

Analysis of the Font Structure in Wang Xizhi's "Yimu Tie"

Wang Haoyang

Yangtze University, Jingzhou, Hubei, 434000, China

Abstract: "Yimu Tie" is one of Wang Xizhi's early works. When the author is learning the introduction of calligraphy, he has some understanding and understanding of the glyph structure of "Yimu Tie". Although we can't be sure whether Wang Xizhi designed every word with great care, every line, every word, every stroke in his prose is worthy of further investigation. There are many "contradictions" in the cadence between the lines, and it is this relationship of both opposition and unity that makes "Yimu Tie" have a unique beauty. They are like a treasure, attracting people to continue to mine. This paper mainly analyzes and probes into the form structure in Wang Xizhi's "Yimu Tie".

Keywords: Font structure, Wang xizhi, "Yimu Tie", Opposition and unity

1. Introduction

Wang Xizhi wrote "Yimu Tie" in a state of great sorrow after he learned of Madame Wei's death, as shown in Figure 1. The "Yimu Tie" we see now is a copy of the Tang Dynasty, which was completed in 696 by Empress Wu Zetian in "Wansui Tongtian Tie". It has 6 lines and 42 words in all.

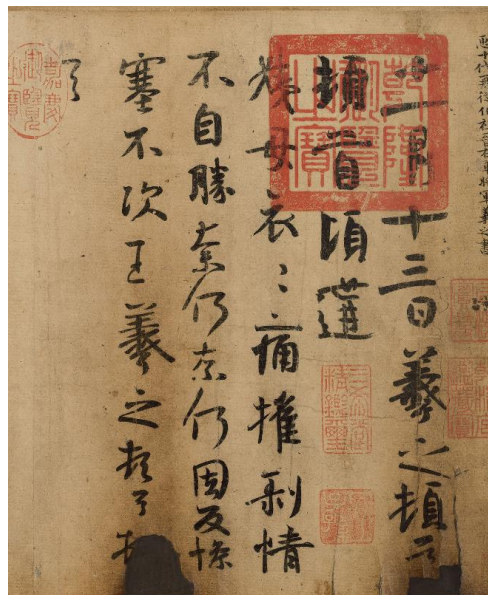


Figure 1

Wang Xizhi's aunt, Madame Wei, had a very close relationship with Wang Xizhi. It can be seen from the content of "Yimu Tie" that after learning the news of his aunt's death, Wang Xizhi was in a sad mood and could not live a normal life. "Yimu Tie" belongs to the earlier calligraphy works of Wang Xizhi, which is of great research value for later generations to study the Eastern Jin Dynasty calligraphy and the development and evolution of Wang Xizhi's calligraphy works. The writing style of "Yimu Tie" is round and thick, with simple characters, and there are still many traces of official script and Zhangcao. Wang Xizhi's calligraphy works have various styles. "Sangluan Tie" and "Deshi Tie" focus on natural style, "Orchid Pavilion preface" focus on beauty, and "Yimu Tie" focus on simplicity. As Yang Shoujing said, "Looking at this work, Youjun is also defeated by its ancient style, and it is not yet exclusive and elegant." Because it was written by Wang Xizhi in his early years, the knot and brushwork also had a strong clerical style, which was similar to the silk slips of the Jin Dynasty. Such

as "Yi", "Shi", "Tong" and other characters in the horizontal painting, official script strokes are obvious; "Tong", "Ri", "He" and other words turning point are relatively unborn Qiaoyao, and was horizontal. These are the strokes of official script. In addition, the brushwork is simple and dignified, and the brushwork is natural, with a kind of artistic charm of primitive simplicity and high China.

2. The antagonism in "Yimu Tie"

Wang Xizhi was called the "Sage of Calligraphy" by later generations because of his high artistic attainments in calligraphy. "Yimu Tie" was written by Wang Xizhi in a state of extreme sadness, in a state of "unpleasant emotion" and "incoherent speech". It can be seen that Wang Xizhi had no mind to think about how to write the essay or how to arrange it, just like Wang Xizhi wrote "Orchid Pavilion preface" when he was very happy after drinking wine with his friends. We can imagine how Wang Xizhi, when he heard of his death, "was overcome by grief and grief." He could not help but write with ease in a joyful, calm, passionate style, with a quick and smooth writing style. According to his current state of mind, his writing instinct would be dignified, difficult, and thick. If it comes out with a spirited, charming and gorgeous charm like "Orchid Pavilion preface", then Wang Xizhi would not be Wang Xizhi. Wang Xizhi also said: "The book is precious quiet, so that the word in front of the pen, after the new, not made at the beginning, the knot into thinking." "For a word, must use several kinds of meaning, or horizontal drawing like eight minutes, and hair is like Zhouzhou Zhouzhou; Or vertically stretched like trees in a deep forest, but bent like steel hooks; Or on the tip such as dry culm, or under the thin needle; Or turn to the side of the potential like flying birds, or the shape of the edge of the water." We can analyze it in a few details.

