

Study on the Formation and Cultural Value of Huizong

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Abstract

This article through the study of social culture, early life, expounds the thin gold body calligraphy influenced by the living environment and aesthetic concept, and discusses the formation of the thin gold body was influenced by many people, thus forming the set, director of the art style. And from the thought of "painting and calligraphy" analyzed the cultural value of thin gold at that time.

Keywords

Thin Gold Body; Formation; Cultural Value.

1. Introduction

The Song Dynasty was in a harmonious and stable social environment, and there was no war-fighting situation in the late Tang Dynasty, so the economy of the Song Dynasty was in a thriving and positive situation. Due to the rapid economic development, the Song Dynasty also issued relevant policies of emphasizing literature. At this time, there were no relevant strict measures to restrict the development of culture. Therefore, the cultural atmosphere of the Song Dynasty was further developed well, showing a hundred flowers blossoming, and the status of literati was also unprecedentedly promoted in the Song Dynasty. Literati could express their subjective feelings in their creation and describe the social development at that time, thus affecting the artistic development of the Song Dynasty.

2. The Formation of Lean Gold Bodies

2.1. The Influence of Social Environment on Song Huizong's Calligraphy

The regular script of the Tang Dynasty integrates the regular script style of the Wei, Jin and Southern and Northern Dynasties, with strict law, serious and dignified structure and smooth and dignified strokes. On the basis of inheriting the regular script method of the Wei, Jin and Southern and Northern Dynasties, it is innovated, and has a handsome and elegant artistic style. However, since the Tang Dynasty, when the calligraphy reached its peak to a certain extent, it was difficult for later generations to surpass it, resulting in the calligraphy gradually falling into a declining situation. In the Northern Song Dynasty, due to the concept of worshipping culture and suppressing martial arts, the number of literati not only increased greatly, but also their status showed a straight rise. Because of this idea, the literati are more active and willing to express their own subjective ideas and true feelings. Under such a social background and cultural atmosphere, the Song Dynasty appeared "still calligraphy style", and gradually became popular. And because the regular script was in a state of weakness after entering the Song Dynasty, the regular script was even worse in the original weak situation, so the calligraphy of the Song Dynasty wanted to get rid of the rules of the Tang Dynasty regular script, and was more willing to use the changeable style fonts to express their inner thoughts and thoughts and emotions.

It is precisely because the calligraphy of the Tang Dynasty is difficult for later generations to surpass after reaching a certain height, and the cultural atmosphere of the Northern Song Dynasty and the royal family, and the praise of art, also affect the development of the calligraphy

of the Northern Song Dynasty to a certain extent. Politically, the Northern Song Dynasty not only valued the influence of calligraphy on them, but also paid to the moral quality and cultivation of talents.

Song Huizong was born as the eleventh child of Song Shenzong and was born in the fifth year of Yuanfeng (1082). When he was ten years old, the Empress Dowager Dowager Gao drove them out of the palace in order to prevent the ambition of usurping the throne. After he left the palace, on the one hand, Emperor Huizong of Song Dynasty had more opportunities to have access to the folk life and folk culture at that time, on the other hand, in order to show that he had no intention to usurp the throne, he began a loose life and began to study knowledge and art, which laid a solid foundation for him to create a thin gold body.

Emperor Huizong of the Song Dynasty used himself as the son of heaven and enjoyed the unique creative environment and creative conditions, and absorbed the nutrition of famous paintings and calligraphy works through this advantage. And in their own subjective spirit and the loose cultural atmosphere at that time to create an elegant and refined, elegant and beautiful thin gold body. From his thin gold body, we can feel that it has both the rigorous characteristics of regular script and the sense of grass connection, with a unique sense of rhythm and rhythm. Let people feel his unique artistic accomplishment and taste from his creation. However, at the end of the Northern Song Dynasty, Huizong's calligraphy of the literati began to be influenced by the spirit of the literati. First, the pursuit of "rhyme" in calligraphy led to Emperor Huizong of Song Dynasty did not well integrate the policy law and culture at that time into his own calligraphy system. Second, Song Huizong emphasized the expression of self-consciousness in the creation of calligraphy, so in order to ensure the uniqueness of his thin gold body, he refused others, including ministers, to learn from thin gold.

