

The Impact of Philology on Chinese Calligraphy Programs

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Abstract:

Character study is an indispensable course for us to learn calligraphy, which is the soul of learning calligraphy and also the core of learning calligraphy. Each of the 157 institutions of higher learning in China offers a course in calligraphy textual studies, but the textual studies courses offered by each institution are different, and the professional level of their teachers also varies greatly. Under such circumstances, the study of philology has not been given more attention in the calligraphy courses. The researcher, through his own summary and experience of 12 years' study of calligraphy, has made some achievements in calligraphic literalism, and through his own summary and analysis, he reveals the very important influence that literalism has in the study of calligraphy.

Keywords: *Calligraphic Philology; Calligraphy Education; Philology Programs; Saying and Interpreting Characters*

Introduction

The importance of a calligraphy literalism program is well known, but those who study calligraphy nowadays always feel that they have more than they need. This is because calligraphy, in the broadest sense of the word, includes the study of the form, sound and meaning of Chinese characters, and is also one of the subjects in the ancient "elementary school". Although people in ancient times did not learn so conveniently nowadays, but there are specialties in the arts. At this stage, students who specialize in calligraphy are basically admitted to the university through the arts examination, and to put it directly, they can only be admitted to the university by virtue of the extra points for their special skills in calligraphy, so they do not work so hard in their studies, and they are not as good at learning, coupled with the fact that the professional teachers are also shallow in their studies of characterology, and they teach according to the teaching materials in a step-by-step manner, which has led to the fact that calligraphy and characterology have never been developed. This has led to the fact that the science of calligraphic characters has not been

given enough attention. From the point of view of academic research, philology is the basis for the study of ancient texts, ancient history and ancient literature. The Shuo Wen is a classic of philology, which is the starting point and focus of philological research, Cheng Lianfang (2019). Another example is the Qing Dynasty scholar Wang Mingsheng, who said in the Preface to the Justice of Shuo Wen Jie Zi: "Shuo Wen is the first kind of book in the world. Read all the books in the world, do not read 'Shuo Wen', as if not read also. But if you can pass the Shuowen, and you have not read the rest of the books, you can't be said to be a non-compassionate scholar." Qiao Wisdom (2007). Both of the above authors point out the importance of Shuo Wen, especially the former one who points out that it is for calligraphy students.

Literature Review

From the point of view of the development of Chinese calligraphy history, all dynasties have attached great importance to the development of calligraphy, especially in the Han Dynasty. For example, Zhang Enpeng (2007) pointed out that the Han Book - Arts and Letters: Han Xing, Lulishu Shi combined "Cangjie", "Yuanli" "Boxue" three, break sixty words as a chapter, where fifty-five chapters, and for the "Cangjie" chapter. At the time of Emperor Wu, Sima Xiangru wrote the "Fan and Generals", without the word "Repeat". In the reign of Emperor Yuan, Shi You made the "Rush to the Pieces", and in the reign of Emperor Cheng, Li Chang made the "Yuan Shang Pieces", all of which have the correct characters in the Cangjie. All of these were correct characters in the Cangjie. The "Where the Generals" was also quite popular. At the beginning of the Yuan Dynasty, hundreds of elementary school students were recruited from all over the world, and each of them was ordered to write down the characters in the courtroom. Yang Xiong took the useful ones to make the "Codification of Training", which was a continuation of the "Cangjie", and the duplicated characters in the "Cangjie" were changed to 89 chapters. I renewed Yang Xiong made thirteen chapters, where one hundred and two chapters, without the word, the six arts books contained a little more than ready. As can be seen from the above, these were used as literacy materials for children's initiation, with cursive script, big seal script and small seal script, and the difficulty and quantity of their literacy were beyond our reach now. Since then, there have been certain requirements for literacy in all dynasties, and even in the examination of merit and officialdom, calligraphy is also one of the items that must be assessed, so I am not going to repeat it here.

At the end of the Qing Dynasty, the imperial examinations were abolished, and the subject of calligraphy as an examination ceased to exist. Until after the founding of new China, all the waste and prosperity, in 1963, calligraphy finally ushered in its spring again, Zhejiang Academy of Fine Arts began to enroll undergraduates in calligraphy in the national painting program, in 1979, Zhejiang Academy of Fine Arts and the Central Academy of Fine Arts at the same time began to recruit master's degree students in calligraphy, the first batch of higher education students of calligraphy after the founding of new China, the higher education of calligraphy is also difficult to start, and began to replace the ancient model of calligraphy education, modern independent

calligraphy education, Zhang Enpeng (2007). modern independent calligraphy education that replaced the ancient calligraphy education model, Zhang Enpeng (2007). Then in 2023, Fine Arts and Calligraphy was officially listed as a first-level discipline, which meant that qualified schools could enroll doctoral students in calligraphy. From then on, the development of higher calligraphy education once again entered a new stage.

