

Artistic Interpretation of Wang Chong's Cursive Style in Different Stages

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Abstract

Compared with other calligraphers' cases, Wang Chong paid less attention because of his limited handed down works, and most of his limited attention was in small letters. His research on running script basically stayed at the initial stage. Based on the systematic study of his environment, physical and mental activities and daily communication with elegant groups, this paper tries to explore its formation mechanism and the significance of book history, systematically show the true face of Wang Chong's cursive script and his unique aesthetic psychology, and extend the changes of calligraphy style inheritance and innovation under its influence, enriching Wang Chong's personal research and case study of cursive script research.

Keywords

Wang Chong, Running script, Influence, Style.

1. Introduction

Art anthropology tells us that when we study specific artistic phenomena or artists, we must not be confined to the phenomenon itself. The existence of a phenomenon and the achievements of an artist are closely related to the social environment, growth experience, inner world and even the surrounding climate change. In the previous article, the author discussed Wang Chong's two ways of taking cursive script from a synchronic point of view, and then, from a diachronic point of view, he will observe Wang Chong's survival experience and the evolution law of cursive script style in his life.

Wang Chong has tried many times in his life. He prefers elegant and elegant life, but at the same time, he hides his yearning for being an official in his heart. This contradictory psychology of love is dull and not dull, which affects his aesthetic characteristics.

Of course, although the aesthetic psychology is different, resulting in different book styles, but after all, it is from one person, even if there are thousands of changes, it is also a commander-in-chief, which is the artistic expression of Wang Chong. Wang Chong is different from his contemporary calligraphers because he is a little more relaxed than Wen Zhiming, and a little more elegant than Zhu Yunming. His calmness is mixed with elegance, and his elegance reveals his madness. Depression and dilution are intertwined into the soul of his calligraphy.

2. The artistic evolution law of Wang Chong's cursive style

Judging from Wang Chong's cursive writing in his early years, Cai Yu's traces are common. Because of her upright personality, Cai Yu has been hiding in the mountains all the year round, and her calligraphy style also shows a kind of elegance and lightness. This style has influenced Wang Chong's calligraphy all his life, and it reveals a charm.

2.1. Early stage

The early Wang Chong, deeply influenced by Cai Yu, was strict in his statutes, but his pen was not fluent enough and his knot was not strict enough. Poems such as *Hewen Hengshan Drinking the Tomb of Bo Ge's Family* are ten years of Zhengde (1515). Wen Zhiming, Wang Chong, Tang Zhen and others drank the tomb of Ge at night, and all of them had poems. This pen is free and smooth, and the overall layout is sparse. The *Book of Poems* is the main representative of Wang Chong's early cursive style. This book was written on the 10th of Jidong in the 13th year of Zhengde (1518), when Wang Chong was twenty-five years old. Compared with "Poems of Drinking Berg's Tomb in the Mountain of Heng in He Wen", this book has basically taken on the appearance of his mature period, with clean and neat lines, solid and solid lines, and natural moderation. Looking at its glyph space, the vertical potential is dominant, the space inside the word is blank, the space outside the word is convergent, and the density between the inside and outside is good. Looking at the calligraphers of the Ming Dynasty, I am afraid that there are not many people who can achieve this in their twenties. However, after all, it is an early work, and the structure of the structure is still immature. In the whole work, there are many similar pens and structures, and I still don't know how to adapt them. At this time, Wang Chong's study of predecessors' engraving is still in the primary stage of writing with form, and it is difficult to achieve both form and spirit. Especially when dealing with a large number of radicals with the same structure, it is difficult to take care of the integrity of the form and the singularity of the situation.

From the above two works, it is not difficult to find that Wang Chong began to ponder over the inscriptions of Jin and Tang Dynasties on the basis of accepting Cai Yu's brushwork in the early days, but he still stayed at the point of copying but failed to apply it to his creation. However, looking back at his age, he has been able to master pen and ink skillfully and think about his own artistic creativity at the same time. This profound spirit of specialized research, unique artistic ingenuity and talented personality are the solid foundation for him to eventually become a generation of people.

2.2. Middle period

Twenty-eight to thirty-five years old is the middle stage of the evolution of Wang Chong's calligraphy, and of course it is also the mature stage of his calligraphy style, because this is the most creative period in his life, and the most handed down works are also a stage with the highest quality. During this period, his cursive script traced back to the Tang Dynasty from the Jin Dynasty, from the two kings to Sun Guoting and Huai Su, and at the same time, he had more contact with people of the time. Under the influence of Wen Zhiming and Zhu Yunming, his works began to become sharp and frank, and of course, there were subtle and peaceful calligraphy lines under the influence of personality.

