

Research on the Aesthetic Implications in Calligraphy Art Works — Taking the Calligraphy Works on Mulberry Paper from the Tang Dynasty as an Example

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Abstract: Calligraphy art prevailed in the Tang Dynasty, and hemp paper, as the mainstream writing carrier at that time, created a unique aesthetic temperament. Most of the existing calligraphy studies focus on brushwork, calligraphy style and text examination. They rarely dig deep into the aesthetic value of calligraphy from the perspective of paper medium, ignoring the shaping role of hemp paper material, texture, etc. on pen and ink lines and charm. In this study, the aesthetic connotation of hemp paper calligraphy is analyzed from the two aspects of the beauty of pen and ink lines and the beauty of the culture of the times, taking the physical relics of “Lanting Preface” and “Zhang Good Poems” as analysis samples. The study of the aesthetic logic of hemp paper calligraphy in the Tang Dynasty is conducive to providing reference for the selection of contemporary calligraphy works and realizing the goal of aesthetic inheritance of ancient methods.

Keywords: calligraphy works of art, aesthetic connotation, hemp paper calligraphy in the Tang Dynasty

1. Introduction

When appreciating calligraphy works, most people pay attention to the glyph structure and the power of the stroke. At the same time, they lament the talent of famous calligraphers and rarely think about whether they can retain the simple taste if the paper is replaced with smooth and delicate bamboo paper. People are used to regarding paper as a simple text carrier, ignoring that the communication medium itself is a part of the calligraphy work. The hemp paper calligraphy in the Tang Dynasty is a typical representative. In the existing calligraphy works of the Tang Dynasty, the carriers of first-class cultural relics such as Tang Yi’s “Lanting Preface” and Du Mu’s “Zhang Good Poem” are all mature hemp paper in the Tang Dynasty, which shows its status in the Tang Dynasty calligraphy system. In view of the existing research, leaving blanks on the calligraphy carrier is of great significance to the study of the aesthetic connotation of hemp paper calligraphy works in the Tang Dynasty.

2. The beauty of the brush and ink line form of hemp paper calligraphy

Lines, ink color and glyphs are the most intuitive aesthetic feelings brought to people by calligraphy works. The material of hemp paper in the Tang Dynasty is special, and the presentation form of pen and ink is different from other papers, forming a unique aesthetic form, which can be summarized as the beauty of tendon and bone lines and the beauty of ink color hierarchy.

2.1 The beauty of the muscle and bone lines achieved by paper fiber

People always say that Tang characters have “bone power”, which largely comes from the “bone power”, which largely comes from the friction between hemp paper and brush. When the tip of the brush strokes on such a rough paper as hemp paper, it is difficult to keep the tip smooth. The fibers on the paper will resist the tip of the pen, forcing the writer to increase the pressure, and the strokes will naturally be fuller and more powerful. In the “Lanting Preface” copied by Feng Chengsu with white hemp paper, there are a lot of thread pulling and folding pens. There are furry traces on the edges of the lines, restoring the elegant and heavy charm. As a copy work, the reason why this charm can be restored is inseparable from the carrier of hemp paper. Although the calligraphy works after the Yuan Dynasty have smooth lines, they lack a sense of back-bone and strength [1].

2.2 The beauty of the ink color layer created by the ink absorption of hemp paper

The change of ink color is also a key component of calligraphy aesthetics. The combination of pine smoke ink and hemp paper in the Tang Dynasty created a unique ink color aesthetic system. When the brush is in a state full of ink, the ink sink sinks into the depths of the fiber, producing a warm and dark color, which can create a sense of weight. When the speed of the stroke is accelerated and the amount of ink gradually decreases, the white space of some fiber gaps is exposed, forming

a strong and simple texture. When the ink is insufficient, the ink marks are attached to the surface of the paper, creating an elegant and soft texture. The natural switching of various ink states in calligraphy works can often create a unique aesthetic charm.

Take Du Mu's "Zhang's Good Poem" as an example. The ink marks change with the ups and downs of emotions. Each ink color changes different emotions. The opening is gentle, the middle paragraph is sad and angry, and the ending is sad. The place where the ink color is thick and light alternate is also the emotional turning point of the writer. The thick ink often conveys the writer's depressed emotions. If the hemp paper is replaced with a fresh paper with better water absorption, the thick ink will be directly scattered, and the thick and light alternation and the ink level are not obvious, and it is difficult to have a good emotional infection.

