

Study of Cursive Calligraphy of wu zhen(吳鎮)'s Ink bamboo Collection

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Abstract

The purpose of this paper is to summarize the cursive script of traditional calligraphy and develop further possibilities based on the study of the painting and postscript of Ink bamboo, which was painted by wu zhen (吳鎮) during the Yuan Dynasty.

The second section in this paper provides a summary of wu zhen (吳鎮)'s life, in addition to "Ink bamboo" and its painting postscript. The third and fourth sections are focused on analyzing the cursive script in the painting postscript of Ink bamboo, including the left-and-right structure, head prefix symbols, and bottom prefix symbols. The aim of this paper is the study of cursive script, and the theories and methods of the characters proposed by Dr. Cai Yonggui (from Fujian Normal University) and Dr. Liu Dongqin (from Southeast University) will be used to provide a summary. The presentation of the research results of this paper is designed to develop further possibilities for this type of traditional calligraphy.

Keywords: wu zhen (吳鎮); Ink bamboo; Painting Postscript; Cursive Script; Character Unity

1. INTRODUCTION

wu zhen (吳鎮) (1280-1354) was a master of painting and calligraphy in Yuan Dynasty. At present, the academic world has more comprehensive study to his painting works instead of calligraphy due to the lack of documents and works on calligraphy. Although wu zhen (吳鎮)'s calligraphy achievement is less influential comparing with that of Mi Fu and Zhao Mengfu, in fact, wu zhen (吳鎮)'s calligraphy has reached a certain level when it comes to the stage of spirit and calligraphy skillshis essay picks wu zhen (吳鎮)'s "Ink bamboo" painting postscript due to its particularity, mainly following two parts. The first part is that his "Ink bamboo" painting postscript used more calligraphy, which can be detailedly subdivided into running script, regular script and cursive script. The second part is that his painting postscript area often covers more area than the painting itself, which is rarely seen in other works.

What can be seen of wu zhen (吳鎮)'s calligraphy is mostly written over the paintings, The Heart Sutra, which is written in cursive script, is his only independent calligraphy work that has been passed down. wuzhen (吳鎮)'s cursive calligraphy has the largest quantities as well as the highest achievements. In the postscript of "Ink bamboo", we can see wu zhen (吳鎮)'s perfect control of cursive script, pursuit of the concept of art and

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education and his works of poetry and articles, all of these are more full of variety than "The Heart Sutra".

The purpose of this essay is to seize the essential connotation and overall law of the cursive script by studying it from painting postscript of wu zhen (吳鎮)'s Ink bamboo.

2. OUTLINE OF WU ZHEN (吳鎮) 'S "INK BAMBOO COLLECTION" PAINTING POSTSCRIPT

2.1 About wu zhen (吳鎮) 's Ink bamboo Collection

It has been recorded that wu zhen (吳鎮) wrote Ink bamboo for his son during in the tenth year of Zhizheng. This work has 24 chapters. The first two chapters are about three clerical script characters "Wan Yucong", which is entitled by Wang Yipeng, a calligrapher from the Ming Dynasty. Open one and two is transcription Su Shi's Story of bamboo Paintings in Yundang written by Wen Yuke and copied by wu zhen (吳鎮). This article mainly discusses the relationship between art and life based on three parts: "Wen Tong bamboo painting", "Traveling between Dongpo and Wen Tong" and "the reason for writing this article". The final 20 chapters are ink bamboo paintings with different types of postures, each of them having different composition and all are independent works with cursive poems and postscripts. The score also shows the harmony of poetry, painting, and calligraphy. Its cursive script is full of leisure, cleverness, relaxation, and softness. The reason the Ink bamboo painting postscript is so outstanding compared to many other famous artists from the Yuan Dynasty is the benefit it provides from its the relaxing state. Of all the calligraphers in the Yuan Dynasty, wu zhen (吳鎮) achieved a higher standard of the freehand style of cursive script by revealing carefree and lofty will in his books, you can sense the will full of imposing appearance and slowly flowing out like water.

