



"Change of" potential " —— Research on the evolution of Tang and Song calligraphy styles

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Abstract. From the Tang Dynasty to the Song Dynasty, the "pen trend" in Chinese calligraphy has experienced significant changes, which not only reflect the artistic style of different periods, but also reflect the influence of social, cultural and philosophical thoughts. The Tang Dynasty was a peak of the development of Chinese calligraphy, and its calligraphy style was famous for its vigorous and openness. In the Song Dynasty, with the change of aesthetic aesthetics, the rise of individualism and the change of writing materials, calligraphy began to emphasize the expression of personality and emotional expression, and the pen trend gradually turned to exquisite and clever. Through the comparative analysis of Yan Zhenqings "Many Pagoda Monument" in the Tang Dynasty and Mi Fus "Shu Su Tie" in the Song Dynasty, this paper reveals how the social change, cultural ideological trend and artistic innovation act together on the change of "potential", and then affects the aesthetic orientation and development trend of the whole era.

Keywords: change of pen trend, aesthetic style, writing materials, calligraphy style

1 Introduction

In the tradition of Chinese calligraphy, "potential", as an aesthetic concept, is not only related to the formal beauty of calligraphy works, but also the direct embodiment of the calligraphers emotion and personality. "Potential" contains the trend of strokes, the dynamic change of the shape and the charm flow of the whole work. It involves many levels, such as brushwork, structure and composition, and is one of the most intuitive and expressive elements in calligraphy art. The pen power not only determines the beauty of a single word, but also affects the sense of rhythm and visual effect of the whole work. The Tang Dynasty was the heyday of the development of Chinese calligraphy art, and his calligraphy achievements were praised as "the heyday of law" by later generations. During this period, calligraphy works emphasized the rigorous law and dignified style, especially in the regular script to reach the extreme. Most of the calligraphy works in this period pursue the harmony and unity between the strokes and the regularity and stability of the shape, and the writing trend is stable and orderly under this background. Calligraphy in the Song Dynasty is no longer limited to the law of the

Tang Dynasty, but pays more attention to the expression of personal feelings and the pursuit of interest. ^[1] This "elegant" calligraphy style marks that the art of calligraphy from the technical level to a more free and personalized direction. The works of calligraphers such as Su Shi and Huang Tingjian often show a strong personal style through their unique writing style, and even break the traditional writing in some cases. The bondage of law, shows a more free and unrestrained artistic style. From the Tang Dynasty to the Song Dynasty, with the changes of the social environment, the cultural trend of thought and the calligraphy concept, the connotation and extension of the pen "potential" are also constantly evolving, reflecting the different artistic pursuit and aesthetic orientation of the two dynasties. ^[2] The change of pen "potential" reflects the transition of calligraphy art from "method" to "meaning". The calligraphy works of the Tang Dynasty put more emphasis on the echo and coordination between the strokes, and strive to achieve a beauty of balance and harmony. In contrast, the calligraphy in the Song Dynasty paid more attention to the mobility and variation of the writing situation, emphasizing the expression of the authors emotion and personality through the importance of the brush strokes. This paper intends to explain the original change of the "writing trend" from Tang Dynasty to Song Dynasty from three perspectives of writing material, aesthetic aesthetics and personal style

2 Pen and ink material: the evolution of writing materials and "potential" in Tang and Song Dynasties

The Tang and Song dynasties were two very important periods in the history of Chinese calligraphy, during which changes in writing materials and techniques did have an impact on the style of calligraphy at that time, especially for the formation and development of the "potential". ^[3]

The Tang Dynasty was an important period of Chinese calligraphy. The style of calligraphy in this period was mainly "shang method", paying attention to the standardization of brushwork and the rigor of structure. The writing materials of the Tang Dynasty mainly included paper, silk and writing brush.

The paper making technology of the Tang Dynasty has been quite mature. The paper in this period is usually relatively thick and has strong water absorption, and various types of paper have appeared, such as rice paper. The brush is made of rabbit hair. This wool is soft and elastic, which is very suitable for writing regular script and running script. When using the Tang Dynasty, calligraphers would choose different brushes with different hardness and shapes according to different brushwork needs. In the Tang Dynasty, the main writing materials were still silk and paper. In the early Tang Dynasty, due to the progress of paper making technology, the quality of paper was significantly improved, making paper the main writing carrier. The paper in this period is usually thick and absorbent, suitable for writing. Yan Zhenqing, a calligrapher of the Tang Dynasty, has the rigorous momentum and structure, the strokes are thick, and the twists are handled very forcefully, giving people a sense of solemnity and majesty. Although the structure of each word is very rigorous, but on the whole, there is a sense of internal rhythm, both steady and full of vitality. This style matches the heavy paper

and thicker brushes used at the time, giving the work a steady and powerful visual effect.