2.1 The first six characters of November 13 (Figure 2)

The six characters have eleven horizontal strokes of different sizes, and the direction of each stroke is different. The characters "one" and "ten" in the second and fourth strokes are even more inclined. The character "month" is included in the middle from top to bottom, and the vertical drawings lean to the right from top to bottom.



Figure 2

2.2 The character "Dun Shou" at the beginning of the second column (Figure 3)

The two characters "Dun Shou" express Wang Xizhi's respect for his late aunt. They are almost the strongest and strongest in the whole text, and also show Wang Xizhi's sadness and remembrance. In this case, however, there is no change in the change of the word "Dun Shou" and "contradiction"; The bottom of the character "Dun" protrudes downward, and echoes the upward protruding horizontal drawing of the character "Shou"; Look at the vertical painting of two characters, "Dun" character overall like a person's waist general, from the middle of the tightening, "Shou" word two vertical paintings and protruding outward, the two horizontal painting inside the frame and the round outside the box of the stroke to form a square contrast.



Figure 3

2.3 Three characters "Sai Bu Ci" (Figure 4)

The three characters are more smooth and uniform, and the swing is very dynamic and lasting charm. If we look carefully at the central axis of the three characters, we can find that each character has a different center of gravity and a different direction of swing. The word "Sai" slopes down horizontally, the word "Bu" slopes to the right from the top down, and the word "Ci" slopes to the left. The place circled by the blue circle is called "word", which is like the white space in the landscape painting, making the font appear more transparent and charming, and forming a contradictory relationship with the surrounding thick strokes.



Figure 4

2.4 The last character in "Yimu Tie": "Shou" (Figure 5)

The last character in "Yimu Tie", "Shou", is the most wonderful word in the author's mind. It resembles the character "Shou", which can be said to be Wang Xizhi's shorthand for repeated characters. The horizontal strokes (which cannot be called horizontal strokes here) spread from left to right and shrink from top to bottom, the vertical strokes (yellow arrows) all face in different directions. "Shou" is made with one stroke, and the rich changes are amazing. The five turning points of the whole character are all the same, either round outside and square inside, or round inside and square outside. There is a sense of contradiction everywhere, which can be said to be a wonderful work of nature.

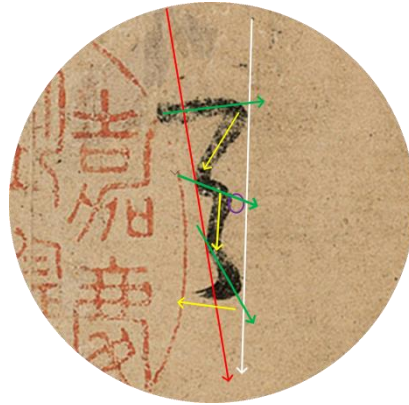


Figure 5

3. The unity in "Yimu Tie"

In Marxist philosophy, contradiction is the core concept of dialectics. Contradiction refers to the opposition and unity within or between things and their relations. In short, contradiction is the unity of opposites. In "Yimu Tie", there are "opposites" everywhere. The first or fourth examples in the above analysis all analyze the opposites and pitches between the strokes. Contradictions are universal. They exist in the development of all things, and in the development of every thing there is a movement of contradictions from beginning to end. That is to say, contradictions are everywhere and at all times. Calligraphy, characters and strokes are no exception. The history of science and its development has proved that all things are the unity of opposites, that contradiction is the universal nature of things, and that there would be no world without contradiction. Contradictions not only exist in nature, but also in human society and people's thinking. The contradictions in people's thinking are the reflection of the contradictions in the objective world. It can be seen that the idea of "intending to write first" can also be understood as the conception of contradiction in the thinking of the predecessors who wrote the pen. And Wang Xizhi's conception of this kind of "contradiction" is even more skillful in its application.

