

INHERTANCE AND EVOLUTION: PHENOMENON OF THE DEVELOPMENT OF CALLIGRAPHY FORMS AND ARTISTIC CONCEPTS IN LIBIAN OF CHINESE CALLIGRAPHY

HERANÇA E EVOLUÇÃO: FENÔMENO DO DESENVOLVIMENTO DAS FORMAS DE
CALIGRAFIA E DOS CONCEITOS ARTÍSTICOS NA LÍBIA DA CALIGRAFIA Chinesa

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ABSTRACT

The Libian of Chinese calligraphy is the result of social development and has important research value in the development process of Chinese calligraphy. Among them, aesthetics and practicality are the fundamental reasons for the Libian of Chinese calligraphy. Therefore, the simplification of character structure and the simplicity of writing methods constitute the core content of the Libian process of Chinese calligraphy. The Libian of Chinese calligraphy has led to the gradual elimination of the pictographic meaning of ancient script lines in Chinese calligraphy fonts. The body features have changed from vertical to horizontal, and the lines have evolved from circular to straight and square folds, forming symbolic strokes and giving rise to modern characters with independent meanings. This article aims to elaborate on the basic process of the Libian of Chinese calligraphy, combined with its contemporary morphological characteristics and conceptual changes, to discuss the internal connection between the calligraphy form of Libian and the development of artistic concepts, and provide more research guidance and suggestions for the inheritance and evolution of Chinese calligraphy.

Keywords: Chinese calligraphy, Libian of Chinese calligraphy, Calligraphy form, Art inheritance

RESUMO

O Líbio da caligrafia Chinesa é o resultado do desenvolvimento social e tem um importante valor de investigação no processo de desenvolvimento da caligrafia Chinesa. Entre eles, a estética e a praticidade são as razões fundamentais para o Libiano da caligrafia Chinesa. Por conseguinte, a simplificação da estrutura dos caracteres e a simplicidade dos métodos de escrita constituem o conteúdo central do processo líbio de caligrafia Chinesa. O Libiano da caligrafia Chinesa levou à eliminação gradual do significado pictográfico das antigas linhas da escrita nas fontes da caligrafia Chinesa. Os traços do corpo passaram da vertical para a horizontal, e as linhas evoluíram de circulares para dobras retas e quadradas, formando traços simbólicos e dando origem a personagens modernas com significados independentes. Este artigo tem como objetivo elaborar o processo básico do Líbio da caligrafia Chinesa, combinado com as suas características morfológicas contemporâneas e mudanças conceituais, discutir a ligação interna entre a forma de caligrafia do Líbio e o desenvolvimento de conceitos artísticos, e fornecer mais orientações de investigação e sugestões para a herança e evolução da caligrafia Chinesa.

Palavras-chave: Caligrafia Chinesa, Líbia da caligrafia Chinesa, Formulário de caligrafia, Herança artística

1. Introduction

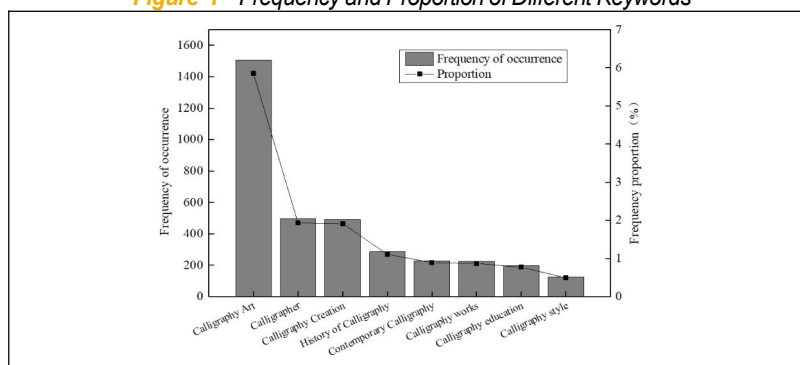
Calligraphy is a unique art of Chinese characters, which depicts the vitality of Chinese people (X. Yue, Zhang, & Schinke, 2023; B. Pang & Wu, 2020). Calligraphy has been forged and melted under the background of various dynasties. The continuous development of traditional Chinese culture, has not only undergone the evolution of China's own political, economic and cultural development, but also the continuous impact and integration of foreign cultures. Therefore, calligraphy also has different aesthetic interests during the same periods (Yan, 2022; L. Yang, Z. Wu, Xu, Du, & E. Wu, 2023; Oprica, 2023). Search with "Calligraphy" as the theme or keyword, and select authoritative journals such as SCI, EI, core journals, CSSCI, and CSCD as the journal sources. Collect research literature on "Calligraphy" from 2010 to 2020. Table 1 shows the number of papers retrieved from 2010 to 2020. It can be seen that there was a rapid increase in the overall trend before 2014, but it

remained stable after 2014 and still maintained research enthusiasm. In addition, keywords are words that reflect the central concept of the literature and can, to some extent, reflect the author's key research topic (S. Yang, 2022). Figure 1 shows the keywords with the highest frequency of occurrence, indicating the research hotspots and focuses in calligraphy art, calligraphy creation, calligraphy history, and contemporary calligraphy in recent years. Figure 1 shows the keywords with a higher frequency of occurrence, indicating the research hotspots and focuses in calligraphy art, calligraphy creation, calligraphy history, calligraphers, and contemporary calligraphy in recent years. Therefore, according to the data in Figure 1 and Table 1, it can be seen that the number of research papers related to calligraphy has been increasing year by year, indicating that the theoretical analysis of "calligraphy" research has gradually become a key area of research.

Table 1 - Number of Searches for Papers on Calligraphy from 2010 to 2020

Year	Number of papers
2010	365
2011	502
2012	686
2013	612
2014	806
2015	786
2016	817
2017	757
2018	798
2019	822
2020	796

Figure 1 - Frequency and Proportion of Different Keywords



Lishu originated from folk calligraphy and exists in the real life of the entire calligraphy history due to its practical characteristics. It permeates the simple atmosphere of the people and the simple atmosphere of nature, reflecting the aesthetic charm of simple, simple, and unrestrained folk calligraphy (Z. Chen, 2023; Li, Huang, & Zhang, 2014). It is precisely these primitive and seemingly vulgar aesthetic elements that actually contain infinite aesthetic value (Zhang-Cziráková, 2014). During the Han Dynasty, the Libian gradually became official, especially during the Eastern Han Dynasty, where official inscriptions were mostly written in Lishu, which gradually evolved into an official script. As a combination of primitive and vulgar beauty as well as official formal beauty, Lishu has promoted the evolution and inheritance of Chinese calligraphy (Hu, 2014).

