

The Influence and Enlightenment of the Concept of "Calligraphy as Heart Painting" on Zhao Mengfu's Style of the Running Script

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Abstract: "Calligraphy as Heart Painting" emphasizes that "heart" is the source of creation of "calligraphy", and the humanistic connotations contained therein have laid a solid foundation for the diversified development of calligraphic creation in later generations. As a famous calligrapher of the Yuan Dynasty, Zhao Mengfu always insisted on integrating the strengths of a hundred schools of thought into himself. In practicing the concept of "Calligraphy as Heart Painting", he was known for his unique style of running calligraphy and his persistence in restoring the Jin and Tang styles. It has made his works shine and have a long history. Based on the connotation of "Calligraphy as Heart Painting", and its influence on the line writing style, the article analyzes Zhao Mengfu's interpretation of and basis for it while considering the inspiration of Zhao Mengfu's writing for contemporary writing styles.

Keywords: calligraphy as heart painting; Zhao Mengfu's running script; style positioning

1. The influence of "calligraphy as heart painting" on the creation of the running script

The "heart" of "painting with the heart" refers to the externalization of calligraphy as a form to show the hidden heart.

Calligraphy creation is an important manifestation of "painting with the heart through calligraphy". Calligrapher He Shaoji pointed out that "calligraphy is connected to the Tao, and its inner roots are enormous". Calligraphy incorporates the calligrapher's emotion, soul, perception, thought and imagination. As Hao Jing of the Yuan Dynasty said, "Calligraphy is the method of the heart," the creation of running script cannot be separated from the definite title of "heart" and the development and use of "heart".

Running script is the art of the creator's soul, a carrier for the display of the creator's inner emotions and mental processes. It is also a typical expression of "calligraphy as human character." "Heart painting calligraphy" is not just about catharsis and expression in the form of line calligraphy. It also requires the creator to express his or her thoughts on the creation of the line calligraphy and his or her life under the stimulation of emotions, to tell his or her own expressions, and to look at his or her ideas objectively.

Emotion is the initial expression of the calligrapher's personal moods and feelings in the creation of the line calligraphy. As the source and driving force behind the formation of calligraphic art, it is influenced by the creator's outlook on life. The constraint of values implies the creator's awakening to the line calligraphy. Yan Zhenqing, as an expert in calligraphic style after the "Reform and Renewal" and in the Tang Dynasty, has been loyal and righteous.

2. Zhao Mengfu's calligraphy style positioning: "calligraphy as heart painting"

In the early Yuan Dynasty, the calligraphy world changed from the strict rules and sedate simplicity of Tang "Shangfa" and Jin "Shang Yi" to highlight the literati's intentional characteristics, and the calligraphy of Cai, Mi, Huang and Su was highly esteemed. Attractive and imitated by calligraphers. This emphasis on the literati's writing style and neglect of the original intention of calligraphy caused calligraphy to lose its method in inheritance, focusing only on how to express the calligrapher's spirit of self. After Zhao Mengfu discovered this change in calligraphic habits, he believed that calligraphy could not lack scripture, exalted "restoration of the ancient" to enlighten wisdom, and called on

calligraphers to seek calligraphy from the ancient method. It emphasized imitating the excellent creative styles, works and techniques of his predecessors. However, it also emphasizes that line writing cannot always be in style, but it must be ancient and good. The type and appearance are related to the calligraphic background of the Tang, Wei and Jin dynasties, and can be returned to orthodox style.

Zhao Mengfu insisted on inheriting from the ancients but was not bound to the ancient method. He emphasized artistic conception and brushwork that followed the style of the Wei and Jin periods. However, with diligent copying and superb talent, Zhao Mengfu truly comprehended the ancient ideas. The realm and connotation of brush and ink gave the running script the spirit of the Tang, Wei and Jin dynasties and its charm, so that it could gradually form the group of Zhao School calligraphy.