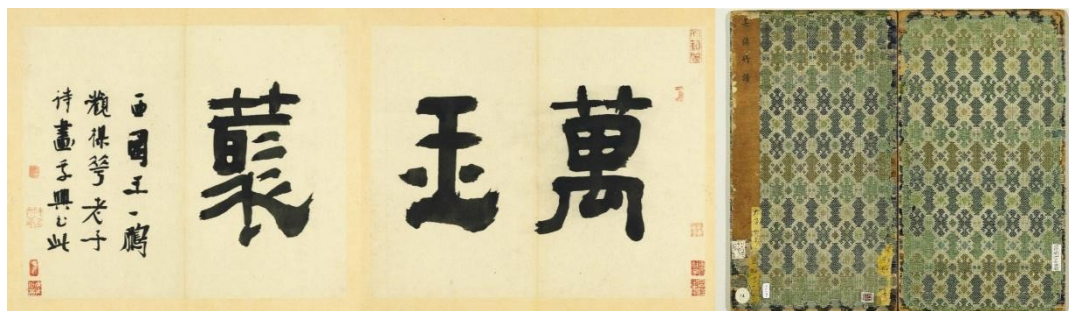


Figure 1. <Diagram2.1> Yuan Dynasty, Official Calligraphy Head for wu zhen (吳鎮) ' Ink bamboo Collection from Wang Yipeng

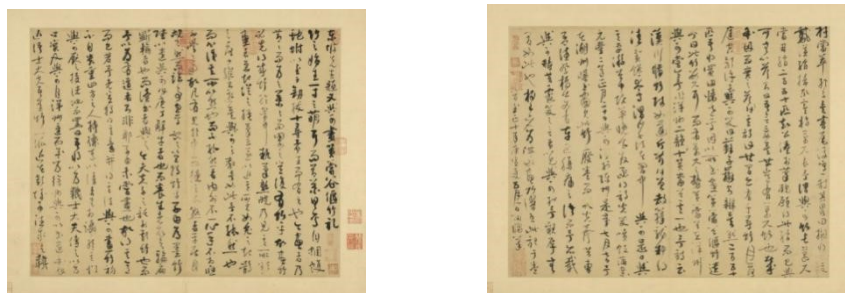


Figure 2. <diagram2.1> Yuan Dynasty first/second chapter of wu zhen (吳鎮) 's Ink bamboo Collection copied from

2.2 Drawing postscript for Ink bamboo Collection

Although Ink bamboo is generally known as a “collection”, its particularity can easily be seen by comparing his works with other bamboo collections of the Yuan Dynasty. The Ink bamboo Collection is not a conventional book that focuses on painting techniques. Compared to other general Chinese painting catalogs or drawing diagrams, it is more of a family instruction with its attention on his own artistic and educational ideas, and the painting postscript offers strong proof of this. It can be compared to the two other representative bamboo collections of the Yuan Dynasty, Detailed Records of bamboo by Li and Ink bamboo Collections by Ke Jiusi. Both of these bamboo collections are conventional books focused on painting techniques. This can be seen by checking their contents, the records of the types of bamboo, states of bamboo in different weather, and the difference between old bamboo and young bamboo. Generally, this style of traditional Chinese painting book shall be a collection of social regulations, history review, integration of the thesis, not only has taught the function of painting techniques, it should shoulder the role of social education, and meanwhile, as a painting book, its usage for studying the art development and the conception of artists has very high historical value.

