

Research on All-round Education in Ancient Book Theory

Hui Gao

Sichuan Minzu College, Kangding, Sichuan China

Abstract: Traditional Chinese literary and artistic criticism usually unifies moral standards and artistic standards. This criticism emphasizes the consistency of human and artistic style, closely combines art and life, and evaluates artistic works with moral standards as an important aspect of artistic standards. Like literature and art, calligraphy is closely related to morality. In ancient calligraphy criticism, the personality and morality of calligraphers are usually regarded as an important standard to judge the achievement of calligraphy. Therefore, there have been sayings such as "the book is the person" and "the book is the mind painting" in China since ancient times. Therefore, the art of calligraphy can be called a moral activity, and calligraphy criticism can also be called a moral criticism. Ancient China has a long history and a long time span. Social life and cultural trends in different historical periods have a profound impact on the emergence, development and change of artistic functions. As a special spiritual production, art is to meet people's aesthetic needs as the main purpose, while taking into account other values as the auxiliary purpose. This paper studies the function of all-round education of calligraphy art and its influence and value on the present calligraphy.

Keywords: Calligraphy; Book Theory; All-Round Education; Artistic Function; Educational Value

1. Introduction

Art, as a special spiritual production generated in human social practice, naturally has social functions. Once art emerged, it had a positive impact on human life. China has always attached great importance to the educational function of art. The pre Qin period was the initial stage of ancient Chinese art theory, and

its artistic form was often integrated, characterized by the integration of poetry, music, and dance. At this period, the art of music and dance rose to the pinnacle of China's first classical art, and the connection between ritual and music standardized the art of music and dance within the larger system of social governance. Li not only strengthens social hierarchy, but also brings emotions between people closer, and through the education of music, it transforms from external norms to internal consciousness. Therefore, the educational function was the main function of this period. During the Spring and Autumn period and the Warring States period, there was a situation of ritual collapse and music corruption. The various schools of thought represented by Confucius deeply realized the function and value of art, and summarized its various functions more comprehensively, which had a profound impact on the subsequent theory of artistic functions. The pre Qin Confucianism was further developed during the Han Dynasty, becoming the dominant form of Han Confucianism. The Confucian artistic function view centered on educational function developed during this period. Calligraphy, as an ancient art unique to China, has been influenced by Confucian culture and has been valued for its educational value at different stages of development. Ancient calligraphers often used personality and morality as an important criterion to judge the level of their calligraphy achievements. Therefore, China has had sayings such as "calligraphy is like a person" and "calligraphy is like a heart painting" since ancient times.

2. The Moral Tradition in Chinese Calligraphy

For a long time, Chinese rulers throughout history have regarded moral standards as the top priority in talent selection. The most popular culture was the "Qingyi style" in the late Eastern Han Dynasty and the "Qingtian style" in the Wei and Jin Dynasties. Finally,

the official system of the ninth grade was established, which can be said to be a way of evaluating the quality of talents. There is a close relationship between literary and artistic creation and the thoughts and emotions of creators. Confucius proposed the idea that "those who have virtue must have words, and those who have words do not have virtue", emphasizing the importance of the character, moral cultivation, and temperament of literary and artistic creators. "Discussing books based on people" refers to using Confucian moral cultivation and personal integrity as evaluation criteria to care about the corresponding relationship between people and books, as well as between morality and art. It regards art as a product of the artist's personification, and links criticism, appreciation, and character with art. Calligraphy criticism is influenced by literary criticism. While appreciating calligraphy and creating, people also introduce the imagery of human life, attaching calligraphy to personality.