As a carrier of the writer's emotions, thoughts, character and personality, Zhao Mengfu opposed the lack of charm and sharpness in calligraphy and believed that the style and characteristics of calligraphy and the form of strokes should be based on personal spirit and personality characteristics. as the base point. Therefore, Zhao Mengfu's cursive calligraphy emphasized integrity, calmness, and non-aggressiveness. Although Zhao Mengfu learned calligraphy by drawing on the strengths of a hundred schools of thought and did his best to comprehend them as he studied, Zhao Mengfu always adhered to the middle way and did not focus on sufficiency, simplicity, or momentum. Bone strength is not exactly euphemistic, nor is it committed to expressing the meaning of "calligraphy is like a painting of the heart" it indulges in thinking, in indulging in thinking.

Therefore, his writing style is as carefree as Wang Xianzhi's and Wang Xizhi's beauty. His masterpiece "Ode to Wine and Virtue" is more expressive of Wang Xizhi's style, such as lean without showing muscle, i.e., fat without bone. In "Lanting Preface", Wang Xizhi also did not start from the time and place of the elegant gathering, but wrote about the beautiful scenery around him, contemplating the grandeur of the universe and the insignificance of individual life, expressing the vastness of the words "life" and "death", the difficulty of "joy" when facing "sorrow", and the resonance of the structure of ups and downs and exaggeration. Through reason, through text, through life and death, through scenery and through lack, the whole manuscript of "The Manuscript of the Sacrificial Nephew" is majestic, with the skill of expressing emotions with the brush like a tide, and its calm, middle and impartial expression of Zhao Mengfu's line calligraphy characteristics it is also a reflection of Zhao Mengfu's character and "Shi Yuan" experience.

Character and calligraphy are inescapable topics in calligraphy appreciation. "Calligraphy is the voice of the heart" means that the calligrapher's calligraphic art is the outward expression of his behavior, morality and thought. The calligrapher's inner state determines the level of calligraphic art. Under the concept of "calligraphy as a painting of the heart," calligraphy is the heart. Zhao Mengfu was always under heavy public opinion and emotional pressure. Under the influence of the Confucian culture of "learning is superior", Zhao Mengfu aspired to enter the habit and make outstanding achievements. Still, his status as a descendant of the Song dynasty clan led him to be "specialized" during the Yuan dynasty. He had to strive for smoothness, calmness, and moderation in his artistic pursuits and in his dealings with people. Even with the use of brush and ink for masturbation, it was a challenge to eliminate the distorted aesthetic tendencies and philosophies of life under the unique experience. Zhao Mengfu's line calligraphy is soft with rigidity. It is graceful and vigorous, either in the bones or hidden under the skillful roundness. His elegant and mellow cursive script has been strictly regulated and rounded. The structure is carefree and the style is unique.

3. The basis for Zhao Mengfu's calligraphy to be "calligraphy as heart painting"

Zhao Mengfu emphasized the learning of the ancients, but he did not stick to ancient methods. Unlike his predecessors, who used calligraphy to speak or vent their emotions, Zhao Mengfu used his own personality in learning from the ancients. The style of running calligraphy and his unique techniques shaped his own "heart painting".

Throughout his life, Zhao Mengfu used brush and ink as his spiritual support. In the process of learning the style of a hundred schools of thought and advocating the ancient people's fight for the "method", his writing style also took on new characteristics as he grew and changed. However, the fact that Zhao Mengfu was so learned did not mean that he lacked thought and reflection. For example, although he had learned the Er Wang, Zhao Mengfu could break the conventions and his inertia by using the lateral and medial fronts. Zhao Mengfu's gentle and elegant cursive script is also just right for dealing with the inertia of Lu Feng and hidden fronts. For example, the expressions of "heaven", "and" and "as" in "Ex-Chibi Fu", the horizontal stroke of "and", and the an-pen is Lu Feng. The end and

beginning strokes of "He Shu" are exposed, while the strongly reflective "Ru" uses both the beginning and end strokes. This writing style contains a vigorous, light and agile revealing. The steady hidden front and the calm hidden front are seamlessly articulated, highlighting the harmony and unity of both and showing the beauty of change in the script.