The transition from seal script to official script was a major leap in the history of the evolution of Chinese characters. From then on, Chinese characters lost their pictographic significance in the ancient writing stage, freed themselves from the constraints of the curved lines of ancient writing, and began to enter the current writing stage. As a turning point in the history of the evolution of Chinese character fonts, Lishu holds an important position (L. Peng & Geng, 2013; Chai & Jiang, 2022). Libian is a common concept in calligraphy and an artistic phenomenon in Chinese calligraphy. The Libian of Chinese calligraphy gradually evolved and generated in the context of Chinese calligraphy becoming a world intangible cultural heritage, inheriting the roots of Chinese culture, inheriting

the spirit of traditional transformation culture, and absorbing and integrating contemporary artistic and cultural concepts in the context of contemporary globalization knowledge. In the context of this study, Libian refers to the reform and evolution of the external form and internal artistic concept of calligraphy centred on the Lishu (McNair & Yan, 2020). This article will start with the development process of calligraphy and the characteristics of different types of calligraphy, analyse the process of calligraphy's transformation from the Qin Dynasty to the Qing Dynasty, and explore the morphological changes of calligraphy's transformation and the development process of artistic concepts in the transformation process.

This article will be based on the development process of calligraphy and the characteristics of different types of calligraphy, and deeply analyze the Libian process of calligraphy from the Qin Dynasty to the Qing Dynasty from the perspective of historical development. It will explore the morphological changes in Chinese calligraphy's Libian and the development process of artistic concepts in the Libian process. Through relevant research and analysis, further discuss the development of the calligraphy form and artistic concept of Libian in the process of Chinese calligraphy development, and provide more suggestions and guidance for the inheritance and evolution of calligraphy culture, promote the integration of calligraphy and artistic concept development, and realize the process of mutual promotion and development between the two.

2. Evolution of Calligraphy

The Overview of Calligraphy

Calligraphy is an art, and in the eyes of Chinese people, art is different from and higher than art. Therefore, only Chinese characters or certain calligraphy based on Chinese characters are called art (Ippolito, 2018). The development of calligraphy has a long history (W. Wang & Huang, 2023; McNair & Yan, 2020). Da Zhuan was popular before Qin unified the six states. After the unification of the Six Kingdoms by Qin,

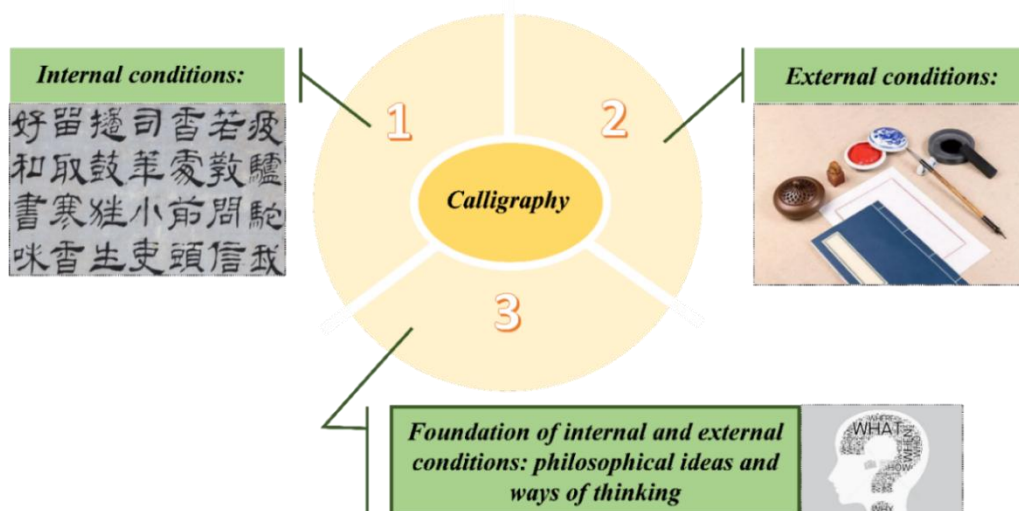
the system of "Book with Text" allowed Li Si to unify the stroke structure on the basis of the large seal script, creating a more standardized font called "Small Seal Script". Due to the strict structure of the small seal script, the writing is more complex, and the more concise and convenient official script has evolved, known as the "Libian" in history (Yu, 2017; Y. Wang & Zhang, 2023). The Wei, Jin, Northern and Southern Dynasties were a major era in which various calligraphy styles developed and

evolved, and Kaishu evolved and developed. After the continuous development of the Western Jin Dynasty, the Kaishu became more mature in the Eastern Jin Dynasty. During the Northern and Southern Dynasties, a large number of inscriptions and calligraphic were written and created using Kaishu. During the prosperous period of the Tang Dynasty, culture showed a diversified trend of development, and calligraphy in the Tang Dynasty was another peak after the Wei, Jin, and Northern and Southern Dynasties. In the early Tang Dynasty, Kaishu was still the main form of calligraphy in the Six Dynasties. During the prosperous Tang Dynasty, with the further improvement and development of national strength, the calligraphy style evolved into a strong and vigorous, unrestrained and unrestrained style. The Song Dynasty pursued the style of Shangyi calligraphy, which pursued the beauty of artistic conception in calligraphy style. The calligraphy of the Yuan Dynasty also made some progress but lacked innovation, with a focus on inheriting the Jin and Tang dynasties and advocating retro style. The calligraphy of the Ming Dynasty flourished again, and the Wu family calligraphy queue centred around Suzhou pushed the

calligraphy of the Ming Dynasty to a climax. In the nearly 300 years of development history, the calligraphy style and quality of the Qing Dynasty have broken through the calligraphy style of the previous dynasty's calligraphy style and instead marched towards the study of steles, making significant progress in the study of steles and calligraphy in the Qing Dynasty.