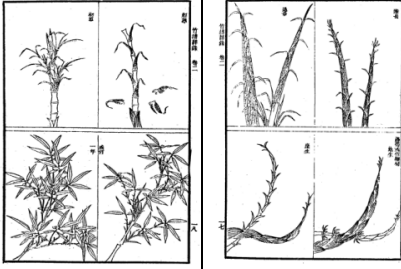
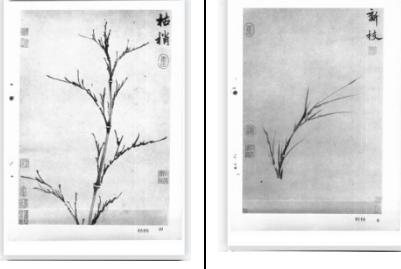
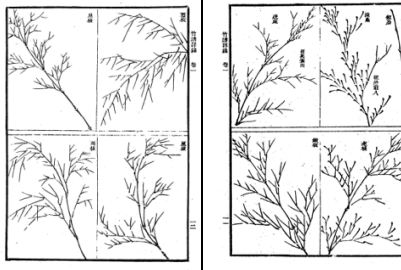
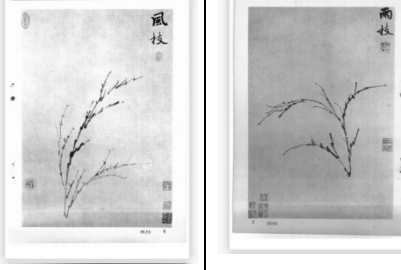
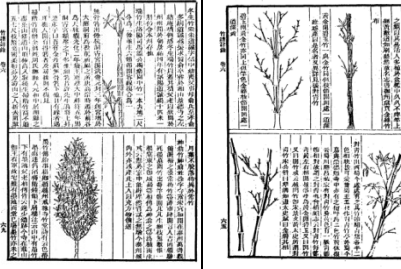

Category Book names	Li Kan “Detailed Notes of bamboos”	Ke Jiusi “Ink bamboo Collections”
Age state		
Weather		
species		

Figure 3. <diagram2.4> Contents of Li Kan ‘Detailed Notes of bamboos’ and Ke Jiusi ‘Ink bamboo Collections’

For the content of wu zhen (吳鎮)'s Ink bamboo Collection mainly relates to three subjects: education encouragement, vulgar refrain and life-goal commitment. In addition, the themes of friendship, integrity, ambition, and abstinence are touched upon, for the above that we mentioned as "social regulations , history review, integration of the thesis," and so on, they are not a focus here, you can see it only a little bit or none at all. This demonstrates that the essential theme of this collection is wu zhen (吳鎮)'s artistic concept and his educational concept for his son Funu. Therefore, the collection can be considered to be an actual instruction.

Here, it is possible to obtain a clearer understanding of the core of the Ink bamboo Collection, and it is easy to see that the majority of its content is aimed at shaping the personalities of the younger generation and admonishment, in addition to expressing approval for the various ideas of Su Shi and Wen Tong.

Page number	Name	Inscriptions	Page number	Inscriptions	Advices of learning
Page 1 and 2	Narration of Wen Yunke's bamboo painting I,II	Making Friends	Page 12	"Thinking of the Silence of the Circle in the Bamboo Window	Advices of learning
	Mr. Dongpo's poetry collection	Advices of learning	Page 14	Liangyinsheng's ink stone pond	Advices of learning
Page 4	Cao Cao Meng De	Making Friends	Page 15	"The Plum Blossom Master sends his pleasure under the specimen	Expressing the will
Page 5	"Mr. Dongpo Guards Huzhou	Advices of learning	Page 16	Emphasis on the appearance, instead of pursuing color similarity	Expressing the will
Page 6	"People living in the land of bamboo are not vulgar	avoiding vulgarity	Page 17	I see all beings on earth	avoiding vulgarity
Page 7	The light shines when the sun is shining	avoiding vulgarity	Page 18	The Path is Deep and the house is Poor	Expressing the will
Page 8	The Ridiculousness of Vulgarity	avoiding vulgarity	Page 19	"Light shade protects the green moss	Abstinence
Page 9	Shadows are plentiful when the sun is shining	avoiding vulgarity	Page 20	Growing white hair when sorrowful	Expressing the will
Page 10	No intention of pursuing merit	the spirit of the festival	Page 21	Traveling to the south of Wu Mountain in Qian Tang in the past	Expressing the will
Page 11	No intention of Ambitious	the spirit of ambition	Page 22	The integrity of Dong Xuan	Integrity
Page 12	People who are officials say they don't want to be officials	Irony			