Let's look at the evolution of his calligraphy from his specific cursive works. His book *Long Volume of Miscellaneous Poems* was written in Jiajing three years (1524), when Wang Chong was thirty-one years old. Compared with the previous work, this work has been very different. The pen is more flexible and rich, and the structural changes can also be combined with the pen. The momentum is continuous, although there is little connection, it does not affect the atmosphere of cursive writing. Wang Chong's cursive script is good at replacing the connection between words with brushwork conversion, so its cursive script is rigorous, elegant and unique. Women calligraphers are the backbone in the history of calligraphy in the mid-Ming Dynasty, each with his own characteristics. It is rare that Wang Chong can show a unique elegance in Wen Zhiming's "rules", Zhu Yunming's "childish interest" and Chen Chun's "wild waves", which makes the cursive scripts in the Ming Dynasty have a clear and elegant aesthetic enjoyment.

Shi Hu Ba Jue Sentence was three years later than *Miscellaneous Poems Volume*, when Wang Chong was 34 years old. As mentioned above, under the influence of Zhu Yunming, Wang

Chong's cursive script was more clumsy and interesting than the original one, and he paid more attention to the rhythm of breaking the meaning of the pen, and gradually began to evolve into his later years with a clumsy and clever style.

Wang Chong's Letter to the Stone Wall should be the most peculiar one in his cursive style. Compared with other works, this work is the most enchanting and chic, but it is also extremely free and loose. Its pen posture is flying, the size is scattered, and the whole atmosphere is extremely comfortable, especially in these two short letters, Wang Xizhi's form is fully displayed.

2.3. Later period

Wang Chong died earlier, and the so-called old age was just a young and middle-aged calligrapher of the same kind. Therefore, when he died at the age of 40, he should be thinking about a rising period of the evolution of his own calligraphy, but it came to an abrupt end, so his works left different styles, including elegant, wild, wanton and childish. It is difficult for us to really spy out his most authentic thoughts. Maybe he is thinking about the possibilities of future writing. Maybe he has more surprising new ideas and has not yet started writing. All kinds of thinking are only for clarity. Although Wang Chong is dead, his calligraphy atmosphere continues. He has created an elegant and meaningful calligraphy style that is different from other schools in the Wu Dynasty, which has become a unique existence in the history of calligraphy and influenced future generations.

In his later years, Wang Chong's works have basically reached the state of being clever at hiding others. Although it is not a transformation, nor is it what Sun Guoting said, it basically explains the artistic language of his life.

Three Poems on the West Garden were written by Wang Chong Jiaping in 1530. At the age of 37, his body began to weaken. Just like his own life, his works also showed a serene silence at sunset, full of old age, and the flexibility and flexibility of his pen were not as good as before, showing no richness and flexibility of his pen.

But even so, Wang Chong still broke the depression in writing with the diversity of structure. When writing, Wang Chong deliberately lengthened the space in the left half, lengthened the upper neck, and compressed the space between the two horizontal lines, which formed a strewn at random contrast with the internal space of the feather characters in the right half. Most of Wang Chong's cursive techniques came from engraving posts, and his stiff and slow use of pens was also the disadvantage of many people who studied pavilion posts. However, Wang Chong relied on his own experience and artistic talent to adjust the whole article through the change of posture.

Look at his "Six Poems of Lotus Swing". Compared with the last one, this article is a completely opposite example, with a hearty stroke, heavy ink color, calm pen and deep wrist force. However, no matter how this article jumps in the use of pens and rules, and how ups and downs in the spirit, it is difficult to hide the calligraphy idea of being clever and clumsy in his later years. Even though there are thousands of twists and turns in his works, the "lethargy" in his heart can't be hidden. The artistic atmosphere revealed in his works is the purpose of his dull life in his later years, and the end of all the changes in his book style will eventually point to hiding cleverness by being clumsy.

3. The Fate and Influence of Wang Chong's Calligraphy

Wang Chong may have never thought about what his calligraphy will eventually be presented to later generations until his death, but when we look at the ultimate goal of the evolution of his calligraphy style as a later generation, it is the cleverness in calligraphy.

Looking at his many cursive scripts in his later years, they are all ways to make a fool of yourself. His "To Gu Yu Za" has a brilliant attitude. It is natural to use a pen, and it is both childish and

clever. At this time, Wang Chong's book changed its normal state, and the font did not win with the vertical trend, but changed the vertical trend into the horizontal trend, with short being long and long being short, and the trend was tight up and down, which was childish and interesting.

