

Formation of Yan Zhenqing's "Open and Upright" Writing Style and His Reflection on Contemporary Calligraphy

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Abstract: Dong Qichang's proposal of "using rhyme in the calligraphy of the Jin Dynasty, using method in the calligraphy of the Tang Dynasty, and using meaning in the calligraphy of the Song Dynasty" is a highly summarized summary of the calligraphy art of the three eras, which has been recorded in history for future calligraphers to learn from. Book style is a symbol formed during the development of art in a certain era, and once it is formed, it is accepted and promoted by people. This article takes "open and upright" (*Zhengda* in Chinese) as the starting point to clarify the origin of its transmission, and takes Yan Zhenqing as an example to explain the formation of his "open and upright" writing style. Furthermore, this article chooses Yan Zhenqing's regular script as a representative work, reflecting the style of *Zhongzheng* calligraphy, aiming to have important enlightening value for the healthy development of the contemporary literary world.

Keywords: Open and upright writing style; Yan Zhenqing; Contemporary literary world

1. Introduction

The value trend depends on the guidance of contemporary book style aesthetics, and different social backgrounds, historical environments, and artistic trends are important factors that influence the formation of book style. In the process of development and evolution, characters are becoming increasingly mature, writing styles are constantly improving, calligraphy artistry is becoming more prominent, and literati and artists are emerging. Since Cui Yuan, Du Du, Zhang Boying, followed by Zhi Xi, Xian, Tang and Song four schools, Zhao Mengfu from the Yuan Dynasty, Wang Duo and Fu Shan from the Ming and Qing dynasties, He Shaoji, Jin Nong, Zhao Zhiqian from the Qing Dynasty, and modern calligraphers such as Yu Youren, Qi Gong, and Sha Menghai, they have successively become benchmarks in the history of calligraphy, and later scholars are eager to emulate them. Each calligrapher innovates on the basis of inheritance, thereby presenting the era's atmosphere and artistic spirit value.

2. Definition and Origin of "Open and Upright" Writing Style

According to historical records, the term "open and upright" (*Zhengda* in Chinese) was first seen in the divination of the Book of Changes. [1] This divination is auspicious and virtuous. The great is righteous. As the saying goes, the Heavenly Way regulates the birth of all things, the Sovereign Way regulates the people's livelihood, the Father's Way regulates the life of the family, and the Gentleman understands the principle of "righteousness", then he can know the shape of all things in heaven and earth. It signifies prosperity and national prestige. Zheng and Da are interdependent, first of all, Da is strong, and strong indicates prosperity. Compared to Xiao, it changes from weak to strong, indicating development in the right direction. Although the divination is concise and precise, it specifically points out that it should not be distorted on a large basis and should be kept upright. It indicates that when people understand objective things, if they cannot correctly treat natural laws and act recklessly, it is easy to cause disasters. King Wen of Zhou summarized things in a high degree using the method of yin and yang, interpreted the essence of all things through hexagrams, and summarized the trend of the development of things. The Book of Changes, as a Confucian classic, has gone through a thousand years of history and remains an inexhaustible treasure for the people. During the Song Dynasty, Su Shi embodied the image of "righteousness and righteousness" in his personality, using both objects and people. In the "Inscription of Zhang Wending's Cemetery" by Su Shi, it is said: "The world is far and wide, and although scholars and benevolent people may be demoted and sought after, the public only uses the spirit of