Figure 4. <diagram2.3> Contents of headlines of Ink bamboo Collection, wuzhen (吳鎮)

3. LEARNING METHODS OF WU ZHEN (吳鎮) 'S CALLIGRAPHY

Zheng Bingshan (1905-1986) mentioned in her book that wu zhen (吳鎮)'s cursive method was primarily derived from two sources: Zangzhen and Madman Yang. Therefore, it is not surprising that the shape and rhyme of their calligraphy can be seen in the works of wu zhen (吳鎮). The combination of various strengths of calligraphy plays an important role of flexibility in his calligraphy. It can be clearly seen in the Ink bamboo Collection that wu zhen (吳鎮) combined and applied the calligraphy mentioned above in different writing spaces. We can get the source of his learning from the evaluation of the scholars in Ming and Qing Dynasties due to the obvious inheritance in his Ink bamboo Collection.

The style of Huai Su is also evident in his works. The calligraphy style of Huai Su can be categorized as more conspicuous and resilience, which was considered outstanding in the Yuan Dynasty. Yongxing, the 11th son of the royal emperor in Qing Dynasty also thought wu zhen (吳鎮)'s cursive script has epilepsy aftertaste, he commented under "cursive script < The Heart Sutra > "this calligraphy is not like that in middle Jin period

time and it quite has the Xu and Su style. It can be seen that the evaluation of wu zhen (吳鎮)'s calligraphy is very high. Li Rihua, a literary critic in the Ming Dynasty, pointing out that Wu Zhonggui's grass method came from Huaisu: "Mei Daoist's works are ancient and elegant. Huaisu's cursive script was based on the two Kings and was taught by Zhang Xu [1]. The method was rigorous, the lines were well-balanced, and the structure was graceful and clear. The upper line spacing was wide and smooth. It can be seen that the evaluation for wu zhen (吳鎮)'s calligraphy is very high. Li Rihua, a literary critic in the Ming Dynasty, pointed out that Wu Zhonggui's cursive method came from Huaisu: "Works of Plum Taoist and style of Zangzhen, both full of ancient and elegant taste. Huai Su's cursive script was based on the two Wang and shared the same method with Zhang Xu [2]. The method is rigorous, the lines are well-balanced with graceful and clear knot, he upper line spacing of the chapter is wide and smooth.

Chen Jiru, a scholar of the Ming Dynasty, believed that wu zhen (吳鎮) partially adopted the method of Yang Ningshi. Rather than claiming that wu zhen (吳鎮) copied the style of Yang Ningshi (873-954), it would perhaps be more accurate to say that he was directly influenced by works such as Fairy Gods Living of Yang Ningshi. By comparing Yang Ningshi's Story of Gods Living and Story of bamboo Paintings in Yundang by Wen Yuke with Ink bamboo Collection by wu zhen (吳鎮), similarities in character creation and writing can be observed. In terms of the structure, Story of Gods Living uses unique rules for the convergence and dispersion of the characters, and each word has a feeling of being stretched while simultaneously retreating inward, demonstrating the freestyle and rigor of the work. Compared to wu zhen (吳鎮)'s Ink bamboo Collection, both characters are mainly vertical and long, and the change of character size and line spacing are relatively similar. Differences can also be seen between the two works. Although wu zhen (吳鎮)'s characters are vertical and long, the adduction of characteristics is not obvious. They both combine running script and cursive script and integrate them during the free transformation between the two different styles. And the creation method above directly affects the structures of them, "Story of Gods Living" has another nickname "sleet", which means combination of indulgence and leisure, and wu zhen (吳鎮) naturally inherited the characteristics of transformation between indulgence and leisure as a whole.