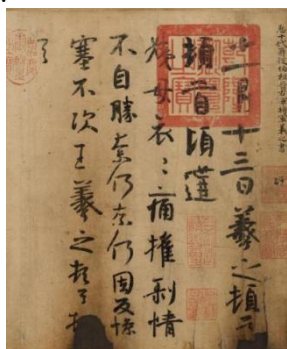


Figure 1. Wang Xizhi's "Aunt's Book"

2.1 Throughout the Ages, the Theory of Calligraphy is based on Character and Character

The philosopher of the Western Han Dynasty, Yang Xiong (53-18 BC), said in his book "Inquiring about the Gods in the Dharma": "Words are the voice of the heart, books are the painting of the heart". Although the term "book" in this context refers to literary works, this statement has had a great impact on the theory of calligraphy in later generations. The emphasis on the relationship between the personality and style of calligraphers in Chinese calligraphy theory originated from this.

Yuan Ang of the Southern Dynasty once said in the Book Review of Ancient and modern Times: "Wang Youjun's books are like Xie family's children, and they have a kind of

atmosphere." [1] The reason why calligraphic inscriptions have been passed down through the ages lies, on the one hand, in their artistic value; on the other, and perhaps more importantly, in the praise of the author's character. Wang Xizhi's calligraphy, Figure 1, is highly respected by later generations, which has an important relationship with his personal morality. "High quality, a little painting, its own clear just elegant gas; the bottom of the product, although passionate frustration, seems considerable, and vertical and horizontal just violent, would flow all mulberry outside. Therefore, the author of morality, achievements, articles, and style, there is no shortage of people, those who discuss the world, the curtain, and the book, the book is immortal." Admire him and value his book, and we will admire the sage Wang Xizhi. He is honest, honest and sympathetic to the people's suffering. Officials to the right general, honest and diligent, local famine years, he to the court to reduce the tax, and open the warehouse relief. The calligraphy and character of the same chic, serene, transcendent momentum. Character in the pen and ink, body strict law, such as loyal ministers and righteous men, upright, in the festival and can not be taken.



Figure 2. Yan Qinli Stele by Yan Zhenqing
In his book "Lunshu", Wang Sengqian of Southern Qi used terms such as "charming and

interesting", "charming and good", "sinew", "bone", and other refined characters. Emperor Wu of Liang, Xiao Yan, commented on the calligraphy of thirty-two people in his "Evaluation of the Quality of Ancient and Modern Calligraphers", and used the image of people with different styles and temperament to metaphorically describe calligraphy. However, at this time, the "Biede" view is limited to summarizing the style and demeanor of a person.

In the early Tang Dynasty, although the enlightened culture of the three religions was carried out in parallel, Confucianism was revived, and most of the writings involved Confucianism. However, Taizong of the early Tang Dynasty strongly praised Wang Xizhi and deliberately pursued the beauty of Jin Dynasty calligraphy, which made the calligraphy criticism of this period still mainly by the comparison of objects and images, and the concept of "Bi de" fell. In the flourishing Tang Dynasty, the imperial examination system was perfected in the atmosphere of "giving full play to the talents" and "selecting the talents of the world for the world's affairs", the dominant position of Confucianism was established, and people injected moral factors into calligraphy evaluation activities. At that time, "Bede" style of calligraphy evaluation got unprecedented development. The calligraphists represented by Zhang Huai guan, Dou Meng and Dou hao widely used "Bede" style of calligraphy criticism in their calligraphy works. Although the "Bede" style of calligraphy criticism widely appeared in the Tang Dynasty, it can only be said that "the source of living water", after all, is a direct stream, forming a backbone.

Due to the influence of neo-Confucianism, the Song Dynasty attaches great importance to the character of characters, so that the calligraphy evaluation is mixed with the aesthetic factors of characters. For example, Ouyang Xiu said: "Yan Gong book is like a loyal minister martyr, moral gentleman, its end is strictly respected, people are afraid of it for the first time, but the longer and the more lovely also." [2] Ouyang Xiu named the book of Duke Yan Lu as "loyal minister martyrs and moral gentlemen", and detailed Yan Lu's "Yan Qinli Tablet" and "Magu Xiantan Record" as shown in Figure 2, this feeling arises spontaneously. Yan Lu Gong regular script is the end of a large instrument,