Emperor Huizong of the Song Dynasty was so confident in his thin gold body that he ordered people to carve his calligraphy works on the stone tablets. In order to enable the general public to better observe his calligraphy attainments, these stone tablets were placed in various places. Emperor Huizong cast money in the Song Dynasty, on the one hand, is to increase the circulation, on the other hand, but also to let the public appreciate his calligraphy works. And Song Huizong was willing to give his calligraphy and paintings to Cai Jing, Tong Guan, Wang Shui and other royal close officials. Song Huizong's pursuit of art can start with the royal calligraphy. He ordered the compilation of the Xuanhe Book Book, which ranked the talented emperors first. Emperor Huizong of Song believed that the royal calligraphers could lead the whole society to jointly cultivate better calligraphy works and select more outstanding talents.

2.2. Influenced by His Ancestors, He Studied from Many Families

There are three factors in the formation of his "thin gold body": First, he loved calligraphy. He has painted with famous artists since he was young, and he also studied many calligraphy and integrated them, forming his own artistic style and aesthetic concept. The second is the identity and social status of the royal family. As a descendant of the royal family, Emperor Huizong of the Song Dynasty lived in the palace in his early years, but his economic conditions were enough to support the works of many famous artists. After he ascended the throne, he even tried to use national resources to meet his interest and demand for painting and calligraphy. Third, Song Huizong had a wide range of knowledge and strong understanding ability. Sun Guoting said: "Without his idle heart and quick hands, it is difficult to connect yan." He believes that in the process of writing calligraphy, we should maintain a relaxed mind, so as to ensure that the flowing movement in the writing. After Emperor Huizong of the Song Dynasty ascended to the throne, he ignored the imperial government affairs and devoted himself to calligraphy and painting. Therefore, from the calligraphy of Song Huizong, it can be seen that he has learned widely from others, especially his brushwork, which follows the law, and has a natural charm.

When Emperor Huizong of the Song Dynasty wrote about the thin gold style, he borrowed Huang Tingjian's calligraphy structure. Huang Tingjian's calligraphy is extensive and has its own unique style. His big-character regular script is unique, and it intentionally elongates the proportion of horizontal, vertical and skimming. The overall style to side concave potential, large open and close, majestic. His regular script has the characteristics of running script, various changes, not only shows its natural style of writing, bold, but also shows the clever grass painting dots. The structure is random and arbitrary, giving people a whole sense of vitality full of vitality. Huang Tingjian's knot style is consistent with the characteristics of the contraction and stretch around. Two people's strokes, in the strokes crisscross, open, dripping. Under the influence of Huang Tingjian, Emperor Huizong of the Song Dynasty incorporated the pen of running script when writing regular script. Moreover, on the basis of inheriting Huang Tingjian's knot style, Emperor Huizong of the Song Dynasty made corresponding adjustments and innovations according to its own aesthetic characteristics.

Both Xue Ji and Xue Yao were the descendants of Chu Suiliang, and their calligraphy and strokes both greatly inspired Emperor Huizong of the Song Dynasty. Overall, Xue Yao's characters are hard and unique, while Xue Ji's characters are more standardized and powerful. Emperor Huizong of the Song Dynasty gave full play to the characteristics of Er Xue's brushwork and integrated them into his own aesthetic appreciation into it. The dot painting was upright, reflecting the sense of rhythm and rhythm in the combination. In the turning point, the bold and exquisite use of the sick pen in the thin gold body, forming a distinctive characteristics, thus forming their own unique calligraphy style. The body is longer, should bear the wind of the early Tang Dynasty, from ErXue.