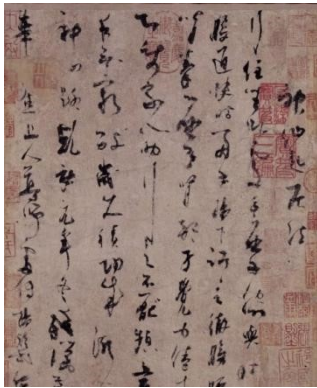


Figure 5. <diagram3.1> Story of Gods Living Yang Ningshi

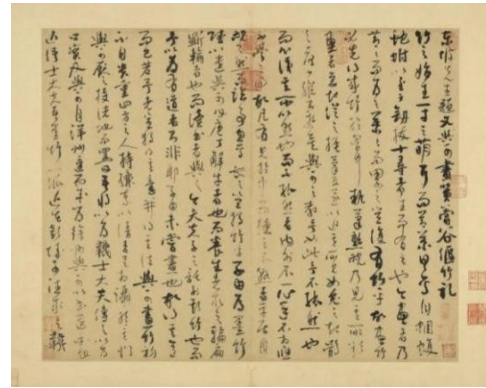


Figure 6. <diagram3.2> piece of Ink bamboo Collection, wu zhen (吳鎮)

4. WU ZHEN (吳鎮) "INK BAMBOOO COLLECTION" PAINTING POSTSCRIPT CHARACTERS UNITY

As for the cursive writing method, after the fast writing stage of the six ancient dynasties and gradual development in Western Han Dynasty, basically it has been mature by the end of the Eastern Han Dynasty.

After being promoted by Wang Xizhi, Wang XianZhi and Sun Guoting in Tang Dynasty, it has been completely formed. Although there were other famous scholars who developed their own cursive methods later in the Tang Dynasty, Sun Guoting's cursive methods were more standardized and accurate under comparison. By comparing his cursive method to Ink bamboo Collection of wu zhen (吳鎮), you can see inheritance and particularity of Ink bamboo Collection. In this essay, the summary of cursive characters unity is based on the book "Analysis of Cursive Characters-cursive script study under philology perspective" of Dr Liu Dongqin (Southeast university), his method is under supplemented on the basis of the theory and application [3]. In this paper, cursive script is regarded as a rational ancient writing to investigate, the radical part is divided into left and right partial symbols, head prefix and lower symbols.

4.1 Left and right radical symbols

■ Single side.

In this picture, the character "Yan" retains the shape of the regular script and there is no sign of over cursive of the single character, which is almost identical to the character "Lun" by Sun Guoting. In Ink bamboo Collection, the character "Yan" is presented in this way. However, there are a few cursive parts, such as the single side figure of the "Xiu" running into a coherent writing method, which is very similar to "Xiang", a writing character from Sun Guoting. here is the basic situation: inverse front starting- go on- direction change- then line gos on- then direction changes again. Compared to Sun Guoting's single side, there are relatively few changes. Of wu zhen (吳鎮)'s. He basically inherited the writing style of the Tang Dynasty, and he did some integration and changes facing the temperament of the lines.



Figure 7. Diagram4.1-4.5 are from Ink bamboo Collection,
Diagram4.5-4.6 are from other book collections

■ Radical symbols of "talking related"

Generally, there are mainly four writing styles in cursive works: as similar as "Ji", the word has not completely become cursive ; and the word generally use two horizontal and one simplified methods like "Shi"; or generally similar to the writing of modern simplified characters like "Xun", or as direct as "Xie" by simplifying into a set of writing. These four writing methods are available in the book collections, but in wu zhen (吳鎮)'s "Ink bamboo Collection", the postscript often appears only two, that is, the above "Ji" and "Qing" writing, there is not many rich changes of his "Ink bamboo Collection" relatively to other book collections.