There are two main reasons for the survival of Chinese characters: firstly, the strong creative ability of the "Six Books" method of creating characters; secondly, the unique calligraphy art formed by the strokes of Chinese characters after the Libian (Lau, 2017). Therefore, Chinese characters are not only a combination of sound, form, and meaning but also a perfect combination of practicality and aesthetics. Calligraphy needs to meet three conditions from its emergence to development, namely stroke-based writing, special writing tools, certain philosophical ideas and ways of thinking. The first two are the internal and external conditions for the emergence and development of calligraphy, and the last one is the conditional conditions (L. Wang, 2018). As shown in Figure 2, there are three conditions for the generation of calligraphy.

Figure 2 - Three Elements of Calligraphy Production

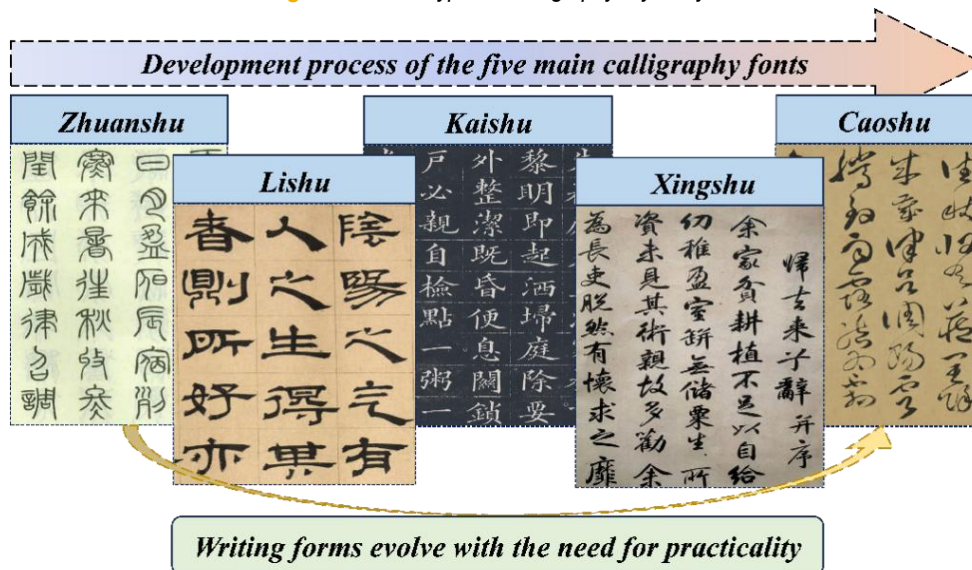


The Development Course of Calligraphy

Calligraphy fonts are the classification of calligraphy styles. After the long-term development and practice of Chinese character

culture, Chinese character calligraphy has mainly formed five types of calligraphy styles, namely Zhuanshu, Lishu, Kaishu, Xingshu, and Caoshu. As shown in Figure 3, five different calligraphy font works are displayed.

Figure 3 - Five Types of Calligraphy Styles by Font



The Based on the development process of Chinese calligraphy and the overall level of calligraphy proficiency, this study mainly selected representative calligraphy figures such as Li Si, Cheng Miao, Zhong Yao, Yan Zhenqing, Ouyang Xun, Liu Gongquan, and Wang Xizhi to analyze the inheritance and evolution of Chinese calligraphy. Based on the evolution and development of calligraphy forms, this study combines different representative calligraphy works and conducts relevant research and analysis from the perspective of calligraphy Libian.

Starting with Zhuan-shu, including the oracle bone script, bronze script, large seal script, and small seal script, is currently mainly characterized by the mature calligraphy of the stone drum script and Li Si's small seal script. The strokes are mainly centred, with symmetrical strokes, slightly long and neat shapes, and the layout is basically equal in word spacing and line spacing (Mo, 2021). Lishu was developed from a small seal script during the Qin and Han dynasties. Lishu, including Qin Lishu and Han Lishu, with a wide and flat shape, long horizontal strokes, and short vertical strokes. According to the unearthed bamboo slips, Lishu originated in the Qin Dynasty, and it is said that Cheng Miao served as the Lishu. Han Li reached its peak during the Eastern Han Dynasty, inheriting the tradition of Zhuan-shu and

guiding the Wei, Jin, and Southern and Northern Dynasties in the future. It has had a significant impact on calligraphy in later generations, and there is a saying in the calligraphy industry that "Hanli and Tangkai" were used. Kaishu developed from Lishu to Hanjian and became more mature by Zhongyou. It was the founder work of the Eastern Jin calligrapher Wang Xizhi who completed the formal script (including Kai, Xing, and Cao), and the evolution from Lishu to Kaishu was officially completed. The Wei stele and Tangkai were both Kaishu. The strokes of Kaishu are characterized by a combination of square and circular strokes, with the centre as the main and the side as the auxiliary strokes. The structure is rigorous, and emphasis is placed on accuracy. The layout is arranged in vertical rows, with even spacing between words and lines. The Tang Dynasty was the peak period of Kaishu, with representative calligrapher fonts such as Ouyang Xun, Yan Zhenqing, and Liu Gongquan (Turgut, 2014). Xingshu has developed from Kaishu, with a faster writing speed and increased reflection and linking, making it more practical. The strokes are mainly centred on the centre, supplemented by the side, and the strokes are smooth, dynamic, and artistic. It can be vertically arranged in rows, and the strokes between characters can be connected. Caoshu originated from seal script, and its artistic value outweighs its practicality. Caoshu is mainly completed by the centre

forward with a pen, with significant changes in speed and the frequent appearance of flying white. The composition is more free and unrestrained. The Caoshu evolved from the Kaishu and is called "Zhangcao". "Jincao"

began with "Caosheng" Zhang Zhi and matured by Wang Xizhi (H.Wang, 2022). Table 2 lists the font features and main representative works of different book styles.

