

On Chu Suiliang's Calligraphy From the Perspective of Handed Down Stone Carvings

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Abstract

Chu Suiliang inherited the essence of his predecessors' calligraphy, and formed a unique appearance. He has the reputation of "the vast educator of the Tang Dynasty", which fully shows Chu's position and influence. It is gratifying that Chu's calligraphy is mostly preserved with stone carvings as the carrier, so that we can get a glimpse of different styles in different periods for future generations to study. Therefore, this paper expounds Chu Suiliang's calligraphy from three aspects: the change of calligraphy style in the early Tang Dynasty, the evolution of Chu Suiliang's regular script style and the construction of Chu Suiliang's dominant position in education.

Keywords

Chu Suiliang; stone carving; regular script; status.

1. Introduction

During the reign of Emperor Taizong who's named Li Shimin, the economy was prosperous, the society was stable, the internal governance and diplomacy were remarkable, and the good social environment laid a good and solid foundation for the development of calligraphy art. Li Shimin loved calligraphy, collected the relics of the Three Wu, and especially admired Wang Xizhi's calligraphy. "Wang Xizhi's Biography" records: "Therefore, only Wang Xizhi can achieve perfection by carefully observing calligraphers throughout the ages and carefully studying all calligraphy works! Who else is worthy of my admiration except him? Other little people are not worth mentioning at all! "[1]Li Shimin was in love with Wang Xizhi's calligraphy, precisely because Chu Suiliang was the most profound successor of the right army's calligraphy, so he was reused.

Most of Chu Suiliang's calligraphy remains in stone carvings, which makes up for the shortcoming that paper and silk cloth are not easy to preserve, and can be well preserved at the same time, which has a far-reaching impact on calligraphy in the Tang Dynasty and later.

2. Changes of Calligraphy Style in Early Tang Dynasty

In 618 AD, the Tang Dynasty was founded. The Tang Dynasty not only inherited the Sui Dynasty in terms of system, but also was influenced by the previous dynasty in terms of culture. At this time, the aesthetics of the times were relatively mild. In calligraphy, there is a trend of respecting the Wang Xizhi as recorded in the Book of Jin. The two different views reflect the subtle changes in Wang Xizhi's calligraphy style praised by the Tang Dynasties. The book style at this time mainly embodies the following characteristics:

First of all, The Tang Dynasty inherited the remnants of the Chen Dynasty and the Sui Dynasty, calligraphers at this time, were naturally represented by those who entered the Tang Dynasty from the previous dynasty, such as Ou Yangxun and Yu Shinan. Ou Yangxun was adopted by his father's friend, General Jiang, after his father's defeat, and lived in the south of the Yangtze River for a long time. At the beginning, his calligraphy was influenced by Liang and Chen's style, while Liang and Chen's style took Wang Xizhi and Wang Xianzhi as the mainstream. "Old Tang Book"

records: "I first learned Wang Xizhi's calligraphy, and later I gradually changed to other people's calligraphy." Yu Shinan, who is one year younger than Ou Yangxun, was born in Yongding, Chen Wudi, a famous family in the southeast in the second year. The calligraphy of Yu Shinan was taken from Zhiyong, who was also the successor of Wang Xianzhi's style. "Xuan He Shu Pu" records: "Emperor Taizong took Yu Shinan as his teacher." In addition, Mi Fei's Book History said: "Emperor Taizong studied Wang Xizhi's calligraphy hard, and it was difficult to achieve the ideal effect, and he also studied Yu Shinan's running script." [2] It can be seen that the calligraphy style of the Eastern Jin Dynasty in the line of Wang Xizhi and Wang Xianzhi was inherited and developed in the early Tang Dynasty.