Figure 8. Diagram4.7-4.9 are from Ink bamboo Collection,
Diagram4.10-4.12 are from other book collections

■ Radical symbols of sword

There are three types of writing for radical symbols of sword in the book collections, the difference of "carving" and "cut" is just one additional point, and "carving" writing is closer to the regular script, in wu zhen (吳鎮)'s "Ink bamboo Collection", whether it's "carving" or "Ze", it's more inclined to "cut" in writing of book collection, you cannot see much cursive style.



Figure 9. Diagram4.13-4.14 are from Ink bamboo Collection,
Diagram4.15-4.17 are from other book collections

■ Radical symbols of the ear

This can be divided into two types, as they are radical symbols that have the same expression style in the form of regular script, but they are quite different in cursive script. Here is the reason, in fact, these two Chinese character component prototypes in the meaning of "Study of Principles of Composition of Characters (Shuowenjiezi)" are also different, for radical left ear, it has the meaning of the slope, and for the radical right ear, it means cities and towns. There is a very clear distinction in cursive methods.

Part of the character "Xi" in this collection peels off, so it is not possible to see the complete structure, but we can evaluate the general structure order and lifting ups and downs according to the character "Jie" and "Chen" in the Book. From the comparison of the two spectra, there is no great change in this aspect, and previous calligraphers' writings of it are also basically consistent with this basic form. The radical right ear also maintains the notation of "Dan", "Du" and "Na" in the book, which is relatively stable.

■ Radical double people symbol

The "Fu" character in the Ink bamboo Collection is quite similar to the "D" in "Book Collection", which directly integrates the short and long strokes with the long and vertical strokes. The cursive script of the radical

double people symbol regularly appears in a large number of classic cursive notes from the Jin and Tang dynasties, including “Tu” in The Goddess Post by Huai Su. However, due to such abbreviations, it is often difficult to read the characters among radicals of double people, single, talking related and three points in cursive script.



Figure 10. Diagram4.18 is from Ink bamboo Collection,
Diagram4.19-4.23 are from other book collections

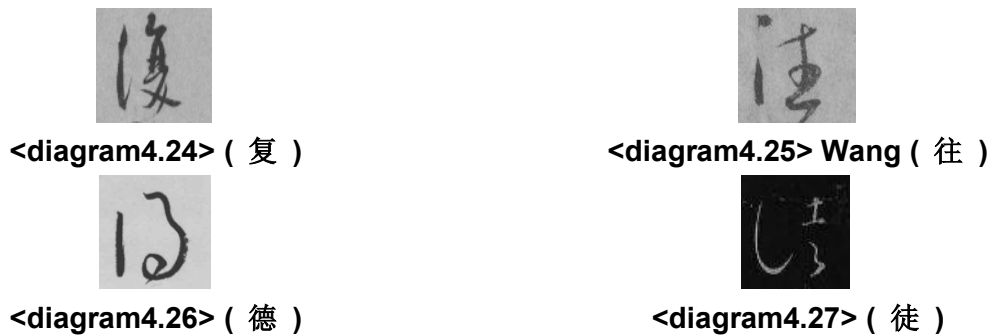


Figure 11. Diagram4.24-4.25 are from Ink bamboo Collection,
Diagram4.26 is from other book collections,
Diagram4.27 is from Goddess Post

■ Radical hinge symbol

There has not been many changes in the cursive method of hinge since ancient times, but for various calligraphers, the thickness, strength and potential of the cursive method have been partly changed. It itself evolved from the fast writing of the character "Xi" in official script, so sometimes they are not in a style of complete cursive, such as the appearance of the three points of "Shi" does not interfere with writing and reading.



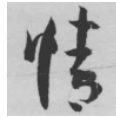
Figure 12. Diagram4.28 is from Ink bamboo Collection,
Diagram4.29-4.30 are from other book collections

■ Radical vertical heart symbol

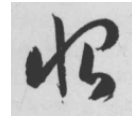
The method of setting up the radical vertical heart symbol in the character "Xi" in Ink bamboo Collection also appears in Book Collection as well, but it is not the most common way of expression. In contrast, cursive method of "Xi" is more convenient, you only need to put side edge into the paper after an upward twist, at the same time of the twist, just change the direction of the front vertical to downward. There are two more common ways in Book Collection, one is the character "Qing", which is not completely simplified and retains the traces of the original script. The other is the character "Hen", which is slightly simpler than the character "Qing", but its writing order has been completely changed. After finishing the vertical writing, the two points are connected into together.