Zhao Mengfu attached no less importance to the composition of the running script than to the design and use of the pen. It is not easy to unify a Chinese character with various aesthetic feelings, and calligraphers of all generations have used ink to express feelings and meanings. The creative process of Zhao Mengfu's cursive script adhered to the principle of "unity of heart and hand", that is, "my hand draws my heart". However, Zhao Mengfu always adhered to the principle of impartiality and selflessness, which enabled his works to have wonderfully differentiated forms while ensuring the appreciation value of his works. Based on the experience he had learned over the years, Zhao Mengfu's presentation of diverse styles of running script aimed to reverse the bad habits of the early Yuan calligraphy world and naturally present the beauty and flavor of ancient methods, lending this to call on calligraphy creators to "reserve the ancient". This act itself is also a manifestation of "calligraphy as heart painting," which is different from the traditional "calligraphy as heart painting," which focuses on "conveying emotion with the brush". Although different, according to Zhao Mengfu's original intention of comforting himself with words, Zhao Mengfu's love under the brush and the "love under the brush" of his reference are consistent with the aspiration of "calligraphy as heart painting".

4. The enlightenment of Zhao Mengfu's calligraphy "calligraphy for Heart Painting" to today

Under the concept of "calligraphy as heart painting," the creation of calligraphy cannot be confined to copying or borrowing the brushwork of the object. As Zhong Yao suggests, "The calligrapher is the world, and the beauty is the person." The Lanting Preface states, "The brush and ink are based on the nature of his person; reason and emotion, the first task of calligraphy." The emotions embedded in each work of calligraphic art are different. The art of calligraphy in running script is about expressing the life and emotions of the calligrapher. Therefore, calligraphic creators and learners must learn to transform "calligraphy into heart painting" into energy and a calligraphic aesthetic concept that incorporates the characteristics of calligraphic art. They should learn the idea that Zhao Mengfu cannot pursue techniques when writing running script and write according to the most natural state, echoing the beauty of yin and yang in the shape of the characters, such as Zhao Mengfu's square and round strokes, where there is a circle in the square and a course in the circle.

Zhao Mengfu emphasized the importance of form and brushwork in his Song Xue Zhai Shu Shu Shu, and form includes frame structure and knotwork. As Zhao Mengfu believed, emotions need delicate script as a foundation, and delicate brushwork needs script as support. As the main channel for calligraphy creators to express their subjective feelings, brushwork is the main channel for expressing emotions. If the relationship between typeface and style is neglected, it will not be easy to reflect the characteristics of calligraphy under the influence of insufficient line texture and calligraphic skill, even if the emotions of the creator are however strong. Subtlety. Therefore, calligraphers should balance the brush and ink with emotion, feeling, and writing when creating.

After picking up the brush, whether one chooses a side or a center front, the creator must write timely, tense, and penetrating handwriting according to his or her need for emotional expression and the content of the writing. Therefore, it is recommended that practitioners of running script learn Zhao Mengfu's creative method of balancing cursive script, running script and regular script, and choose the font style accurately. When the creative mood is high, you can gradually increase the writing speed and lend a smooth line to show your emotions and thoughts and express needs and results.

5. Conclusion

The calligraphy of Zhao Mengfu, a famous calligrapher of the Yuan Dynasty, respects the classics and draws on the strengths of a hundred schools of thought in a unique style. Zhao Mengfu's calligraphy uses rounded strokes and has the beauty of neutrality. His calligraphy creation is based on "preserving the ancients" and constantly absorbs the strengths of a hundred schools of thought, but he always adheres to the doctrine of neutrality and peace. Restoring the ancient method was the essence of Zhao Mengfu's study of the ancient method, and "calligraphy is the heart of painting" in the creation of calligraphy.

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