imposing momentum, is actually the moral gentleman in the book. Zhu Changwen said in the "continuation of the book and the preface": "The rest of the husband's work is the urgent task of the article. Although it can be learned by virtue, the virtuous can often be many, and the unworthy can often be few." [3] While lowering the status of calligraphy, he thought that the quality of calligraphy depended on personal character and put the moral character of calligraphers in the first place. Based on this, he thinks that Yan Zhenqing's calligraphy is the embodiment of his loyal personality and reaches the realm of "divine goods". In the Southern Song Dynasty, Yue Ke, the grandson of a loyal soldier, suffered that his ancestor was hurt by Qin Kuei, and devoted his life to the debate of loyalty and adultery. It not only emphasizes that the books in the creation are from the character, but also points out the phenomenon of seeing people through books in appreciation. He explored the reasons for the success of his calligraphy from the perspective of calligraphers' behavior.

To the Yuan and Ming dynasties, the society changed. With the development and change of calligraphy art, the critical view of "Bede" has also entered a period of summary and innovation, among which Xiang Mu's Calligraphy Yanyan is the most systematic. Liu Gongquan said, "The mind is regular and the pen is right. Yu said, "People are regular and books are correct." [4] This is a famous saying of Xiang Mu of Ming Dynasty, so that "people regular book Zheng" became one of the basic logic of calligraphy criticism later, pushing the logic that good people can write good characters to the extreme. Generally speaking, Xiang Mu's view of calligraphy is based on the moral tradition of Confucianism. Liu Xizai said in the Book Summary: "The book is like also. As its learning, as its talent, as its aspirations, in short: as its people." [5] Fu Shan, a thinker and calligrapher in the early Qing Dynasty, put forward the aesthetic principle of "preferring the clumsy to the skillful, preferring the ugly to the charming", believing that "making a character is the first to be a person."

Yan Zhenqing, Yue Fei, Wen Tianxiang, and others have magnificent and vigorous calligraphy. When people admire their calligraphy works, they cannot help but think of them as loyal to the country, upright and

unyielding, sweeping across thousands of troops, and displaying heroic spirit and heroism. Calligraphy is the unity of form and content, as well as the embodiment of personality and spirit. So ancient people not only valued the calligraphy skills of calligraphers, but also valued their moral character. If a person's morality was corrupted, their calligraphy would also be despised by later generations. This is also the fundamental reason why later generations highly value Yan style calligraphy.

2.2 The Acceptance of Yan Zhenqing's Calligraphy in Various Dynasties

If we need to find a moral model in the history of calligraphy, it is Yan Zhenqing. The

calligraphy of Yan Zhenqing is highly respected in the later generations, on the one hand, Yan Zhenqing's unique charm of writing style; On the other hand, it is influenced by his "moral character". The latter is often far superior to the former. Chinese culture for thousands of years, can be said to have been dominated by Confucianism, Yan Zhenqing as a famous Tang Dynasty minister, he gave us an admirable character image, that is, loyal and patriotic, crown with "loyal minister martyrs, moral gentleman", can be said to be worthy of the name. With his contemporary Liu Gongquan called "Yan Jin Liu Gu", Liu Gongquan's calligraphy, Figure 3, was deeply influenced by Yan Zhenqing.

