmosphere, give up the shape and enjoy the shadow, and truly restore the aesthetic image of calligraphy to the time sequence of the time and the present, so as to make the essence of metaphysics, and the objects have no legacy, that is, what Chuanshan said a piece of bright brocade in white.

5. Conclusion

In terms of writing, regardless of the past, accidental desire to write, follow the "present" time to generate the wonderful freedom and independence of writing; in the view of the writing, a touch of the sense, repeated chanting, the application of "ready-made" sense of the spirit of calm and peaceful; finally, the three-inch poetic heart from the hook was harvested to real appearance of writing. Therefore, the theory of Chuanshan's Pratyaksa is consistent with the multi-dimensional space-time characteristics of traditional writing itself which can be used to seek the benign development of contemporary calligraphy, and to make Chinese classical aesthetics explain the new era and enlighten the new era with a diversified attitude.

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