marching forward and speaks with righteousness and righteousness." [2] It is a eulogy written by Su Shi for Zhang Wending. Zhang Gong was a simple, confident, dignified, and knowledgeable person who acted impartially throughout his life. Even when facing the emperor, he thought twice and agreed before speaking. He did not flatter or speak recklessly, and was able to face gains and losses calmly. Truly achieve the ritual of using the heart of morality and righteousness advocated by Confucius to perform the duties of rulers and officials. And it was pointed out that as the world gradually receded, morality and righteousness no longer existed. As benevolent individuals at that time, in order to be useful to others, they would rather belittle themselves and compromise. Only Zhang Gong, with his unwavering spirit and upright attitude, acted with righteousness and righteousness. Despite the downfall of the world, there will still be righteous individuals who hold their hearts and do not succumb to the power, all of which are recorded in history. With the change of dynasties and the ever-changing social environment, although there are more or less deviations, there are always actions to adhere to the right path and rectify right and wrong. How to be a righteous gentleman, Xue Xuan said in "Xue Wenqing's Political Record": "*A righteous man is determined by his integrity, acts with light, and is never swayed by evil and petty people.*" [3] This indicates that a righteous man and gentleman aspire to be upright and magnanimous, and do things openly and honestly, never being deceived by treacherous and evil people and changing their conduct.

"Writing style" as a style and appearance, refers to calligraphers from different eras who formed their own style through various writing methods. If divided into individual writing styles, contemporary writing styles, and popular writing styles. Therefore, by tracing the origin of the connotation of "open and upright", it can be concluded that "open and upright writing style" refers to the state of unity of mind and hand achieved through the combination of heaven and man. As Hao Jing of the Yuan Dynasty wrote in his "Calligraphy Book on the Transfer of Various Lives": "*One must observe the end of the phenomena of heaven and earth. As long as there is writing, it is magical and unpredictable, all created naturally, with no more written sentences, and only a sense of charm and meaning exists.*" [4] By understanding the divine principles of writing through the path of nature, one can achieve the transition from technique to the path. As the saying goes, "*A scholar should pass on literature and art to others, but not to others.*" This is a warning from Mr. Li Shutong in modern times. On the basis of having an upright personality, it is possible to write a positive atmosphere. Liu Xizai once said, "*The secret of literary writing lies in the suitability to the occasion.*" Literature and art thrive and change with the times, which is both a gift of the times and an expression of the times. [5] Here, Liu Xizai pointed out the importance of the Tao of literature and art for the times. Dao refers to the combination of Confucianism, Buddhism, and Taoism, with Confucian culture as the main focus and Buddhism and Taoism complementing each other. If the contemporaneity is great, Liu Xizai added sociality on the basis of interpreting the way of nature in the Book of Changes. It can be said that whether it is Jin Yun, Tang Fa, or Song Yi, they undoubtedly formed the style of the times on the basis of inheriting the predecessors.

Throughout history, calligraphers have all possessed the above characteristics. In the process of inheriting culture, they have established their own spiritual core, and through continuous refinement of calligraphy techniques, they have formed their own ways of expressing their own thoughts, making Chinese calligraphy art full of vitality and continuous development. If viewed from a narrow perspective, in terms of calligraphic style, regular script refers to regular script. Yan Zhenqing's calligraphy is known for its large regular script, which is characterized by external expansion and exudes the aura of a temple. As a typical representative of the "open and upright writing style", understanding the factors that form its writing style is an indispensable part of a deeper understanding of Chinese calligraphy art.

3. Factors Contributing to the Formation of Yan Zhenqing's "Open and Upright" Writing Style

As another calligrapher after Wang Xizhi, Yan Zhenqing created a writing style that was in line with the prosperous Tang Dynasty on the basis of inheriting tradition. As Shen Yinmo gave a good suggestion in his article "The Spirit of the Times in Calligraphy Art": "*Calligraphy artists should not only learn from the teachings of their predecessors, but also create their own style, especially with the spirit of the times.*" The reason why Yan Zhenqing has been highly praised throughout history is not only because of his innovative spirit in calligraphy, but also because he conforms to the aesthetic trend of the times. In the political environment where Emperor Taizong of Tang highly praised Wang Xizhi, he did not forget the mission of the family and inherited and promoted the Confucian academic style of the Yan family. He adhered to his own political stance, indomitable, and maintain his unwavering patriotism. And he practiced it by example, showcasing its personality in the form of calligraphy art, and promoting the further development of calligraphy art. Regarding the process of the formation of calligraphers, Liu Xizai's "Yi Gai" states: "*Scholars have two views: to observe things and to observe myself. To observe*