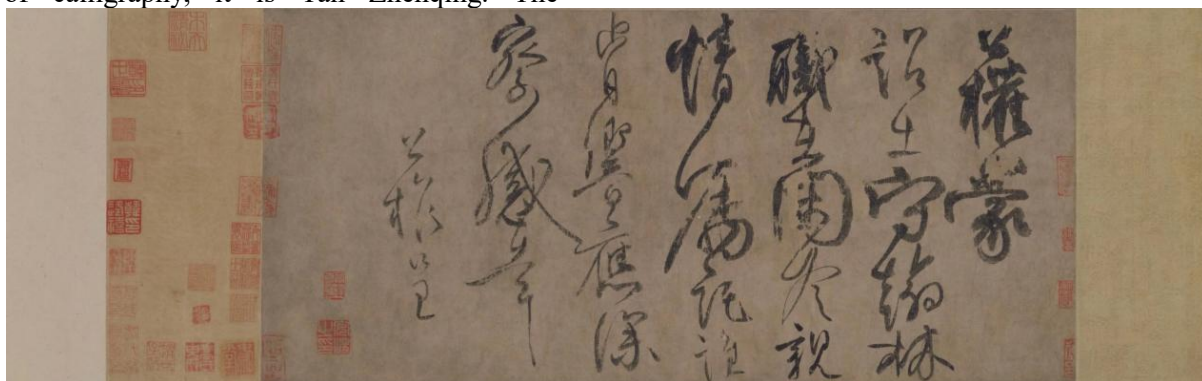


Figure 3. Liu Gongquan's Edict

As the main leader of the ancient literary movement in Song Dynasty, Ouyang Xiu's thought construction is to "find a single basis for morality" in the interpretation of the traditional Confucian classics, and to wrap the concrete life cultivation, literature and art creation, so that "Tao" and life, and life. Ouyang Xiu "Pen said, the world made fat word said": "Make Yan Gongshu is not good, the future will see treasure also." Since ancient times, sages have been able to write. Only the virtuous can survive, and the rest will disappear and never see you again." [2] Calligraphy must depend on a noble character in order to survive. Yan Zhenqing's personality image is closely combined with the calligraphy style, and people and books are integrated, which is an ideal example of Ouyang Xiu's thought of discussing books with people and unifying literature with Taoism.

Su Shi had his own understanding: "By observing his books, one can understand his character. Therefore, a gentleman and a petty person must see it in books. When I observe the writings of Yan and Lu officials, I never

fail to appreciate their charm." [6] Su Shi not only praised Yan Zhenqing's personality, but also took Yan Zhenqing's calligraphy to the extreme. As a representative calligrapher of the Shang Yi style in the Song Dynasty, Su Shi had a broader perspective on art history and more creative ideas. Su Shi once discussed: "As for Yan Lu Gong in calligraphy and as for Wu Daozi in painting, the changes of ancient and modern times have resulted in the completion of the world's capable tasks." This means that Yan Zhenqing was the first "great master" in the history of calligraphy. ". Su Shi praised Yan Zhenqing's calligraphy to an unparalleled level comparable to that of a sage. Since Ouyang Xiu in the Song Dynasty combined Yan Zhenqing's calligraphy with his character, people have not only focused on the calligraphy itself, but often looked at his books and "wanted to see him as a person."

There are countless people in Ming Dynasty who admire Yan Zhenqing's character and attach great importance to her calligraphy. Liu Zhang of the People of the Ming Dynasty once said: "In the past, people commented on the

book of Yan Lu, saying that its brushwork has all the beauty and loyalty, green and lush, scattered calligraphy and ink, when the treasure of the centuries." [7] Yan Zhenqing's calligraphy can be cherished by later generations, not only because of the subtlety of his calligraphy works, but also because of the human factor, that is, the importance of Yan Zhenqing's noble character.

Fu Shan can be regarded as a typical representative of the emphasis on character in the late Ming Dynasty treatises. After the fall of the Ming Dynasty, he claimed to be a remnant of the Ming Dynasty and refused to cooperate with the Qing court, demonstrating a noble national integrity. It is precisely because of his own emphasis on the noble character of humans that he places particular emphasis on the character of calligraphers in the process of discussing books. Fu Shan had studied Zhao Mengbin's calligraphy in his early years, but later learned that he was a descendant of the Song Dynasty and served in the Yuan dynasty. He believed that he had serious personality flaws in moral issues. "He underestimated his character, and therefore despised his calligraphy." The reason why he turned to studying Yan Zhenqing's calligraphy was precisely because he saw the loyalty and righteousness revealed in Yan Shu, which he strongly pursued.