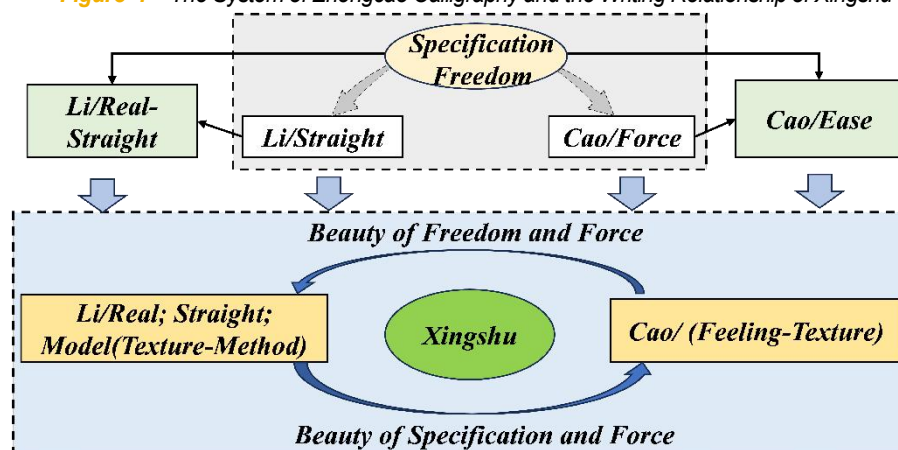
Table 2 - Characteristics of Five Different Book Styles

Category	Characteristic	Main works
Zhuanshu	Preserving the characteristics of ancient hieroglyphs, the strokes are thin, strong, and straight, with many straight lines	<i>Big Keding, Sanll Keding, Mount Taishan Stone Carving</i>
Lishu	Thick strokes, smooth lines, and rigorous structure	Steles: <i>Ritual Stele, Shi Chen Stele, Zhang Qian Stele</i>
Kaishu	Balanced structure, standardized style, and clear font	Wang Xizhi: <i>Leyi Theory</i> ; Ouyang Xun: <i>Jiucheng Palace</i> ; Yan Zhenqing: <i>Duobao Pagoda Stele</i>
Xingshu	Smooth strokes, natural brushstrokes, strong undulating lines, and easy writing	Wang Xizhi: <i>Orchid Pavilion Preface</i> ; Su Shi: <i>Dongting Spring Ode, Former Chibifu</i>
Caoshu	Stylish strokes, twisted lines, and free shapes	Shi You: <i>Improvisation</i> ; Zhang Zhi: <i>Autumn Cool Pingshan Tie</i>

In the development of calligraphy, there is a conflict between the "norms" of a unified monarchy system and the "freedom" from human emotions (Uralovna, 2022). At the end of the Eastern Han Dynasty, Lishu and Caoshu had become a group of calligraphy styles corresponding to "norms" and "freedom" and became the driving force for the development of documents and calligraphy. "Norms", of course, emphasize the moral norms behind words and documents, as well as the legitimacy of royal rule. The standardized writing that occurs in this

system naturally has the dual meaning of setting an example for later generations as a document and calligraphy. "Cao" is not only the basic trend of simplifying words but also the earliest calligraphy style to awaken the beauty of "situation" (R. Li, Jia, Zhou, & Zhang, 2022). Therefore, "Zheng" and "Shi" respectively represent moral norms and free aesthetic consciousness, which directly foreshadows the rise of the spirit of calligraphy art. The relationship between the conversion and interdependence of the two concepts is shown in Figure 4.

Figure 4 - The System of Zhengcao Calligraphy and the Writing Relationship of Xingshu



3. Morphological Evolution of Chinese Calligraphy Libian

The connotation of Libian can be manifested in three aspects: the first is the change in the form structure, which is the transformation of the form structure of the regular seal script. The main direction is simplification. In the simplification, the pictographic nature and the composition of "copying points and strokes" of the Zhuanshu are gradually weakened and destroyed and ultimately evolved into ancient Li. The second is the gradual maturation and finalisation of ancient Li, which evolved into Hanli. The third is the evolution of new font styles such as Zhangcao, Jincao, Xingshu, and Kaishu from various genres such as seal script, ancient script, and Hanli.

The general term Libian can be used as a general term for the simplified evolution of structural styles between calligraphic, thus choosing Libian as a synonym for the transformation between calligraphic. The transformation from Zhuanshu to Lishu is of great significance in the development history of Chinese calligraphy. After the transformation, Chinese characters broke away from the pictographic meaning of ancient script lines and formed modern scripts with independent meanings.

Libian is the most important milestone in the development history of Chinese characters, marking the beginning of the evolution of ancient Chinese characters into modern ones. With Libian, today's Chinese characters have emerged. Through Libian, Chinese characters have changed from small seal script to clerical script. Libian is the watershed of ancient and modern Chinese characters, and the Chinese characters after Libian are like modern Chinese characters. It transforms the straight lines and curves of Xiaozhuan into point lifting, horizontal and vertical flicking, pressing, and folding hooks that conform to the brush tip, and arranges them in a convenient and aesthetically pleasing position for writing. Li Bian is a product of rapid writing.

Meaning of Chinese Calligraphy Libian

The Libian is an important phenomenon in the history of Chinese calligraphy and a significant progress in the evolution and development of Chinese calligraphy style and style. Libian is an important stage in which the strong pictographic meaning of Chinese characters gradually disappears. The emergence of Libian is actually due to the cursorization of writing. Driven by the pursuit of speed, simplicity, and ease in writing, the occurrence of Libian inevitably changes the previous form of writing, leading to the disintegration of the pictograph nature of ancient Chinese characters and the establishment of symbolism. Libian is the watershed of ancient and modern Chinese characters and the greatest change in the history of the development of Chinese characters (Tian, 2019).

If the study of Xiaozhuan is a bridge for interpreting inscriptions such as oracle bones and inscriptions on gold, then studying Libian will be an indispensable way to solve the formation and development of modern scripts and to interpret or trace the origin of ancient scripts. The Lishu is clearly the beginning of modern writing, and the characters in the official script stage can basically be described with strokes. The greatest function of Libian is to transform Chinese characters into strokes, turning arcs into straight lines, shapes into circles into squares, and strokes into simplicity. Its main achievements can be summarized in two aspects: firstly, to symbolically reorganise and simplify the structure of Chinese characters so that they can keep up with the development of the times and avoid extinction; Secondly, in the process of continuous development of Chinese characters, calligraphy emerged as a conscious art. In the ancient Chinese script stage, the foundation of the character form was pictographic, which hindered the creation of calligraphy art. After the transformation, Chinese characters differentiated into basic font structural units such

as "、" "一" " | " ") " " " \ " from the lines. In this way, the pictographic features of the text have almost disappeared, and descriptive lines have been decomposed into different forms of strokes, leading the text towards a more symbolic path. This is the development and progress of the text. Although people may pay attention to the aesthetic effect of writing, being suitable for writing and reading is the first consideration (Tian, 2019). Libian endowed Chinese characters with strokes, which is precisely why the "method" of calligraphy came into being.