things is to observe emotions; to observe myself is to understand morality. If so, then there is no book before and after the book, and it is known at the time of the book."[5] It points out that in the process of learning books, one can gain insights through "observing things", and gradually become enlightened from the initial confusion. Inspired by objective images, the subjective and objective will be consistent. By understanding Yan Zhenqing's calligraphy works, the content of the "Competing for Seats Tie" records Guo Yingyi's criticism of arbitrarily elevating the position of Yu Chao'en to flatter and flatter the powerful at that time. The Sacrifice to the Nephew Manuscript blends the pain of heartache and indignation into the writing, telling the story of the Anlushan Rebellion and the heartbreak of the murder of his nephew Yan Jiming. This demonstrates the responsibility and mission of the Yan family as vassals to fully protect the country. It can be said that Yan Zhenqing, regardless of his upright character or his work style, showcases positive energy and leads the core of national cultural spirit.

Firstly, the influence of family education provides a favorable learning environment for them. As a prominent member of the aristocratic family, the Yan family passed down the family through the study of classics, rituals and laws, and valued culture. The family implemented Confucian moral education, especially emphasizing loyalty and righteousness. In addition to the cultural inheritance of his family, Yan Zhenqing also had positive factors that the maternal Yin family had integrated into him. Yan Zhitui's "Yan Family Instructions" is popular in the world, and its academic concepts have had a profound impact on the descendants of the Yan family, forming a tradition of family studies. After several generations of efforts, family culture has gained a reputation in the fields of exegesis, philology, and calligraphy, demonstrating a strong characteristic of family culture. The rich family culture allowed Yan Zhenqing to be influenced by family studies. During the process of studying, Duke Lu of China said to himself, "*Since the Southern Dynasty, our ancestors have mostly referred to cursive script, seal script, and Zhou as contemporary names.*" [6] Although the calligraphy of the Yan family had already taken a place at that time, Yan Zhitui, the ancestor of the Yan family, warned against using calligraphy as a family discipline and culture. Under the influence of family culture, Yan Zhenqing laid a solid foundation for the formation of his own personality. Although Duke Lu did not seek his name, he displayed it instead. As the famous philosopher and calligrapher of the Ming Dynasty, Fu Shan, wrote a poem to warn his descendants, "*Be a good person before writing characters. People have unique characters since ancient times. The rules and regulations rebelled against Zhou and Kong, and the ink and brush can be supplemented. Before studying the Lu Gong Shu, observe the Lu Gong Gu first. The plain air is in the middle, and Mao Ying's feet devour the enemy.*"[7] Firstly, Fu Shan hereby affirms Yan Zhenqing's moral character and character. As a family established by Confucian culture, Yan Zhenqing truly fulfills his responsibility and responsibility to establish a heart for heaven and earth, establish a life for the people, inherit the teachings of the sages, and create peace for all generations. Since Emperor Taizong of Tang Dynasty, Li Shimin has attached great importance to the art of calligraphy and formulated a series of policies, advocating the use of books to educate people, selecting scholars through books, and taking the six imperial examinations, with books accounting for one of them. He also explicitly stated that "working with books" was the top priority. Teaching through books, promoting through the government, and using the power of emperors to elevate calligraphy to the top position, the culture of learning calligraphy is fervent. Afterwards, Emperor Xuanzong, Emperor Gaozong, Emperor Ruizong, and others all adhered to their legacy, valued calligraphy, and practiced it by example, vigorously advocating for it. As the founding Duke, Yan Zhenqing was an official in the court and could not be immune to the constraints of the times. The emperors of the Tang Dynasty attached great importance to calligraphy, but their intention was to apply it to the world and promote the prosperity and development of regular script. Yan Zhenqing's regular script can be said to have broken through the barriers of Emperor Taizong's reverence for kings on the basis of inheriting the charm of the Northern Dynasty's writing style. By incorporating the techniques of seal script and Zhou script into regular script, a broad, majestic, and temple like Yan style regular script is formed. This cannot be separated from the foundation of his family's inheritance of exegesis and philology, which provided a prerequisite for the creation of his own style and became a model for later scholars of calligraphy to adopt methods.