Yan Zhenqing was one of the most skilled calligraphers in the Qing Dynasty. Yan Zhenqing's spiritual image was in the mid to late Qing Dynasty, and he was their best spiritual leader. Learning from his books is the key to learning from his people. Yan Zhenqing's personality is exactly what the Qing people admire. Yan Zhenqing's thoughts were in line with the academic ideas of the Qing Dynasty. The acceptance of Yan Zhenqing by calligraphy in the Qing Dynasty is abundant among calligraphers. Throughout the history of calligraphy in the Qing Dynasty, many people studied Yan's calligraphy, and He Shaoji is a typical example of learning Yan's calligraphy.

He Shaoji's calligraphy is excellent in all aspects. He took a unique approach to interpreting Yan Zhenqing's calligraphy in the late Qing Dynasty with his unique "wrist turning technique" and aesthetic philosophy of "not losing the meaning of seal script". On the one hand, He Shaoji's calligraphy adheres to

the family tradition. His father, He Linghan, was also a disciple of Ou and Yan, and his family background has influenced him, which can be imagined. He Shaoji's study of Yan Zhenqing's calligraphy was influenced by the trend of stele studies, using the lines of seal script and clerical script to blend in.

In summary, whether it is calligraphy practice or theoretical evaluation, it can be seen that later scholars of calligraphy highly admire Yan Zhenqing's calligraphy. Especially influenced by the new Confucianism in the Song Dynasty, Yan Zhenqing's noble moral character of "loyalty to the emperor and patriotism" was a model that scholars and students eagerly sought to learn from. And those with low moral character are not their own people, although their work is not expensive, which fully proves that in traditional Chinese culture, the evaluation of their artistic level often focuses on their own people. This is also a unique literary and artistic evaluation system in China, which has nurtured a cultural system rich in Chinese characteristics.

3. The Enlightenment of all-round education Function on Current Calligraphy Education

3.1 Fully Leverage the Educational Function of Calligraphy Art

Calligraphy art is based on the most widely used and long-established Chinese characters in the world today. Its long history, profound connotation and rich expression techniques are praised by many countries and people in the world who are familiar with and love Han culture. Hegel said that "Chinese calligraphy most vividly embodies the spirit of Chinese culture." Calligraphy education is to make students understand the excellent cultural traditions of the Chinese nation through the comprehensive understanding and study of traditional calligraphy, and to understand the history of Chinese characters and the value of calligraphy art can stimulate students' national pride and patriotism. Some people say that the essence of the beauty of calligraphy lies in the symbol of personality spirit, and calligraphy can become an aesthetic object of people and a form of artistic beauty closely related to its rich cultural heritage. As an old saying goes, "The book is the person." For example, the deeds of Wang Xizhi, Yan Zhenqing, Liu

Gongquan, Huai Su, Yue Fei and other calligraphers have a subtle effect on the formation of students' correct world outlook, life outlook, right and wrong outlook and values. In particular, we are familiar with Su Shi, is not only a writer but also a great calligrapher, he is noble, his calligraphy Figure 4 is also respected by the world after.

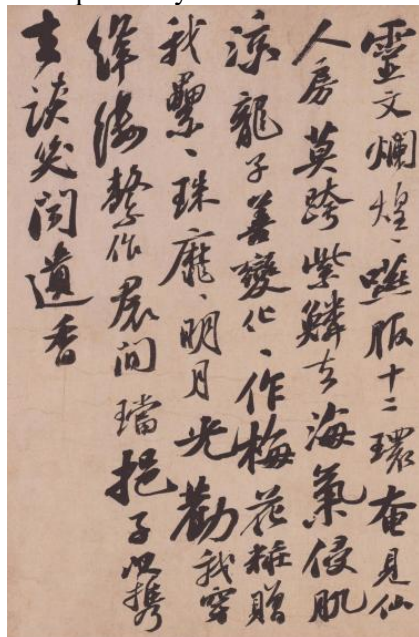


Figure 4. Part of Su Shi's "Li Bai Shixian Scroll"