2.3 Long rolls of hemp paper expand the aesthetic mood of the atmosphere

The hemp paper itself has strong toughness and can be spliced into long rolls at will. It is no longer limited to the space of a small piece of paper, so that writers can maintain a coherent writing style. For example, "Tang Ren Yueyi Post" is 4 meters long, which contains cursive and small characters. Although the glyphs are different, the layout is staggered and not awkward. The style is coherent from beginning to tail. The paper space makes the rhythm of the whole calligraphy work more complete. During the Tang Dynasty, the national power was strong, and people's aesthetic pattern developed and changed. It was majestic and majestic. The long roll of hemp paper could just meet this aesthetic pursuit. Writers don't need to worry about the paper space. They can freely arrange the size and sparseness of the glyph, forming a large opening and closing creative chapter.

3. The cultural and aesthetic connotation of the times carried by hemp paper calligraphy

3.1 The large-scale production of hemp paper marks the aesthetics of the open era of the Tang Dynasty

In the Tang Dynasty, hemp paper workshops were established all over the country. Yangzhou and Shu were the core production areas of hemp paper. At this time, hemp paper was no longer an official exclusive item, and ordinary literati could easily obtain it. Calligraphy was widely popularized at that time. The stable supply of paper has made calligraphy break through the restrictions of the noble circle and gradually move towards the folk, and the aesthetic form has also changed from thin and gentle to strong and open. The coarse texture of hemp paper just corresponds to the temperament of the times in the Tang Dynasty. It is different corresponds to the temperament of the times in the Tang Dynasty. It is different from the fine hemp paper and thin and elegant writing style of the Wei and Jin Dynasties. Tang Dynasty hemp paper is characterized by thick and solid. The thick texture of the paper further interprets the majestic spirit. The carrier complements the spirit of the times, creating a Tang Dynasty. The unique majestic and beautiful style of calligraphy.

3.2 Jute paper scriptures confirm the restrained and quiet beauty of the Tang Dynasty

Buddhism flourished in the Tang Dynasty, and copying scriptures became a common cultural activity in the folk and courts. Jute paper became the first choice for copying scriptures because of its good insect-proof properties, and gradually evolved into a special paper for copying scriptures. Copying scriptures pursues calmness, peace and restraint. The background color of the jute paper itself is warm yellow, which looks very soft. Writers usually slow down the speed of writing and copy Buddhist scriptures with soft and soothing brushstrokes. The handwriting is neat and quiet, forming a quiet and elegant religious aesthetic. In addition, the Tang Dynasty promoted Confucianism, paid attention to the middle way, and pursued both rigidity and softness. The heavy and unostentatious nature of hemp paper fits Confucian aesthetics. The lines of the brush on the hemp paper are strong but not sharp. The ink color is thick and not strong, full and not crowded, and upright and peaceful. Relying on the carrier of hemp paper, it integrates the elegance of religion with the calmness of Confucianism, forming the aesthetic connotation of Tang Dynasty calligraphy with both rigidity and softness [2].

3.3 The sense of hemp paper shows that the Tang people advocate the beauty of nature

Influenced by Confucianism, literati in the Tang Dynasty generally pursued the true nature of nature. Hemp paper was made of natural hemp fibers without special carving and bleaching, retaining the most primitive rough texture. This simple manufacturing technology and texture are in line with the pursuit of natural aesthetics of the Tang Dynasty people. Unlike the exquisite paper deliberately processed in the Wei and Jin Dynasties, hemp paper in the Tang Dynasty retained the natural fiber texture to the greatest extent, and did not pursue smoothness too much when writing. It allowed the lines to have as-

tringent marks, and used ink color changes to express emotions and artistic mood. Du Mu's "Zhang Good Poem" is a typical representative. The writing is very casual and the glyphs are not finely modified. However, the texture of the hemp paper amplifies the natural changes of the writer's pen, and the emotions of sadness and anger jump on the paper. This undisguised casual aesthetics is also the unique aesthetic connotation of Tang Dynasty calligraphy.

4. Conclusion

The aesthetic connotation of calligraphy works is not determined by a single calligrapher, brushwork and the style of the times. As an important writing medium, hemp paper also participates in the process of aesthetic construction. The thick fiber texture and ink absorption characteristics of hemp paper give calligraphy works different aesthetic characteristics. The structure of its coarse fiber makes the brushstrokes more powerful. At the same time, under the action of fiber, it presents an elegant writing style. The writer's control of ink color can not only express different emotions, but also create a sense of space. During the development of the Tang Dynasty civilization, hemp paper was fully popularized and no longer the exclusive thing of the noble circle, which made the calligraphy art at that time new. In combination with the above, it can be clear that hemp paper, as the carrier of calligraphy works, also participates in the aesthetic construction process, and the important role of hemp paper cannot be ignored when studying the aesthetic connotation of calligraphy.

References

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