Secondly, showcase the prosperity of Tang Dynasty. The establishment of the Tang Dynasty ended the division that had lasted for hundreds of years and achieved the prosperity of the country. At that time, Chang'an, as a cultural and political center and an international metropolis, attracted governors from various countries. Ambassadors from all over the world inevitably have elites from all walks of life, adding a grand momentum and positive vitality to the bustling city, and expanding the national landscape. At the beginning of the Tang Dynasty, Wang Xizhi's traditional style of writing was advocated, which led to the inability of Ou, Yu, Chu, and Xue in the early Tang Dynasty to break free from their elegant style. On the contrary, there is another way of presenting it with a positive image, dignified and rich, which changes the charming atmosphere of the early Tang Dynasty. It can be said that there are two

aesthetic standards and artistic taste. Therefore, there was a later evaluation of the literary style of the two kings, with a female talent but no masculine qualities. Wang Xizhi has made pioneering contributions in the evolution and innovation of fonts, while Yan Zhenqing's calligraphy art can be said to be a symbol of the cultural spirit of Chinese Confucianism. Being impartial, dignified and generous, exuding an air of grandeur and grandeur. If the two kings transformed from ancient to modern Yan, then Yan Zhenqing's calligraphy can be said to return to the ancient method, the seal and Zhou ancient method. Yan Zhenqing upholds his family business and places particular emphasis on genuine grass. The changes in ideological values have led to the establishment of a potential aesthetic system. The value standard of beauty based on thinness and hardness in the early Tang Dynasty is no longer suitable for the prosperous and prosperous atmosphere of the prosperous Tang Dynasty. However, Yan Zhenqing's powerful and majestic writing ability is in line with the prosperous Tang Dynasty and can be called the prosperous Tang Dynasty atmosphere.

Finally, character is the quality of books. The relationship between book quality and character has always been a hallmark of artistic appreciation. Yan Zhenqing can be said to be the best example of character and literary quality. Maximize the quality of books and character. As stated in Liu Xizai's "Yi Gai": *"Those who write are like themselves, like their studies, like their talents, like their aspirations. In short, they are just like their own people."* [5] Observing the artistic works passed down by Yan Zhenqing to later generations, they all demonstrate the brilliance of their personality. Although Yan Zhenqing's calligraphy was recognized and highly praised for its spiritual integrity in the Tang Dynasty, there was little mention of it in calligraphy, and more emphasis was placed on promoting loyalty and righteousness. It was not until literary calligraphers such as Ouyang Xiu, Cai Xiang, Su Shi, and Huang Tingjian began to have a new understanding and high evaluation of Yan Shu, making it the most prominent in the Song Dynasty. In Su Shi's "Inscription on the Book of Lu Gong", he said, *"If we observe a person's character, we must see it in the book. It is almost impossible to judge a person by appearance... However, besides the clumsiness of their calligraphy and painting, they are all interesting, and there are also ways to see their character as evil and righteous."* [8] Yan Zhenqing, who lived in the Tang Dynasty, was not influenced by the secular world during the era of treacherous officials. He demonstrated his family's righteousness and integrity in his words and actions. In times of national crisis, he remained neither humble nor arrogant, and established the image of literati.