With the deepening of calligraphy into campus and classroom, calligraphy education plays an active role in students' traditional moral culture education. Whether it is calligraphy skills class or calligraphy theory, teachers can draw good moral elements from the extensive and profound art of calligraphy, and promote students to be educated in silence. For example, the problems of "structure" and "rules" in calligraphy techniques are used to carry out all-round education infiltration. For example, "extending the left to the right" and "interweaving to yield" are the terms of the structure of calligraphy, and these words are often associated with the traditional Chinese etiquette culture, such as "yield", "modest" and "comity", etc. "Yield" is an important part of Chinese Confucianism and Taoism. The Analects of Confucius said: "Can comity be the country?" What do you have? If the state cannot be governed by propriety, what is propriety?" [8] It is about being humble and courteous. In the teaching, the teacher gives specific examples of characters and interprets and demonstrates them, so that the students

can intuitively feel the application of "interspersed with Liang" in calligraphy and the embodiment of people getting along with each other in daily life, and the students have accepted the influence of traditional Chinese moral culture in a real context. Such examples can be found everywhere in calligraphy education. Under the background that the country attaches great importance to quality education, calligraphy education can play its unique all-round education function.

3.2 Strengthening the Role of Calligraphy in Quality Education

3.2.1 Calligraphy is an effective method to enhance students' quality education

In ancient China, calligraphy education was mostly taught by teachers and apprentices, and passed down orally. Students worshipped someone as their teacher and then went to their doorstep to observe and follow them. There were also classes held in universities for classroom education. These are all educational models that integrate character recognition and practice, serving as examples of Chinese language education and a success in calligraphy education. Regarding quality education, it is generally believed that the fundamental goal is to comprehensively improve the basic qualities of students and promote the lively development of moral, intellectual, and physical aspects of the educated. Therefore, it can be seen that quality education is an organic combination of moral, intellectual, physical, and aesthetic education. Calligraphy education has a significant and far-reaching impact on the comprehensive implementation of quality education, promoting the excellent traditional culture of the Chinese nation, enhancing national consciousness and confidence, and improving the overall quality of the nation. Calligraphy is not only an aesthetic education, but also a all-round education. Calligraphy education has a comprehensive function of cultivating morality, enlightening intelligence, aesthetics, and promoting physical fitness.

As mentioned above, calligraphy is aesthetic education as well as all-round education. Artistic activities, such as calligraphy and painting, have a close connection with the human heart. In ancient times, the wise king ruled the world with rites and music before punishment. Aesthetic education can correct

people's hearts, and when people are correct, there will be fewer bad things such as rebellion, fraud, fornication and disorder. Calligraphy education pursues "self-cultivation as the foundation", emphasizing that "virtue becomes the top, art becomes the bottom." The virtue is contemptible and the art is good." Calligraphy can cultivate feelings, make the heart true to the good to the United States, edify people "just but not angry, soft but not weak", "Qi and flat, the heart is right and fixed, thinking fine but not out of its position, thinking deep but not contrary to reason, gentle speech, calm behavior." [9] Although this is not always the case, a person with high artistic accomplishment should be less manic. Bright window clean a few, dyed han, can make bad thoughts self-elimination, good thoughts day long, the heart is right, the public will and social harmony is of great benefit.

3.2.2 Calligraphy is an important way to cultivate good moral character

Calligraphy itself is a great all-round education textbook. Chinese characters are tools for recording language and expressing ideas, as well as the only material for calligraphy art. In calligraphy education, the first step is to guide students to master the writing techniques of Chinese characters and strive to write them correctly, smoothly, and beautifully. Guide students to learn how to be a good person from "character quality", to truly understand the inherent connection between "writing according to rules and regulations" and "being a dignified and upright person". We can guide students to education and emotional cultivation through writing or creating healthy and upward content.