In the Song Dynasty, the papermaking technology was further developed, and more delicate paper with better texture, such as rice paper. These high quality papers are not only smooth, but also better control the diffusion of ink. In addition, the production technology of brushes in the Song Dynasty also improved. ^[4] In addition to the traditional rabbit hair, mouse whiskers were also used to make brushes. This brush is more delicate and suitable for writing small script and writing styles. During the Southern Song Dynasty, the material of the nib also began to change, such as the use of bamboo silk and other materials. These changes made the brush strokes of the brush more delicate and diversified. Mi Fu "Shu Su post" in the shape is smooth, natural, flexible and changeable brushwork, showing a relaxed and comfortable writing attitude. This has something to do with the delicate paper used in the Song Dynasty, which can better capture the subtle changes in brush strokes, allowing calligraphers to express their personal feelings and aesthetics more freely.

From the Tang Dynasty to the Song Dynasty, with the development of writing materials, calligraphers were gradually able to better show their personalities and emotions. ^[5] Calligraphy in the Tang Dynasty paid attention to the great momentum, while in the Song Dynasty, it paid more attention to the mobility and personalized expression of writing. This transformation is not only the result of technological progress, but also a manifestation of cultural change. By comparing Duo Pagoda Monument and Shu Su Tie, we can clearly see the differences and development trends in the process of this change. From the Tang Dynasty to the Song Dynasty, with the improvement of writing materials and the development of technology, calligraphers were able to better control the brush strokes, thus creating more diverse strokes. The writing of the Tang Dynasty paid more attention to the rigor of structure and the vigour of writing, while the writing of the Song Dynasty paid more attention to the fluency and personalized expression. With the change of writing tools, the calligraphy style also experienced a change from the "shang law" of the Tang Dynasty to the more free and personalized in the Song Dynasty. To sum up, the changes of writing materials and techniques in the Tang Dynasty and Song Dynasties had an important influence on the formation and development of calligraphy brushwork. These changes were not only reflected in the texture of the brush strokes, but also reflected in the overall style and artistic expression of calligraphy works.

3 The connection between the aesthetic aesthetics and the "potential"

In the history of Chinese calligraphy, "potential" is a very important concept, which is not only reflected in the strokes of calligraphy, but also reflected in the mood of the calligrapher when creating and the overall style of the works.

The Tang Dynasty was a peak period in the history of Chinese calligraphy, especially the development of regular script and cursive script reached an unprecedented height. ^[5] Calligraphy is mostly vigorous and bold, reflecting the grand atmosphere of

the Tang Dynasty. Such as Yan Zhenqings "Many Pagoda monument", the pen is vigorous, rigorous knot, majestic. Cursive script is particularly developed, such as Huai Sus cursive script, smooth lines, one at one go, full of dynamic, reflecting the "potential" clever and natural. Calligraphers in the Tang Dynasty are good at using large brush strokes and open layout, which make the works grand and give people a strong visual impact.

In the Song Dynasty, with the change of social environment, the "potential" in calligraphy also underwent significant changes, paying more attention to introversion and individuation. ^[6] Calligraphy in the Song Dynasty paid more attention to the treatment of details and subtle changes in brush and ink, such as Mi Fus Shu Su Tie, with delicate strokes and rigorous structure, revealing a delicate aesthetic feeling. Emphasizing personalized expression, each calligrapher has his own unique style, such as Su Shis calligraphy, which is both strong and warm, showing the authors personality. And the pursuit of far-reaching artistic conception is not only the exquisite skills, but also the communication on the soul, such as Huang Tingjians calligraphy, the writing is strong without losing softness, revealing a kind of detached feelings.

The "potential" in the calligraphy of the Tang Dynasty is more reflected in the overall grandeur and momentum, while the Song Dynasty pays more attention to the subtle changes between strokes and the expression of personal emotions. Calligraphy in the Tang Dynasty pursued the common perfection and norms, while calligraphy in the Song Dynasty encouraged personalized innovation and development. ^[6] The "potential" in the Tang Dynasty calligraphy paid more attention to the external form and momentum, while the Song Dynasty paid more attention to the transmission of the inner emotion and artistic conception. In general, the change of "trend" in the calligraphy of Tang and Song dynasties not only reflects the development trend of calligraphy art itself, but also is an embodiment of social and cultural changes in the aesthetic level. By comparing the characteristics of calligraphy in the Tang and Song Dynasties, we can see how aesthetic concepts evolve with the changes of The Times, and how the concept of "potential" is reinterpreted and applied in different historical periods. To sum up, the changes of aesthetic aesthetics in the Tang and Song dynasties are closely related to the social, political and economic background at that time, and the change of "potential" is the embodiment of these background factors in the field of art. By comparing the aesthetic characteristics of the two dynasties, we can have a deeper understanding of the changes in some basic concepts and values of beauty in traditional Chinese culture.