Methodology

Through the method of literature review, this paper points out that there are still many problems with the influence of "philology" on the Chinese calligraphy curriculum, and the researcher has examined and researched a lot of related literature on these problems. The conclusion is that "philology" plays a vital role in the calligraphy curriculum, especially in the study of ancient scripts and seal carvings, but also in the study of cursive, running script, regular script and official script. In order to solve this series of problems, the researcher proposed a feasible solution based on years of study of characterization, and tried to make the education of Chinese Calligraphy course centered on the core of "characterization", so as to better solve the problems of the frequent occurrence of typos and the lack of knowledge of ancient scripts in the present calligraphy.

Results and Discussion

Most of the teachers and students agreed that "philology has an important influence on the curriculum of Chinese calligraphy education", and that schools should set up more calligraphy courses centered on "philology", and actively publish relevant philological tools applicable to Chinese calligraphy courses.

Implementing the program requires a certain amount of time, human, material and financial resources, and the process involves a wide range of people, including textual specialists, teachers, students and administrators.

Challenges Facing the philology Studies Program

The course was not emphasized

From the present calligraphy exhibitions, we can see that a lot of calligraphy works have the imagination of typos, especially the seal script works. Take the Third National Seal Script Exhibition as an example, according to the judge, Ni Hejun, "Two hundred and seventeen works were voted through the final evaluation. When the text was read and reviewed, as many as 138 of the 217 works were in disagreement." (2018) For example, in September 2018, the Chinese Calligraphers Association held the "Status Quo and Ideal-Current Calligraphy Creation Academic Criticism Exhibition" in Wuhai, and Yang Yong, who was in charge of the textual review issues. (2018) pointed out: "Among the types of errors in various scripts, 'irregular writing' totaled two hundred and forty-seven, accounting for 52% of the total number of errors, and irregular writing was mainly reflected in cursive and seal script. Among the total number of errors in 'irregular

writing', seal script accounted for 53% and clerical script 38%." Xiang Bin (2012). Participants in these exhibition competitions fall into two main categories. The first category is considered to be calligraphy professionals who have undergone higher education training, and the second category is non-professionals who are not highly educated and have not endeavored to undergo professional training in college calligraphy/long-term hobby of writing. Judging from the current entrants, most of them are students with higher education in calligraphy. If it is non-professionals appeared in the wrong words is understandable, calligraphy graduates still appear so many typos is really not reasonable, which can also be seen that the text study course has not been given high priority.

Lack of appropriate textbooks on philology

It is not good for a teacher not to have a corresponding textbook, and it is not good if a teacher follows the textbook exactly to teach the students. Therefore, a good teacher should combine the curriculum with the reality of teaching so that he or she can motivate his or her class and the students will enjoy the class more.

Calligraphy students in colleges and universities use textbooks used by liberal arts colleges, such as Qiu Xigui's Outline of Calligraphy, Qi Chongtian's Calligraphy of Characters, and Gao Ming's General Theory of Chinese Ancient Characters. Although Qiu Xigui's Outline of Characteristics systematically explains the theory, method and practice of characteristics, which has great academic and theoretical value, the content of this book is too difficult for students majoring in calligraphy and lacks close integration with the calligraphy profession, which makes the acceptance of students lower and the overall effect of the teaching poorer. Qi Chongtian emphasizes in Calligraphic Philology that "Calligraphic Philology" is the artistic expression of words, and focuses on how calligraphy beautifies words, but he focuses on the morphological level of expressing the strokes of words, and gives a lesser account of how words are used in the creation of calligraphy. Wang Win (2020) Throughout the graduation exhibitions of calligraphy majors in colleges and universities across the country, there are always many problems such as typos, aliases, and misuse of traditional Chinese characters in the works. This on the one hand shows the lack of cultural connotation of calligraphy students, and on the other hand also reflects the problems in the teaching of textual studies of calligraphy majors in colleges and universities. Wu Yabin. (2022)

Lack of teachers with appropriate specializations

The lack of textual studies course teachers is the most important reason affecting the calligraphy program. At present, most colleges and universities usually have calligraphy courses taught by calligraphy teachers or teachers specializing in literature. The author believes that both are not feasible, because many teachers specializing in calligraphy lack solid literalism skills and do not have the ability to teach in this area, while teachers specializing in literature can teach a more systematic and comprehensive knowledge of literalism, but this teaching is only confined to

the literalism itself, and is not well integrated with calligraphy and literalism, which is not conducive to improving the comprehensive literacy of students. Liu Dongqin (2020) to be embodied in the amount of class time is less, the lack of professional teachers, external teachers have literacy skills, but rarely engaged in the creation of calligraphy, can not be linked to the study of literacy and calligraphy creation, calligraphy teachers, because of their master's degree, doctoral stage is rarely accepted systematic literacy learning, so let them teach literacy, there are many in a hurry, not to get the hang of it.