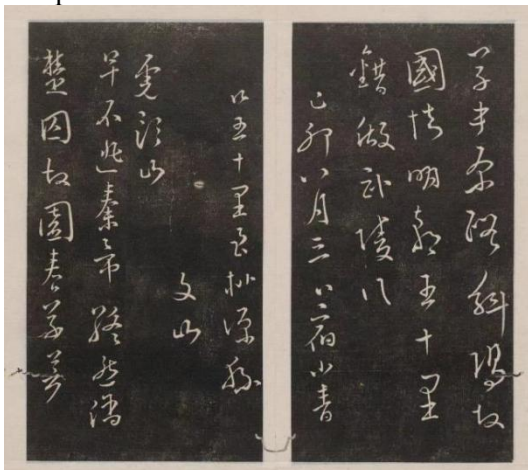


Figure 5. Part of Liu Yuan Ya Collection by Wen Tianxiang

For example, when writing "Righteous Song", we will think of Wen Tianxiang's national integrity of "retaining the heart according to the history", which will produce a spiritual shock. Wen Tianxiang's calligraphy, Figure 5 is also a good educational material. The excellent deeds and morals of many calligraphers in ancient and modern times are good materials for our calligraphy education to permeate all-round education. Wang Xizhi fanned the old woman and Yan Zhenqing to maintain the integrity of the Tang Dynasty. Liu Gongquan's famous judgment of "using pen in heart, heart regular pen" and so on. Their noble characters all added to their excellent writing skills. From ancient calligraphers Zhang Zhi, Zhong You, Wang Xianzhi, Huai Su, Zhi Yong, Mi Fu and modern calligraphers Shen Yinmo and Fei Xini, we can learn the national spirit of persistent pursuit, diligence and indomitable struggle. The long history, excellent culture and profound tradition have shaped the character and soul of the Chinese nation and created generation after generation of Chinese heroes, who have continuously enriched and developed the excellent Chinese culture. Chinese calligraphy art has condensed the excellent history and culture of the Chinese nation in ancient times, and also recorded the great inventions and achievements of China's ancient civilization. Patriotic and ideal education through law education is like spring rain moistening seedlings.

3.2.3 Calligraphy is an important means to enhance students' aesthetic awareness

The emergence of Chinese characters is based on the characteristics of "following the class and form", "following the style and style", and "absorbing the beauty of various forms and combining them into characters". The characteristic of "seeing meaning through form" in Chinese characters has created the beauty of their form. Secondly, Chinese characters have a silent and musical harmony. Once again, the meaning of Chinese characters is rich, implicit, and thought-provoking. Therefore, Mr. Lu Xun said that there are three beauties in Chinese characters: "beautiful meaning is to feel the heart; beauty in sound is to feel the ear; beauty in form is to feel the eyes." It can be seen that learning to write can also feel and create beauty. The creation and appreciation of calligraphy art can better understand the true meaning of calligraphy

beauty:

Dot painting beauty. Firstly, beauty lies in image. The various forms of point painting in calligraphy art should have their own characteristics and complement each other. Or horizontally like a thousand mile array cloud, or vertically like a withered vine, or point like a falling stone on a peak, or skim like the leaves of an orchid. Secondly, beauty lies in its strength. Calligraphy has become an art form because its tool, the brush, has played an extremely important role. A soft brush can write rich and varied strokes, whether it is heavy and slow strokes or relaxed and enjoyable strokes. The strokes will showcase the beauty of different movements according to the trajectory of the strokes.

Beautiful structure. The slender and graceful structure of seal script in many calligraphy styles has a graceful beauty; The flat and folded structure of the clerical script has a graceful beauty; The elegant and upright structure of regular script has a refined beauty; The varied structure of running script has a fluent beauty; The unpredictable structure of cursive script has a lively beauty.