4 Personality expression and the evolution of "potential"

In Chinese calligraphy, "pen potential" refers to the changes and movement trajectory of the brush strokes when writing, which is directly related to the dynamic beauty and vitality of the work. From the Tang Dynasty to the Song Dynasty, the style of calligraphy has undergone significant changes, which are reflected not only in techniques, but also in personal style and aesthetic taste.

The Tang Dynasty was a peak period in the history of Chinese calligraphy, especially the development of regular script reached an unprecedented height. Calligraphers in the Tang Dynasty emphasized the rigorous structure and the vigorous pen, forming a dignified, generous and grand style. For example, Yan Zhenqings regular script is famous for its vigorous and vigorous character. His Many Pagoda Monument is a classic work for later generations to learn regular script. Yan Zhenqings pen power has a strong sense of rhythm and power, which will affect the calligraphy creation of later generations to a large extent. In the Song Dynasty, calligraphy began to show a more personalized and diversified trend. Calligraphers in the Song Dynasty paid more attention to the expression of personal emotions, pursuing natural and smooth brush strokes, and more delicate emotional communication. Su Shi, Huang Tingjian, Mi Fu and Cai Xiang are known as the "Four families of the Song Dynasty", and their calligraphy works show their own unique personalities and styles.^[7] For example, Su Shis calligraphy is famous for its frankness and rich change. His writing power is smooth and powerful, which often can inadvertently show a detached aesthetic feeling.

Phenomenology is a philosophical approach that emphasizes the importance of direct experience and subjective feeling. In the field of art, phenomenology focuses on how the artist experiences the creative process, and how the audience experiences the work of art. For example, Yan Zhenqings works are famous for his vigorous writing ability and rigorous structure. Phenomenology can help us understand how Yan Zhenqing integrates her own emotion and will into the writing trend, and how the audience feels the gravitas and power behind the work by observing these writing trends. Phenomenology provides a way to deeply understand the changes of "writing power" in Tang and Song calligraphy, which focuses on the direct experiences and feelings of calligraphers and audiences, which helps us to have a more comprehensive understanding of the emotional and cultural significance behind calligraphy works. From the perspective of phenomenology, we can better grasp the influence of personal style and the relationship between it and the "pen power" in the Tang and Song dynasties.

Through the discussion of "writing trend" in calligraphy in the Tang and Song Dynasties, we can see the important position of personal style in the development of calligraphy. At the same time, with the help of the western theoretical framework, we can have a deeper understanding of the cultural significance and the expression of personal emotions behind these changes. Finally, this cross-cultural comparison and comprehensive analysis helps us to fully grasp the charm of calligraphy art and its forms of expression in different historical periods.

5 Conclusion

Through the in-depth analysis of the "potential" of calligraphy in the Tang Dynasty and the Song Dynasty, we can clearly see the unique style and profound connotation of Chinese calligraphy art shown with the change of The Times. Tang Dynasty calligraphy is known for its vigor and vigor, representing a peak of Chinese calligraphy; while Song Dynasty calligraphy pays more attention to personality expression and emotional

expression, presenting a more delicate and introverted artistic style. The "pen potential" of the Tang Dynasty emphasized the sense of power and fluency of lines, which was closely related to the heroism and pioneering spirit of the society at that time. In contrast, the "writing trend" of the Song Dynasty paid more attention to the rhythm of writing and the expression of personal emotion, which reflected the attention and pursuit of the literati class in the Song Dynasty for the inner world. From the Tang Dynasty to the Song Dynasty, the evolution of the pen "potential" is not only a change of artistic style, but also a reflection of the change of social and historical background. This process reveals the internal logic of the inheritance and development of Chinese calligraphy art, that is, continuous innovation on the basis of retaining the essence of the tradition, so as to adapt to the new aesthetic needs and social environment. Through a comparative study of the characteristics of calligraphy in these two dynasties, we can not only better understand the development of ancient Chinese calligraphy art, but also further realize the dialectical relationship between cultural inheritance and innovation, which is for contemporary books The research and development of French art also have important enlightenment

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