There are so many contradictions in "Yimu Tie", but how do these contradictions, opposites and pitches make the whole story of ancient simplicity and elegance in the work? The author thinks that this can also be answered by the identity of contradictions in the Marxist philosophical view of contradictions: the two sides of contradictions are interdependent, mutually conditional, and are in a unity together. The interconnection of contradictions is manifested as mutual penetration and mutual inclusion, and there is internal identity. Each side of the contradiction contains and permeates the factors and attributes of the other side, you have me in you and you in me. In this way, the seemingly contradictory strokes in "Yimutie" transform and penetrate into each other in opposition, forming an organic whole, which is both opposite and unified.

In Figure 6, the author uses square frames of different colors and thicknesses to frame different combinations of Chinese characters in Yimu Tie. Some of them are thick or thin. After a few thin characters, they become thick again, and then after a few thick characters, they become thin again. Or round or square, or straight, or inclined, or raised or concave, there is no similarity. In Figure 7, we can see the changes in the thickness of Wang Xizhi's pen throughout. The writing in the blue frame is obviously stronger and stronger, the writing in the red frame is more elegant and slender, and the four-character combination of "Zisheng, Buci" in the red frame is stronger and stronger than the several characters in the frame. The whole has a Tai Chi gossip trend, forming a "neutral", "unity" sense. These relations are very different from the regular typefaces we write today, such as pen and pencil characters. Those who have not learned calligraphy regard them as neat, clean and regular. Although this looks refreshing and clear, it is incomparable with the beauty full of contradictions in Wang Xizhi's "Yimu Tie".

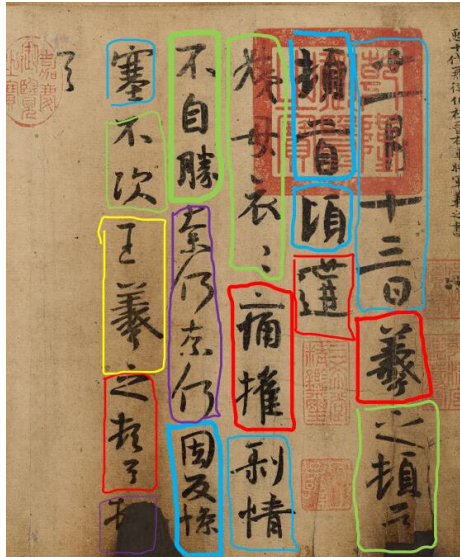


Figure 6

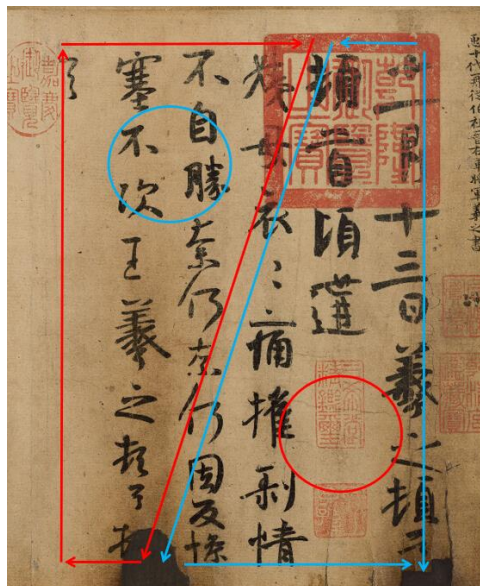


Figure 7

4. Conclusion

Wang Xizhi lived in a time when there was no Marxist philosophy of "opposition and unity". Instead, they believed in the Taoist philosophy of "one's life begets two, three begets three, three begets all things", Or they believed in the Confucian philosophy of "harmony". This is the "similarity" that spans thousands of years. It is Wang Xizhi's profound understanding of everything and the calligraphy he is best at, as a milestone in the history of Chinese calligraphy. Some people may ask, Wang Xizhi wrote this work in such a sad situation, but with such rich changes. He must not have done it on purpose, let alone designed it as well as he wrote a work. But his name is Wang Xizhi, and he is famous in history as the "master of calligraphy". After countless times of writing, he was accompanied by the pen day and night. When writing such a "sad" work, what he imperceptibly showed was a kind of instinctive consciousness, which showed incisively and vividly that "intention comes first with the pen".

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