Secondly, the regular script in the early Tang Dynasty has the shadow of the inscription style in the Northern Dynasty. Emperor Wen of Sui, Emperor Wen of Sui Dynasty, destroyed Chen, unified the north and south, and the book style of the north and south gradually merged. Kang Youwei said: "The Sui Dynasty steles inherit the Zhou and Qi styles internally, and are compatible with Liang and Chen styles externally, showing a simple look." [3] However, the Sui Dynasty was short-lived, only for more than 30 years, and the calligraphy we saw was mostly in the posture of the former dynasty. Therefore, this kind of calligraphy style was inherited in the early Tang Dynasty, such as Chu Suiliang's "Yi Que Buddhist Shrine Monument", in which the regular script was mixed with the official script with a pen, which was stiff and had the appearance of a blend of official script and official script.

Finally, the style of regular script in the early Tang Dynasty was basically formed in the late Zhenguan period, and the rules of writing were further clarified, which was closely related to Zhiyong's retention of the brushwork of the Wang Xizhi and Wang Xianzhi. Yu Shinan's calligraphy takes the method of wisdom forever, and Chu Suiliang's method is like Yu Shinan's. The relationship passed down from generation to generation will continue the calligraphy style of the Wang Xizhi and Wang Xianzhi. Mao Feng Zhiyun: "Since the good calligraphy style was widely loved, all Tang Kai were influenced by it. Nine times out of ten, there are epitaphs on stone inscriptions between Xianqing and Kaiyuan, and their rubbings now exist, which can be compared and verified." [4] At this time, the early Tang dynasty began to take shape, and at the same time, Chu Suiliang's position became increasingly prominent.

At this point, we can see that the formation of Kai Fa in the early Tang Dynasty is roughly in two veins: First, it was deeply influenced by the "Wang Xizhi and Wang Xianzhi" and developed on the basis of the calligraphy style in Wei and Jin Dynasties; The second is to form its own face on the basis of the style of inscription and calligraphy in the Northern Dynasties. The calligraphy style in the early Tang Dynasty became increasingly clear in the blending characteristics of steles and posts.

3. The evolution of Chu Suiliang's regular script style

Contemporary views on the evolution of Chu Suiliang's regular script style are often divided. The main points are as follows:

Mr. Huang Zongyi put forward: "Looking at the style and characteristics of Fang Xuanling Monument, no matter in terms of stippling or structure, more traces of Wei and Sui tablets have been removed compared with Yi Que Buddhist Shrine Monument and Master Meng Monument, and Chu Suiliang's unique euphemistic and colorful calligraphy style has gradually formed. This monument can be said to be a milestone in the change of Chu Suiliang's regular script." [5] The tablet of Yique Buddhist Shrine and the tablet of Master Meng were published in 641 and 642, respectively. As a whole, they were flat and broad-knotted, with quaint, handsome and strict styles, or quaint, or ancient, with a lot of literary meanings, and with the characteristics of inscription and calligraphy style in the Northern Dynasties. They were standard regular scripts in the early Tang Dynasty. Later, The Monument to Fang Xuanling, with an oblique and tight

face, added a pen for running script and lively characters, was a turning point in Chu Suiliang's calligraphy style.

Mr. Zhu Guantian said: "Chu Suiliang can understand the spirit of Wang Xizhi advocated by Emperor Taizong, so he can understand the rules and methods of the Wang Xizhi and Wang Xianzhi' calligraphy, turn reality into emptiness, and form a charm with both strength and fullness." [6]

Mr. Zhu Guantian's point of view, the evolution of Chu's calligraphy style, lies in that he saw that Li Shimin liked the "Wang Xizhi and Wang Xianzhi", and what was good in the upper class must be done in the lower class. Chu also worked hard at the "Wang Xizhi and Wang Xianzhi", absorbed the brushwork of Wei and Jin Dynasties, and turned it into Chu Suiliang's unique pen and ink language. Of course, it has basically reached a consensus that Chu's calligraphy style has the characteristics of "Wang Xizhi and Wang Xianzhi"