4. The Embodiment of Yan Zhenqing's "Open and Upright" Writing Style

During the Tang Dynasty, Zen Buddhism was prevalent. As one of the important schools of thought, it was highly revered during the reign of Emperor Gaozong of the Tang Dynasty, integrating profound and mysterious Buddhist teachings into Chinese culture and permeating calligraphy art. Especially in the cursive script of Zhang Xu and Huai Su, the Zen philosophy of "pointing directly at the human heart and becoming a Buddha upon seeing one's nature" is integrated into the cursive script, expressing individuality and emphasizing the spirit as the fundamental tone, pushing the art of cursive script to another climax after Zhang Zhi. Yan Zhenqing learned from Zhang Xu as his teacher, but Changshi was known for his cursive script. However, as an inheritor disciple, Yan Zhenqing did not further promote cursive script on this basis. Taking a comprehensive view of the surviving calligraphy of Duke Lu, there are a variety of types and numerous inscriptions. His works in regular script, running script, and cursive script are all renowned and have been passed down to the world. Throughout his life, his works were written in regular script, from the early "Duobao Pagoda Stele" to the middle "Yan Qinli Stele", and to the later "Yan Family Temple Stele", which clearly shows the trajectory of his calligraphy studies. And the image of Duke Lu, just like his regular script, reflects his true portrayal. As Xiang Mu said in "The Classic of Calligraphy", *"But people's hearts are different, sincerity is like their face, from the middle to the outside, the book is also like clouds!"* [5] The author believes that regular script, as a traditional Chinese calligraphy, represents the integrity of personality. On the one hand, it is influenced by its family philosophy, and more importantly, it reflects the nature of one's own heart. Throughout history, calligraphers have provided detailed evaluations of Yan Zhenqing's writing style. According to Ouyang Xiu's "Collection of Ancient Records", *"The calligraphy is particularly magnificent and the language is ancient and elegant."* [9] Describes it as a grand and extraordinary style of appreciation, showcasing the profound cultural heritage of Duke Lu with its ancient and elegant writing style.

The author mainly chooses his regular script works "Records of Magu Immortal Altar" and "Stele of Yan Family Temple" as representatives to verify his style. As Mr. Cong Wenjun once said, *"Yan's body is in its early stages, and the taste comes from the pavilion. His regular script is beautiful and elegant, without losing the meaning of relaxation. Later, he restrained his hands and feet, broadened his situation, and only then could he have a grand atmosphere, without limiting the size of the characters. Therefore,*

Yan Shi later used 'big books' to clarify this... This created a good atmosphere of using square, neat, and dense characters in regular script rankings."[10] A high-level summary of the evolution of Duke Lu's regular script from the early to the mature period, and pointing out that in terms of technical skills, both large and small characters are full of boundaries, highlighting its magnificent atmosphere with a broad and broad framework, and it is also a pioneer in creating large characters for ranking books. As two representative works of late maturity, they can better reflect the inherent characteristics of the era, ethnicity, and personal aesthetics.

"The Record of Magu Immortal Altar" was written in June 771. Duke Lu was already in his sixties at that time, and Yan Zhenqing's "Record of Magu Immortal Altar" was already superb, incorporating seal script and clerical brushwork, forming a round and vigorous brushwork, strong and elegant, with a strong and firm end, strong and vigorous, and strong and vigorous, with a deep and powerful momentum (Figure 1). Unlike the early Tang Dynasty's oblique and tight knots, it has become a flat and wide knot with an outward expansion shape. The inside is loose and the outside is tight, solemn and dignified, majestic and ancient, exuding the aura of a temple. Although the characters are independent, they are scattered in size and density, with a broad and relaxed style that is about to emerge. Just like a upright gentleman sitting upright, each stroke can reflect profound connotations and extreme texture, with wide and rhythmic gaps between words, making people's eyes shuttle between the fonts, as if strolling between mountains and rivers, indulging in it, deeply infected. It seems that every word is telling you a timeless legend, independent of heaven and earth, standing tall and outstanding. As Feng Ban commented in "The Blunt Recitation of Books": "*The Book of Lu is like a righteous gentleman, standing with a crown and a pendant, looking at it with dignity.*" [5] As the saying goes, what the heart thinks is achieved through books, and when one sees books, one also knows the person. Constructed a brand new book style that conforms to the style of the prosperous Tang Dynasty. Showcasing the cultural and artistic spirit of the times, Kang Youwei wrote in "Guang Yi Zhou Shuang Ji": *Yan Pingyuan's "Song of Zhongxing" embodies the majesty of Yingping.* [5] Describing the grandeur and profound simplicity of his works with Cang Xiong's style, he interprets the calligraphy of Duke Lu.