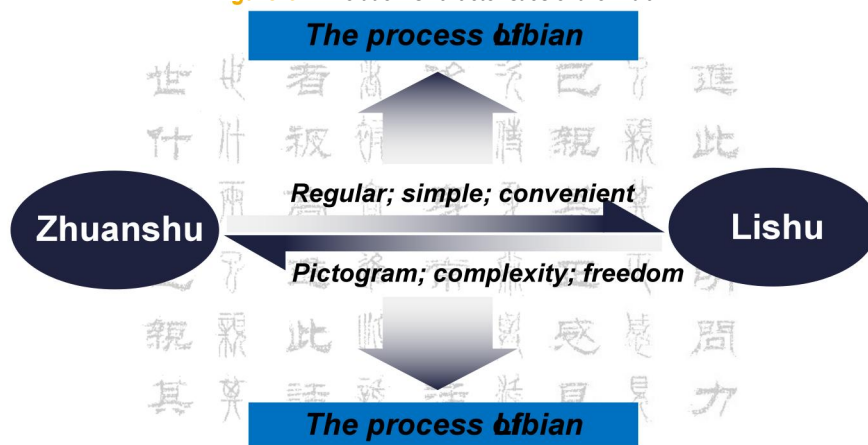
Process of Chinese Calligraphy Libian

The development of Lishu can be divided into three major stages: the generation period of Lishu (from the beginning of Lishu to the end of the Eastern Han Dynasty), the storage period of Lishu (from Wei and Jin to early Qing Dynasty), and the development period of Lishu (from early Qing to contemporary).

The Libian originated around the Warring States period, when the Qin Dynasty used Lishu as a "supporting script" for the small seal script. During the Western Han Dynasty, Lishu was already relatively mature, and during the Eastern Han Dynasty, Lishu officially ascended to the imperial court as an official script. The greatest contribution of calligraphers who devoted themselves to the establishment of the Libian from the Western Han Dynasty to the early Eastern Han Dynasty was their emphasis

on the momentum of horizontal expansion. The unstoppable spirit and grand aesthetic style of the Han Dynasty are in line with the "horizontal expansion" proposed in this article. Both in terms of pen use and character formation, Hanli strives to develop in a horizontal direction. The expansive momentum of waves, plates, hooks, and picks, the stable and orderly structure of character formation, and the indestructible form composition are all concrete manifestations of this aesthetic exploration. The formation of this aesthetic trend actually originated from the extraction and sublimation of natural expressions in people's production and life. Han Dynasty calligraphers realized the secret of different forms of visual art, giving people different psychological and emotional experiences, and tirelessly explored it. The flat and open official script showcases the spirit of the Han Dynasty era, with numerous aesthetic feelings reaching a consensus. The unstoppable momentum, movement, and strength formed the aesthetic style of Han Dynasty art. By the early Western Han Dynasty, the official script had finally completed its evolutionary process. Survival of the fittest, Lishu reached its peak in the Han Dynasty, and in the history of Chinese calligraphy, it brilliantly wrote two characters of Lishu. Figure 5 shows the changes in font characteristics during the process of official script transformation. In summary, from seal script to official script, the font becomes more regular and easier to write.

Figure 5 - Evolution Characteristics of the Libian



The finished product of writing activities is the information carrier of text evolution (G. Liu et al., 2022). A large number of unearthed artifacts demonstrate changes in the form of characters, and this change has a thread to follow. Understanding this change can help us deduce the entire historical stage of the evolution of characters. Jian Du, as the main material for writing during the Qin and Han dynasties, can be systematically and deeply studied by referring to the archaeological discoveries of ink marks on Jian Du today. The stage characteristics of the transformation of the Qin and Han Jian Du script during the ancient writing period can be analyzed, and the aesthetic value of Lishu can be analyzed. Figures 6 and 7 show the display of Qin and Han bamboo slips. Figure 6 shows a screenshot of the Liye Qin bamboo slips. The Liye Qin bamboo slips were located in an important street before and during the middle

period of the Libian period, bringing a sense of the times to the history of calligraphy development with their unique style of "square curve" and "hidden front of Tibetan waves". Figure 7 shows the Han bamboo slips of Juyanhou, which is the mature stage of the Libian. The Juyanhou Han bamboo slips belong to the eight-part script family, with neat and precise shapes and rigorous structures. The style of writing is still thick and simple, with a strong sense of Lishu. However, the trend of "silkworm head and swallow tail" gradually weakened, and some strokes have already shown the style of Kaishu. Therefore, comparing Figures 6, 7, and 8, it can be found that there is a certain inherent correlation between the inheritance and evolution of calligraphy in different eras. Calligraphy activities are one of the extensions of the form of writing, and the changes between different calligraphic reflect their inherent consistency.