2.3. Influenced by Painting

Song Huizong loved painting and calligraphy, and was good at fine brushwork. His works are represented by "Listen to the piano", "pick melon", "text" and other meticulous works. From the meticulous brushwork of Emperor Huizong of the Song Dynasty, we can see that his pictures are both vivid and physical, which fully reflects his control power of using the pen.

There have always been different views on the study of Thin Gold, but the excellence of flower and bird painting of Song Huizong is recognized by critics of the past dynasties. How its influence on the formation of Thin gold has always been the focus of academic debate.

3. The Social and Cultural Value of Thin Gold Body

3.1. Introduction to the Book

The homology of painting and calligraphy is mainly reflected in the expression of lines. Emperor Huizong of Song Dynasty gives lines shape, potential, meaning and rhyme, while the lines and thin gold paintings complement each other and are integrated. Calligraphy pen potential, techniques and ink play a role in promoting the development of meticulous pen flowers and trees painting. Emperor Huizong of the Song Dynasty combined calligraphy and painting to make it harmonious, reflecting his poetic and aesthetic concept. And his artistic pursuit and advocacy have created a brilliant period in the history of art.

The lines in painting and calligraphy works are not simple lines, it is a line of vitality, which can connect the author's subjective thoughts and feelings with objective things, and become an expressive artistic language. Most of Zhao Ji's works are composed of poetry, book and painting, especially his thin gold books are perfectly combined with flower and wood paintings. First, Song Huizong's thin gold body attainments are different; second, from the contrast of painting materials and brush strokes, we can also see the recognition of the same thought of painting and calligraphy. He uses the lines in the painting to create calligraphy, so as to integrate it into the painting, so as to further enhance the painting beauty found in the calligraphy works.

Calligraphy and painting are mutually influential, on the contrary, with the method of calligraphy to paint, the painting has the taste of pen and ink, there is the artistic conception of calligraphy. Thus improving the level of painting and calligraphy, and promoting the development of painting and calligraphy. Chinese calligraphy is a combination of calligraphers using abstract lines to transcend the images of concrete things, using their own thoughts and emotions, and regard words as lines to express their own emotions. Song Huizong's study of calligraphy has reached the height of forming his own characteristics, and applied it to fine brushwork. Through the integration of calligraphy, the literati temperament in the painting works is further strengthened, and its development is also separated from the traditional realism.

In 1104 AD, Emperor Huizong of the Song Dynasty established a perfect painting academy system during this period, and trained a large number of art talents. Take painting as the exam question to attract talent. His flower-and-bird paintings strictly follow the tradition, and strive to reproduce the authenticity of his works and express their realism, reflecting the spirit of his style. And his pen flowing water, brush and ink into one.

Since ancient times, China has had the theory of "similar painting and calligraphy". On the basis of inheriting the predecessors' brushwork, Song Huizong, as a painter, integrated the fine brushwork sketching technique with the thin gold body, which assisted each other. He applied the painting techniques to the calligraphy works, with painting into the books, paying attention to the change of the creation methods, and creating a new fusion methods, leading to his brushwork is changeable and random. The calligraphy of Song Huizong broke through the shackles of Tang Kai, and was brave enough to innovate. He combined the painting style into the calligraphy creation, creating a brand new way of calligraphy creation.

3.2. Influence on Poetry

Poetry and writing are the carriers of calligraphy art, and they are closely related. The literary value of poetry created by literati is more closely related to the artistic value of calligraphy, and they are an indirect connection. This change of form reflects the literary nature of poetry, and the combination of lines and the connotation of poetry can better highlight the complementary relationship between the two. The literary value in calligraphy content can make poetry more perfect and play the icing on the cake. Calligraphy and poetry are interlinked. Through the use of the change and layout of pen and ink, calligraphers make their calligraphy have an "artistic conception". For example, Song Huizong's "Leap Mid-Autumn Moon poem post", the pen trend is vigorous, but it does not lose the charm, the middle palace is tightened and spread out on all sides, so that the viewer can not only feel the author's mood from the poem, but also feel the rich and elegant atmosphere in the calligraphy.

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