"Shu Duan" said: "Chu Suiliang remembered Yu Shinan in his heart when he was young, and imitated Wang Xizhi when he became an adult." [7] The young Chu Suiliang was influenced by Yu Shinan, the direct descendant of Yi Shao, and at the same time influenced by Yu Shinan, he virtually inherited the brushwork of "Wang Xizhi and Wang Xianzhi". In the thirteenth year of Zhenguan, Chu Suiliang went to work as a living lang. At this time, Emperor Taizong collected the calligraphy of the Wang Xizhi. According to historical records, "In the thirteenth year of Zhenguan, he bought Wang Xizhi's calligraphy works at a high price." [8] Chu Suiliang took this opportunity to exhibit Wang Xizhi's calligraphy and deepen his understanding of the "Wang Xizhi and Wang Xianzhi".

To sum up, the evolution of Chu Suiliang's calligraphy style is not passive water, but on the basis of absorbing the previous generation's brushwork, it is produced on the shoulders of predecessors, which opened the door of Li Tang's regular script and created the unique face of Chu Suiliang's changing the past into the present and creating his own new road.

4. The Construction of Chu Suiliang's Dominant Position in Education

Of the four schools in the early Tang Dynasty, Yu and Ou lived for a long time in the previous generation, which could not objectively and completely reflect the calligraphy style in the early Tang Dynasty. Xue Ji was a younger generation, greatly influenced by his predecessors, and lacked originality. Chu Suiliang, who lived mainly in the Tang Dynasty all his life, not only inherited the aftermath of the previous dynasty, but also influenced future generations. His appearance coincided with the right time.

Chu Suiliang, the second son of Chu Liang, was taken care of by calligraphers such as Ou and Yu. After the death of Yu Shinan, Chu Suiliang was praised by Wei Zhi: "Write hard and get the true biography of Wang Xizhi." [9] So he was called into the palace. Li Shimin praised Wang Shu and ordered Chu Suiliang to identify him extensively. The seventeen posts of Wang Xizhi, which have been handed down to this day, were appraised by Chu Suiliang. Because of his convenient status, he was able to get in touch with the remains of Wang Shu and study them carefully, which can be described as a great hero of Wang Xizhi's brushwork.

The Book Score says, "Zhong You is good at regular script, while Zhang Zhi, especially be adept at, is good at cursive script. Both of them have their strengths, and Wang Xizhi has both." [10] The biography of Wang Xizhi in the Book of Jin mentioned: "Wang Xizhi is good at official script and is the first person since ancient times." [11] All show that the calligraphy of the Wang Xizhi has the meaning of official script. Chu Suiliang realized the mystery of the calligraphy of the Wang Xizhi, so his Yi Que Buddhist Shrine Monument, Fangliang Gongbei and Yanta Shengjiao Preface contained the brushwork of official script. Mr. Pan Boying said: "The Wang Xizhi used the official script to write down the various forms of cursive script, but not the official script. If it is good, the official script still exists. This is where he is not as good as the Wang Xizhi.

However, because he left the official law in the regular script significantly, it enabled later scholars to have a ladder and go deep into the Wang Xizhi, which is another great contribution of his connecting the past with the future. " [12]All these are enough to show that Chu Suiliang is the most enlightened successor of Wang Xizhi's official law.

In addition, although Chu Dengshan inherited Wang Xizhi's official law, he also absorbed the essence of Europe and Yu, and finally formed a pattern of generosity, relaxation and enrichment, which became the representative of the early Tang Dynasty's calligraphy trend that began to break away from the influence of Sui Dynasty's calligraphy products and become independent. Under the background of worshipping the king in the early Tang Dynasty, Chu Suiliang became the backbone of the calligraphy of the Wang Xizhi, catering to the development trend of calligraphy in the early Tang Dynasty, and suddenly created his own calligraphy with high standards and new styles. Later calligraphers, Xu Hao and Yan Zhenqing, were all influenced by it, and even many of the Tang steles that we see now have the meaning of Chu Suiliang, which is enough to show that Chu Suiliang's calligraphy has a profound influence and finally established its position as a master of education.

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