Figure 6 - Simplified Diagram of Liyeqin

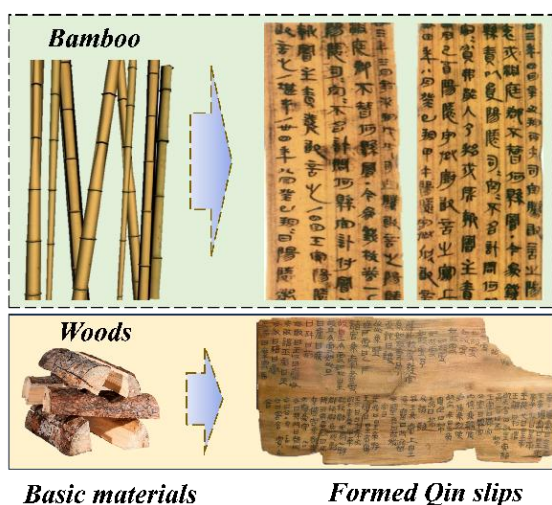
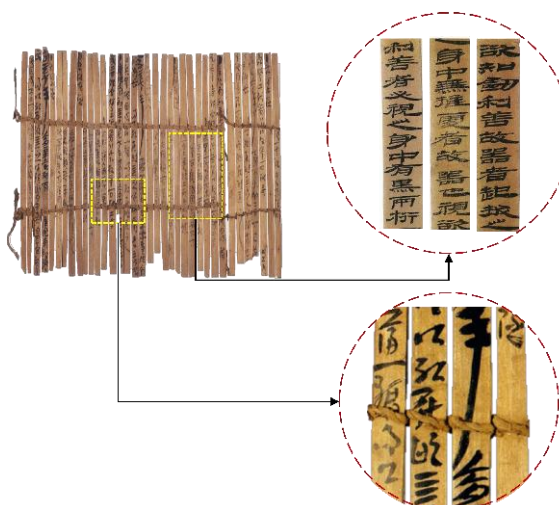


Figure 7 - Han bamboo Slips after the Juyan Period



During the Eastern Han Dynasty to the Wei, Jin, and Northern and Southern Dynasties, there were two routes for the evolution of Lishu: paper script and stele script. Paper books are often referred to as "civilian books", while stele books are often referred to as "official books". Before the middle of the Qing Dynasty, Beibei, as a calligraphy art, was not highly valued. It was not until the famous master of Pu Xue in the Qing Dynasty, Ruan Yuan, wrote "On the School of Northern and Southern Calligraphy" and "On the

Southern Calligraphy of Beibei", while Bao Shichen continued to promote it in his works "On the Double Boats of the Art Boat" and Kang Youwei's works "On the Double Boats of the Art Boat" that the so-called epigraphy became popular in the late Qing Dynasty and beyond. Zheng Daozhao is the founder of the "Wei Stele Style", and his writing of the Wei Stele Style highlights the transformation of Chinese calligraphy from Lishu to Kaishu, which is highly praised by ancient and modern calligraphers. Among Zheng Daozhao's numerous calligraphy

works, the most famous is the "Zheng Wen Gong Stele". The "Zheng Wen Gong Stele" combines the strengths of various styles, including the strokes of Zhuanshu, the posture of Lishu, the elegant and elegant style of Xingshu, and the dignified style of Kaishu. The use of the pen not only gives the impression of a round pen formed by the round transformation of the seal script, but also gives the feeling of a square pen formed by the square folding of the official script. The inscription on the monument is large and majestic, and has always been considered a typical example of a round pen. Bao Shichen and Kang Youwei of the Qing Dynasty highly praised this monument, and most calligraphers of the Northern School emerged from it. His strokes have both the impression of roundness formed by the round transformation of the Zhuanshu and the feeling of square strokes formed by the square folding of the Lishu. The monument has a large and majestic style, which has always been considered a typical example of roundness. Bao Shichen and Kang Youwei of the Qing Dynasty highly praised this monument, and most calligraphers of the Northern School came out of it.

The "Opening of Baoxie Dao" is a cliff stone carving carved during the Eastern Han Dynasty. It is the oldest of the 104 types of stone carvings on the site of the stone gate in Hanzhong. In calligraphy, the shape is wide, narrow, and uneven, forming a flying and flowing overall image. Although most of the structures tend to be wide and flat squares, with squares and rectangles between them, the sharp straight lines and folded edges fully demonstrate strength and momentum. Moreover, the flat and wide shape of the characters expands horizontally, appearing broad and broad. Even the square characters, with their four corners fully supported, the dense outer contour and the ethereal interior of the structure give people a feeling of fullness, roughness, and openness. The entire text is written in one book, with little variation in thickness, simplicity, and straightness in the lines.

The Wei, Jin, and early Qing dynasties were the periods of the accumulation of official script. After the Kangxi Dynasty, the Qing Dynasty began to vigorously promote the study of Confucian

classics and advocated "simple learning" to consolidate its ruling order. In the early Qing Dynasty, scholars represented by Gu Yanwu and others emphasized the importance of "integrating the classics into practical use" and emphasized textual research and primary school education. As a result, epigraphy, which was closely related to primary school education, was promoted to a high-end academic position at that time. Under the influence of epigraphy, Lishu became a popular calligraphy style again in the Qing Dynasty. The proposal of "epigraphy" was a "revolution" in the aesthetics of Chinese calligraphy.

The greatest master of the official script in the Qing Dynasty was Deng Shiru, the master of the collection was He Shaoji, and the grandiose observers were Zhao Zhiqian, Yin Bingshu, and so on. The foundation of He Shaoji's official script skills and its enlightening significance are worth paying attention to. Figure 8 shows He Shaoji's works, which reflect the mottled and clumsy characteristics of epigraphy through his jerky and twisting writing strokes. Among them, the abrupt use of the pen causes the lines to appear irregularly serrated, with a strong sense of stagnation. It feels like the resistance of the stroke is huge, and the aura of gold and stone is strong. Deng Shiru was a famous master of epigraphy during the Qianlong and Jialong periods of the Qing Dynasty. Calligraphy is the most refined in seal script and clerical script, which are well versed in ancient techniques and combine the strengths of various schools to form a unique style. In terms of official script, Deng Shiru established the basic style of calligraphy based on the "Cao Quan Stele" and "Shi Chen Stele". Absorbing and learning a large number of inscriptions in the Han Dynasty, combining the characteristics of seal characters and strokes, absorbing the essence of the Tang Dynasty's official script, forming a unique style of official script, and making great contributions to the development of official script. Figure 9 shows the work of Deng Shiru. The biggest feature of Deng Shiru's official script is its diverse and flexible design, which exaggerates and enlarges the main strokes such as pi and na, while reducing other areas appropriately.