<diagram4.31> (惜)



<diagram4.32> (情)



<diagram4.33> (恨)

Figure 13. Diagram4.31 is from Ink bamboo Collection,
Diagram4.32-4.33 are from other book collections

Above is unique characteristics of the radical left and right symbols of the cursive "Ink bamboo Collection", there are certain differences with other works, so several symbols are listed above separately as special cases.

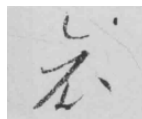
4.2 Head Radical symbols

■ "Radical Head Jing"

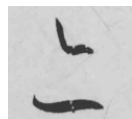
With the general cursive method, the beginning of the "Jing" character appears as a vertical fold with coherent strokes. However, the most common writing method that is used in Ink bamboo Collection is the way of writing in the head of the regular script of the Capital word, with points and horizontal are written separately. This type of writing method appears regularly in Thousands of words to Grass, wu zhen (吳鎮) himself learned from Huaisu, especially in the use of head radical symbols often follows huaisu's method. This is quite the own style of cursive calligraphy in "Ink bamboo Collection", which is quite different from other cursive works, so this will be listed above symbols separately as a special case.



<diagram4.34> (高)



<diagram4.35> (哀)



<diagram4.36> (亦)

Figure 14. Diagram4.34 is from Ink bamboo Collection,
Diagram4.35-4.36 are from other book collections

4.3 Radical Bottom symbols

■ Radical bottom of the "heart"

There are three kinds of cursive styles of radical bottom of the "heart". One is similar to the character "Yang" and "Zhi" in Book Collection, which generally use a continuous arc to represent this symbol. This writing method is also often used when the character "Xin" appears as a single character. The second is the same as the word "Yi" directly into a simple horizontal painting. Of course, in "Ink bamboo Collection", besides the

first two types, there is a third type like "Chuang", which has not completely make the bottom of the heart character into a cursive style.



Figure 15. Diagram4.37-4.39 are from Ink bamboo Collection, Diagram4.40-4.42 are from other book collections

Above is unique characteristics of the radical bottom symbols of the cursive "Ink bamboo Collection", there are certain differences with other works, so several symbols are listed above separately as special cases.

Two sources have been established for the methods used in the works of wu zhen (吳鎮): Huai Su and Yang Ningshi. wu zhen (吳鎮) absorbed the characteristics of Yang Ningshi in the aspect of composition and learned Huaisu's characteristics in the aspect of dot painting and structure. Its absorption of dot painting form of Huaisu's "Qianjin Tie" with style of heavy press and light lift, subtle and indirect. The form of dot painting directly affects the structure of the font, making it elegant, calm, simple, and clear. The nine characteristic radicals that are mentioned above have a direct or indirect relationship with many of the famous calligraphy works of Huaisu.

5. CONCLUSION

With calligraphy study, three research directions will always be mentioned: brushwork, character style, and chapter structure style. In the study of contemporary calligraphy, cursive calligraphy is currently the key area. The main reason for this is that the cursive method shares close ties with philology research, but for text research field, the formation of cursive method is shaped due to the fast official script writing in a long time, and cursive method is a result of the common established rules, so this study is considered more inclined to learn calligraphy style field of study and is a relatively weak link in the field of word method research.

Through analysis and research of wu zhen (吳鎮)'s learning resources and by summarizing the cursive calligraphy of the Ink bamboo Collection painting postscript, this article aims to provide a unique way of thinking to cursive calligraphy students by recognizing the connection between the cursive script roots and radicals rather than the previous null repetitive reciting mode. It is hoped that this work will make a valuable contribution to the field of cursive script creation.

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