The beauty of structure and technique. Calligraphy art emphasizes form and composition, paying attention to the starting and turning points of character forms, interspersing and avoiding, and paying attention to the dry and wet color of ink. It also emphasizes the black and white virtual and real throughout the text. These rich contrasting relationships give people a strong visual impact. Zhang Fa is the soul of calligraphy art. The main text, signature, seal, and these three elements have a certain pattern and no fixed form. From a holistic perspective, we should pay attention to the beauty of white cloth, charm, and harmony.

Beautiful artistic conception. The artistic conception is also a prominent feature of calligraphy creation and appreciation. However, the creation of artistic conception in calligraphy is different from painting and sculpture. It does not use specific natural images as a means to reach the artistic realm, but rather displays the stylistic features of the creator through abstract and flowing line changes, and is mainly achieved through the association and comprehension between the creator and the viewer. Other examples include the beauty of concentration and stillness before

writing, the placement of writing tools, the dignified and stable writing posture, and the graceful rhythm and rhythm of writing. Therefore, people say that calligraphy education is the education of beauty.

4. Articulation

Art, as a special spiritual production, cannot be separated from the era and the social and cultural environment at that time. Calligraphy has been influenced by the Confucian traditional culture since ancient times. When we judge the quality of a calligraphy work, the author's character and morality are often involved. As a traditional Chinese art, calligraphy is not only an art, but also a culture. We can not simply evaluate calligraphy from the quality of contemporary flat key art. Although it is biased to talk about his calligraphy in terms of his character, it also makes calligraphy have more cultural connotation, which is of great value and help for us to promote cultural traditional culture at present. In particular, the current development of calligraphy also has many drawbacks, overemphasizing its artistic performance, making calligraphy lack of connotation and mere form. Therefore, it is of great help to promote the moral value of calligraphy in the current environment. Secondly, as a part of quality education, vigorously developing calligraphy education can not only enhance students' artistic imagination and innovation ability, but also make students feel the influence of calligraphers' noble moral sentiments in the process of learning calligraphy, so that their hearts can be washed and their personalities can be improved. Therefore, through the study of ancient calligraphy cultural thoughts, it can also promote new kinetic energy for the current development of calligraphy.

Acknowledgments

This article is the key project of "The Enlightenment of Calligraphy Virtue and Entertainment Function on the Development of Contemporary Calligraphy " of the program of Sichuan Minzu College "2022 Campus level scientific research projects" (project number: XYZB2224SB).

References

[1] Yuan Ang: "Review of Ancient and

- Modern Books", see Zhang Yanyuan's "Essential Records of Fashu", Zhejiang People's Fine Arts Publishing House, 2019 edition, page 58.
- [2] Ouyang Xiu: Complete Works of Ouyang Xiu, Zhonghua Book Company, 2001 edition, Volume 141.
- [3] Zhu Changwen: "Continuation of Books and Preface", Zhejiang People's Fine Arts Publishing House, 2019 edition, page 270.
- [4] Xiang Mu: "Elegant Words of Calligraphy", Cui Erping: "Book Essays of Ming and Qing Dynasties", Shanghai Painting and Calligraphy Publishing House, 2011 edition, page 270.
- [5] Liu Xizai: Book Overview, Anthology of Books in Ming and Qing Dynasties, Shanghai Painting and Calligraphy Publishing House, 2011 edition, page 1198.
- [6] Su Shi, (Ming) Mao Wei edited: "Collected Works of Su Shi", Zhonghua Book Company, 1986 edition, page 2177.
- [7] Deng Shi, Ed. Art Series, Vol.4, Zhejiang People's Fine Arts Publishing House, 2018, page 45.
- [8] Fu Peirong: Interpreting the Analects of Confucius, Oriental Publishing House, 2012, Page 51.
- [9] Ding Wenjun: "Introduction to the Essence of Calligraphy", People's Fine Arts Publishing House, 2007 edition, page 18.