Poem Volume for Wang Yuan was written ten days before Wang Chong's death. Perhaps he felt that his life had come to an end, and he was more bold and indulgent in calligraphy, as if he wanted to inject all the spirit of his life into calligraphy. The whole book was wild and unrestrained, sweeping away the gloom, but only focused on the expression of momentum, font style, scattered size and density, which was much worse than previous books. There are still many traces of books, which are rare today, but from the historical records, it is also faintly visible that Wang Chong was really happy and clumsy in his later years.

To sum up, through the analysis of Wang Chong's calligraphy learning method, this paper further demonstrates the road of his calligraphy evolution. Wang Chong's art didn't come to an abrupt end with his short life. On the contrary, with his unique artistic attainments, it had a far-reaching influence. Later, followers of his disciples were everywhere. In the Ming and Qing Dynasties, many people learned from his art, and some became their own families with his charm, such as Wang Shizhen brothers, Xing Dong and Badashan people.

Wang Shizhen, a native of Taicang, Suzhou, was the leader of literary circles and a master of history in the Ming Dynasty, and was a member of the Wang family in Taicang. The development of calligraphy in the middle and late Ming Dynasty was led by Wumen. As the biggest leader of literati in Wumen, Wang Shizhen's calligraphy was also quite elegant. Wang Shizhen doesn't take the title of the book as his name, and he has never seen Wang Chong. However, it is not difficult to see from his handwriting and ink that he is devoted to Wang Chong's calligraphy. In terms of composition, Wang Shizhen's book is exquisite and handsome, and the whole book is smart. There is a degree of space division between the top, bottom, left and right, and there is a way to advance and retreat. So is the letter written by Wang Chong, which is between words and lines, leisurely and moderate. The temperament of the two books is like a handsome boy, straight and straight, and there is no suspicion of affectation.

Xing Dong, one of the four schools in Ming Dynasty, is also known as Shu, Dong Qichang, Zhang Ruitu and Mi Wanzhong. Xing Dong studied Wang Chong from the heart, and compared Wang Chong's calligraphy accomplishments with Zhao Mengfu's.

In the Qing Dynasty, the undisputed calligraphist Wang Chong belonged to Badashan people. Wang Chong's calligraphy has always been called "simple", and Dong Qichang's calligraphy is also known as "simple". However, Wang Chong added a little simplicity in his simplicity, and then Wang Chong of the Eighth University turned it into his own use, thus showing a natural and childish appearance. Badashan people used a very concise pen. In their later years, they liked to use a bald pen, and finally formed their own unique style by adding the calligraphy temperament of Wei Jin people to the seal script. Therefore, the temperament of the book in their later years was closer to that of Wang Chong, and the writing style of "Night Lumen Mountain Works" could vaguely see the meaning of Wang Chong.

Wang Chong had many followers before and after his death, and his influence was no less than that of Wen Zhiming. However, when discussing the Wu School of Calligraphy, it is obviously one-sided. The author's study of Wang Chong's Si Xiang is based on this, but it is also for the purpose of learning from Wang Chong's cursive script.

4. Conclusion

Wang Chong, as one of the four schools of Wumen, died young, and his title and influence have always been behind those of Wumen. His cursive style is elegant, elegant and peaceful, and he is unique in Wumen, but he is not known because of his title and the light of small letters.

Therefore, the author starts with the origin of Wang Chong's cursive calligraphy, analyzes the reasons for his achievements in calligraphy style step by step, and deeply analyzes the characteristics of his cursive calligraphy from the three elements of his calligraphy segmentation, brushwork, knot, and composition, and summarizes his final destination of cursive calligraphy, that is, to hide his cleverness with his clumsiness. Wang Chong opened the gap between his calligraphy and that of other contemporary calligraphers. This gap is not a simple technical distance, but an aesthetic gap, a gap between vulgarity and elegance, quality and charm, profundity and elegance, which is difficult for other calligraphers to reach in their lives. Based on this, the author makes a comparative analysis of cursive scripts of many calligraphers under the influence of Wang Chong in order to solve his own creative problems. Through the analysis of various schools and the drilling guidance of their own calligraphy creation, the universal law of learning Wang Chongxing's cursive script is summarized.

The research and study on cursive script has always been the focus of the book and academic circles. With its splendid development, cursive script in Ming Dynasty started the aesthetic trend of novelty in the late Ming Dynasty. There are many people in Wumen who are good at cursive script, especially Zhu Yunming and Chen Chun. Wang Chong can show a unique "elegance" in Zhu Yunming's "childish interest", Chen Chun's "wild waves" and Wen Zhiming's "rules", and it is really rare to escape from many cursive script styles in Ming Dynasty with his clear and elegant aesthetic enjoyment.

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