The Yan Family Temple Stele was written by Duke Lu in 779 AD, and is now an elderly person in his seventies. It can be said that he has reached the stage of aging all books. He wrote his own "Yan Family Genealogy" to describe the family's reputation. This monument was created with utmost effort by the public, as an article dedicated to the establishment of a monument for a family temple. At this time, the art of calligraphy reached its pinnacle, with a strong and rigorous brushstroke, full and reserved, full of boundaries, and the white and sparse cloth inside the characters was elegant, accompanied by a solemn atmosphere. The overall visual tension was extremely strong, and the outward structure was full of inclusiveness. This monument demonstrates his magnanimity and generosity, not burdened by the secular world, adhering to a moral heart, and respecting the principles of benevolence and righteousness. The calligraphy on this monument is also a true reflection of the Yan family tradition, like a clear mirror that illuminates the ages and inspires future generations (Figure 2).

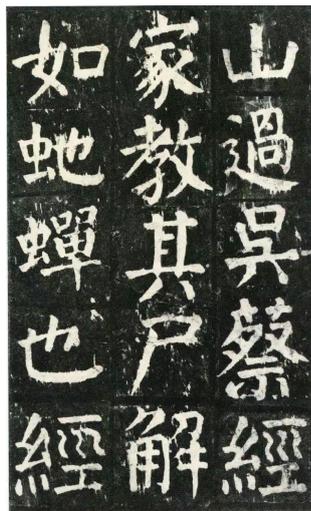


Figure 1: Partial section of Record of Magu Immortal Altar.



Figure 2: Partial section of the Yan Family Temple Stele.

5. Inspiration for the Contemporary Literary World

Rooting in tradition and innovating is the source of maintaining sustainable historical development. Since the emergence of literati and calligraphers, the study has become a place for the exchange of calligraphy art. The closest study culture to us is during the Republic of China period, where the main pursuit of study culture is the scholarly and elegant charm. Calligraphy art, as a traditional culture that has been inherited and orderly for over 5000 years, has undergone earth shaking changes after 40 years of reform and opening up. Calligraphy has shifted from the culture of literati's study to the culture of exhibition halls, from niche culture to the general public. It is no longer an occasion for friends to gather in the study to express their aesthetic interests and personal aspirations. Since the establishment of the Chinese Calligraphers Association in 1981, calligraphy exhibitions have become a platform for promoting the exchange of calligraphy works. The rise of exhibitions has become an art form for the general public, realizing the great prosperity of calligraphy art. Calligraphy, as an elegant form of literati art, has begun to move towards populism, with a multi layered aesthetic consciousness. Over the years, the continuous excavation of inscriptions, bamboo slips, and folk calligraphy has made the selection of calligraphers increasingly diverse, and calligraphy schools have developed in a diversified way. The rise of large-scale national exhibitions and provincial exhibitions has become the main way to showcase contemporary calligraphy art. During this process, a large number of young calligraphers emerged and won awards through various exhibitions and competitions. The drawbacks gradually became apparent, and even some calligraphers resorted to ghostwriting in order to win awards. Undoubtedly, calligraphy has hidden potential crises behind its development and prosperity, gradually deviating from the essence of Chinese culture and art. Calligraphy, as a pursuit of aesthetic standards, reflects the humanistic spirit of a nation. Therefore, establishing the correct value guidance is crucial. The call for the "open and upright" writing style is a manifestation of returning to the essence of calligraphy culture and art, and it is also an unavoidable issue in the development of national culture.