Figure 8 - Exhibition of He Shaoji's Works



Figure 9 - Exhibition of Deng Shiru's Works

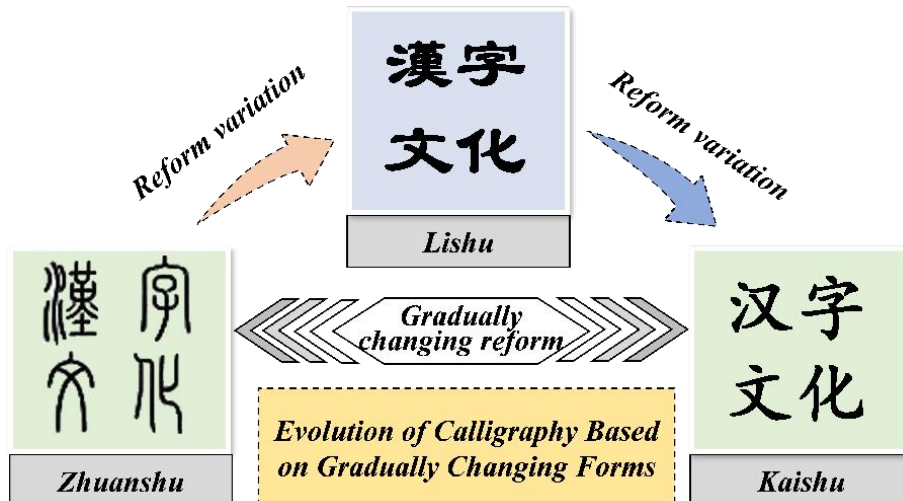


Morphological Characteristics Changes of Chinese Calligraphy Libian

Libian is a simplified and more abstract linear form of the style and structure of the script in the history of calligraphy, which evolved from oracle bone inscriptions to Qin seal characters. Based on the nature and connotation of Libian (Y. S. Chen & Chao, 2018), the transitional connotation between oracle bone inscriptions and Qin seal script is extended to the positive transformation relationship of other calligraphy styles. It can be concluded that the broad concept of Libian is that the Chinese character calligraphy has evolved from the large seal script to the fixed form of Lishu.

During this process, various calligraphy styles such as Zhangcao, Jincao, Xingshu, Kaishu, and Xiao Seal script have also emerged. That is to say, the emergence of these calligraphic styles was completed during the process of the imperial examination. Based on this, it should be considered that the Libian is not only a process of evolution from Zhuanshu to Lishu but also a process of alternating and accompanying various other calligraphy styles. As shown in Figure 10, the process of font shape changes in Zhuanshu, Lishu, and Kaishu can be seen, which includes the changes in pictographic features, posture features, and stroke features of the font.

Figure 10 - Morphological Changes in Font Evolution



Disappearance of Pictographic Features

In the transition from ancient script to modern script, ancient script is mainly pictographic. As the Libian progressed, the pictographic nature of the font gradually decreased. From oracle bone inscriptions in ancient Chinese characters to Zhuanshu, the pictographic style gradually decreased and became more linear. The circular arc-shaped lines have become strokes, and the original object-like parts have evolved into a basic symbol.

Vertical and Horizontal Changes in Body Features

Compared to the long and round characters of the small seal script, the Jian Du Li script has a flat and even shape, with a tight top and bottom, a stretched left and right, and a horizontal posture. The entire character is tight inside and loose outside. In terms of single characters, the components are symmetrical on the left and right, with mutual avoidance of expansion and contraction, and the structure of the upper and lower components is tight. It is precisely because of this tight but not dense, sparse but not loose structural feature that the official script has created a natural and unique visual structure, which appears more stable and powerful.

Having Stroke Characteristics

Stroke is a general term for various point and line styles that form the form of Chinese characters. The weakening of the pictographic nature of Chinese characters and the formation of basic strokes provided conditions for the development of Lishu. The evolution of the lines from round to square strokes in seal script to straight and square strokes in the clerical script is a major symbol of the completion of the clerical transformation. In the process of evolution, Lishu gradually formed basic strokes such as horizontal, vertical, curling, pressing, hook, pick, dot, and fold. From the ink marks on bamboo slips, it is summarized and analyzed that the stroke characteristics of Lishu are mainly manifested as straight and square folds, simplification, and thorough symbolization.

Contemporary Evolution of Chinese Calligraphy Transformation

In the 1980s and 1990s, the "modernist calligraphy movement" in the Chinese Mainland

began, and a series of pioneer artists of the modernist calligraphy movement emerged, such as Zeng Laide, Wang Dongling, Xu Bing, Gu Wenda, Wu Shanzhuan, Wang Nanming, Zhang Qiang, etc. The transformation of Chinese calligraphy has ushered in a process of contemporary evolution. In the process of evolution, many avant-garde calligraphy movements such as the Moxiang School, the Chinese Character Art School, the Action Writing School, the Calligraphy and Painting School, and other contemporary experiments of Chinese calligraphy have emerged. Different calligraphy schools have played a great role in promoting the evolution of Chinese calligraphy, while also promoting the integration and development between different calligraphy schools, which is crucial for the inheritance and development of Chinese calligraphy. At the same time, this is also a transformation and inheritance of calligraphy form and artistic nostalgia.

The representative figure of the Moxiang school, Zeng Laide, represented his work "The Chinese Dream", which broke through the traditional barriers of font and frame structure in the form of creation, and pursued the visual tension and formal expression of calligraphy. The representative figures of the Chinese character art school are Xu Bing and Gu Wenda. This school pursues the deconstruction and reconstruction of Chinese characters, including Li Bian, either evolving into a pseudo script or forming a new visual form with alternating calligraphy and painting. The Calligraphy and Painting School was influenced by the Western concept of abstract expressionism in artistic creation, and combined with the calligraphy experience of Eastern calligraphy, it expressed calligraphy forms including Li Bian as abstract painting art forms. Representative works include Zhao Wujia's "Sea View" and "Countryside". The representative artists of the Action Writing School are Zhang Qiang, Zeng Xiang, Shao Yan, and others. They use Chinese calligraphy as a creative medium and use their physical behavior to create a deconstruction of the calligraphy form. Representative works such as Zhang Qiang's "Traceology Report", "Double sided Calligraphy", etc. These experimental explorations of the modernist calligraphy movement provide us with a reference for today's discussion of the contemporary evolution of the form of Libian.