The author has elaborated on the interpretation of the "open and upright" writing style in the previous two sections, and cited Yan Zhenqing as a representative calligrapher to analyze the factors required for the formation of his writing style. In the era of extremely advanced technology, it should have showcased the grandeur of our great country, but the fact is completely opposite. Throughout the exhibition works, we pay more attention to the external form beauty of the works, pursue visual impact, and deliberately pursue exquisite and interesting techniques and structures. The role of mainstream culture cannot be fully realized. Causing calligraphy to become an art form with no threshold, leading to cultural and artistic confusion, especially in the contemporary era of developed internet, where the general public with poor aesthetic consciousness is easily misled. Therefore, the leadership of the "open and upright" writing style is urgent in this era. For example, the selection of Ming Dynasty herbs should be guided correctly, and the trend of pursuing novelty should not be overly pursued. The highly developed civic culture of the Ming Dynasty gave birth to the trend of individual liberation, and "being innovative" became the prevailing trend at that time. Promoting personalized books became a trend at that time. Of course, the classic works of calligraphers that have been passed down to this day can all be used as objects for selection, and there should be choices, rather than a complete acceptance. Faced with the characteristics of such works, it is necessary to improve recognition, enhance aesthetic taste, and aim for the integration of Jin and Tang dynasties. From the Wei, Jin, Southern and Northern Dynasties to the Tang Dynasty, the writing style developed well and the brushwork system was relatively complete. As the source of calligraphy art, it was not easy to be biased in the process of learning calligraphy. It is the responsibility and responsibility of every generation of calligraphers to promote a righteous and grand style of writing, showcase a dignified and dignified atmosphere, and maintain the strong vitality of art. It is also an urgent requirement for social development to inherit tradition, innovate, absorb elements of the new era, and create works that conform to the spirit of the new era. As Sun Guoting once said in his "Shupu": *"From ancient times, the essence of Yan is still present. The quality of the husband is replaced by prosperity, and Yan is easy due to vulgarity. Although it is a work of writing... why should it be easy to carve a palace in a cave, instead of jade governing the vertebral wheel!"* [5] The development of the times has become an irresistible trend. The vitality of the calligraphy art needs the injection of fresh blood in the new era. Contemporary scholars should take the essence of the tradition and discard its dross, form a cultural element of sustainable development, and maintain the strong vitality of art.

6. Conclusion

For the pursuit of ugly books, positive guidance should be given. Regarding "ugly books", Fu Shan in the Qing Dynasty proposed "rather ugly than charming" as a criticism against the vulgar style of books.

It is a criticism of Zhao Mengfu as a second minister at that time, who despised his character and books, and advocated for Yan Zhenqing's majestic demeanor. Essentially, regarding aesthetic tendencies, it lies in the superiority or inferiority of personality. Here, "ugliness" and "charm" are a pair of opposites, referring to the aesthetic tendency of calligraphy creation. "Ugliness" refers to the pursuit of nature in writing, disregarding clumsiness. And today's ugly book is a deliberate pursuit of ugliness. The fundamental purpose of art is to enable people to appreciate beauty, feel beauty, and generate a sense of pleasure. The ugly books created in contemporary calligraphy are ugly for the sake of ugliness, and if there is a deviation in understanding, it is a tiny mistake, a thousand miles away. Especially today, when the Internet is developed, the era of electronic information has become an unalterable fact, and it is impossible to go back to the period when everyone wrote calligraphy in the past. And information technology has also brought great convenience to the dissemination of calligraphy profession. It takes advantage of the situation and advocates for a dignified and atmospheric atmosphere like that of Duke Lu, aiming to make the dignified and atmospheric atmosphere the mainstream of contemporary calligraphy creation. The subtle influence on the public is the most successful inheritance of traditional calligraphy today.

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