4. Contemporary Concept Evolution of Chinese Calligraphy Libian

The transformation of Chinese calligraphy is a result of social development. Writing, as an important form of recording information, communicating, and inheriting culture, must meet the needs of society. With the rapid development of social economy and culture, there is an increase in various written materials, making it difficult to write ancient Chinese characters, and it is necessary to improve writing speed; Secondly, academia has gradually spread from official clerks to various social classes, and the expansion of writing scope requires simple, popular, and easy circulation of calligraphy; Finally, the writing materials gradually became mainly bamboo slips and silk. Many factors have also led to a shift in the concept of the transformation of Chinese calligraphy, one of which is its greater practicality (W. Peng & Ke, 2022).

Cheng Gongsui of the Jin Dynasty wrote in his article "Li Shu Ti", "There are rules and regulations, but it is simple to use. It is casual and appropriate, and there are also loose and loose strokes, fake ink, and collateral. It is elegant and clean, with a graceful shape, and fragrant flowers connected to the genus, and divided into different rows. It is as brilliant as the celestial cloth, and as magnificent as the chapter" (K. Zhang, 2021). The first half of this paragraph is an evaluation of the convenience of writing in Lishu, while the second half describes the beauty of the situation in Lishu.

The essence of Libian is the simplification of Chinese characters, and the most noticeable change is from pictographic to non pictographic. The process of continuously decreasing the level of pictograms is a process that runs through two major transformations in the history of Chinese characters. In the words of Mr. Qiu Xigui, "Throughout the entire stage of ancient writing, the level of pictographic representation in Chinese characters continued to decrease. The characters used in ancient writing were originally very graphic. For convenience, the ancients gradually transformed them into symbols composed of relatively straight lines with lower levels of pictographic representation, which can be called 'lineation'. In the process of evolving from ancient

writing to Lishu, the writing of characters underwent greater changes. Most of them have become symbols that completely lose their pictographic meaning, composed of strokes such as dots, strokes, apostrophes, and strokes. This can be called "stroke based" (Z. Zhang & Ghazali, 2023).

Mr. Qiu Xigui explained the conceptual changes of Libian from the perspective of Chinese characters, while Mr. Wang Ning mentioned Libian from the perspective of the functions of Chinese characters. Mr. Wang Ning said, "The function of Chinese characters is the synthesis of two indispensable links, namely writing and recognition. Chinese characters always reduce the strokes of their components to reduce the difficulty of writing and reduce the burden of memory. However, this simplification is generally carried out without affecting the meaning and other words. During the first standardization of Chinese characters, there was a conscious reduction, which was the transition from large seal script to small seal script. This reduction mainly focused on eliminating unnecessary components. The transformation from ancient Chinese characters to modern Chinese characters is a spontaneous simplification. No matter how simplified Chinese characters are, they will not discard all the necessary information. The lower limit for determining the degree of simplification is generally the preservation of the ideographic characteristics of Chinese characters"(Xu & Shen, 2022).

In summary, Lishu has brought Chinese calligraphy to a new stage. The font after the Libian was further promoted in the Han Dynasty due to its ease of writing and communication, and thus became the mainstream font. This is related to the practicality of Lishu fonts on the one hand, and also closely related to people's integration of aesthetic emotions into the creation of Lishu fonts on the other hand. The font shape, line

shape, and composition of Chinese calligraphy have become more diverse and colorful after the transformation, and the rich shapes have promoted the improvement of calligraphy skills. The diversity of skills and techniques enriches the imagery of calligraphy and deepens the aesthetic connotation of calligraphy.

There are different exploration paths for the evolution of contemporary concepts in Chinese calligraphy. The core concept of the contemporary nature of the Moxiang School's transformation is inherited from Yang Xiong's calligraphy concept of "calligraphy as a heart painting" in the Han Dynasty. The creative concept of the Moxiang school was mainly influenced by the few character schools and avant-garde schools in the modern calligraphy movement in Japan after World War II, resulting in a change in the traditional calligraphy style in terms of creative concepts. The Chinese Character Art School attempts to deconstruct Chinese characters using the creative concept of modern art,

transforming the traditional calligraphy form of Chinese characters into the visual form of modern art. As a result, Chinese characters have become the cultural resource of Chinese visual symbols for the Chinese character art school. The Calligraphy and Painting School takes painting as the main artistic creation subject, integrating the form of Chinese calligraphy and the experience of Chinese calligraphy, and forming an abstract painting form of both calligraphy and painting visually. The Action Writing School was influenced by the Western modernist artistic concept, combining abstract expressionist art with performance art, thus dissolving the complex and structural forms of Chinese calligraphy, and forming experimental explorations of creative concepts such as the embodiment of the body, behavioral writing methods, dual subject involvement in writing, and accidental writing.

5. Conclusion

The Libian was a significant calligraphy cultural event in the history of Chinese calligraphy, and its internal motivation was to adapt to the requirements of social development for the application of characters at that time. From the summary of the contemporary evolution of Chinese calligraphy in different schools, the pattern of morphological changes in Chinese calligraphy is gradually simplified. The obvious changes include the disappearance of pictographic features, the evolution of parts of the original object into a basic symbol, the vertical and horizontal transformation of body features, and the transformation of lines from circles to straight and square folds, forming symbolic strokes, and so on.

The reason for the change in the structure of Chinese characters is the change in people's demand for calligraphy. Libian is a trend in the development of Chinese calligraphy society and an important manifestation of its development. Calligraphy not only needs to be beautiful, but also practical, reflecting its basic usage attributes. In order to fully utilize its practicality, improving writing speed has become a key focus.

Therefore, achieving simpler and easier circulation of font writing, and being able to be learned and used by various social classes, has become a driving force for the development of Chinese calligraphy Libian.

The simplification of the character structure and the simplicity and convenience of the writing method are not only for the sake of improving writing speed, but also because they contain an inherent writing movement that is more in line with human physiological movement trajectory, as well as more in line with people's artistic aesthetics and thinking methods at present. It was only because of the political changes that the Lishu completely replaced the Zhuanshu and gained widespread application at the turn of the Qin and Han dynasties. Based on the analysis and summary of the historical development of Chinese calligraphy, this paper discusses the evolution and inheritance logic of calligraphy in different periods, as well as its internal consistency. With the calligraphy form of Libian as the core, the phenomenon of calligraphy form and artistic concept development is analyzed. Through the



exploration of Libian calligraphy in different periods, the inheritance and evolution logic of Chinese calligraphy is further summarized,

providing more analytical perspectives for the development of Libian calligraphy form.

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