Strengthening of the philological curriculum

Addition of philology courses

Regular script, running script, official script, cursive script, seal script and seal carving are all precisely and precisely connected with the course of calligraphy, especially the latter two, so it is very necessary to add the discipline of calligraphy in every professional course. Feng Mang (2016) analyzed that according to the available ancient writing data, Chinese calligraphy has a history of at least three thousand years. Characteristics of Chinese characters are divided into ancient and modern characters by using the official change that occurred at the time of the Qin and Han Dynasties as a demarcation, which corresponds to the history of calligraphy, ancient calligraphy and modern calligraphy.

Editing of the corresponding textbook on calligraphic philology

Wang Dengke (2017) pointed out that for calligraphy education, exactly what kind of textual science is needed, this teacher has already spoken. Here I have an idea, these teachers and the experts here can compile a textbook, including students, everyone needs, I also understand the question just now students, may be a lack of this kind of teaching materials. After reviewing a large amount of literature, the researcher did not find any textbook suitable for calligraphy majors. Xu Yongfu (2017) pointed out that it can be divided into three parts: the first part is the material of calligraphic philology, which introduces the classic inscriptions in material carriers, including oracle bone inscriptions, gold inscriptions, simple silk inscriptions, seal-printed inscriptions, inscribed inscriptions, written inscriptions and so on; the middle part is the theory of calligraphic philology, that is, the philology of the classic inscriptions. It contains the study of five aspects, namely, the evolution of text forms, pseudo-borrowed characters, morpho-sound characters, pseudo-differential characters, and homographs, in classic inscriptions and posters. The next part of the book is the history of the study of calligraphic literalism, including the history of the conversion of the literalism achievements of the calligraphers of the past dynasties and the history of the study of calligraphic literalism in the present and contemporary times. At the end of the book, there are two tables, namely, the list of difficult characters in classic inscriptions and the catalog of the research results of modern and contemporary calligraphic literalism. From the suggestions given by the above two experts on calligraphic literalism, it is obvious that the latter, Xu Yongfu, is more detailed, and he has exemplified all the words that may be related to

calligraphic literalism in the study of calligraphy, and they are closely related to the present calligraphy course. We expect that under the unremitting efforts of all the experts, this literalism textbook for the calligraphy course will go to press as soon as possible.

The goal of the Chenglianfang (2019) Textbook of Calligraphic Literature is to cultivate the ability of calligraphy majors to use Chinese characters correctly. Although the textbook cannot solve all textual problems, it must be able to lead calligraphy majors into the door of calligraphic literatures, so that they will know how to audit, look up, refer to, and study literatures and related books, so that they will be able to use Chinese characters correctly. As time passes, these young calligraphy majors will be able to become true calligraphic artists and make their own contribution to society.

Relevant training for teachers of philology programs

Teachers are the lifeblood of education quality, and the building of the teaching force has a bearing on the success or failure of education reform and development. The Ministry of Education's "Regulations on Teacher Training in Higher Education" stipulates that teacher training in colleges and universities in China is continuing education for teachers to better fulfill their duties. Yang Qiliang (2000) says, "Truly excellent teachers do not grow up under passive constraints; they grow up in the process of conscious and dynamic innovation". Each school should have at least one calligraphy teacher to teach calligraphy, rather than finding a temporary teacher or hiring a teacher from a liberal arts college to teach the class, which is counterproductive and decreases students' interest in learning calligraphy. Chen Jiukui & Liu Min (2012), "The Outline of the National Medium- and Long-Term Educational Reform and Development Plan (2010-2020)", also points out that it is necessary to "improve the professional level of teachers. Improve the system of training and development, make good plans for training and development, optimize the structure of the team, and improve the professionalism and teaching ability of teachers". The issue of teachers' professional development and their training is therefore of great concern to the current academic community.

Making teachers and students aware of the importance of philology studies for the learning of calligraphy

Calligraphy education and training at the present stage has been completely different from the mode of calligraphy education before the Qing Dynasty. Before the Qing Dynasty, the study of philology was a mandatory course for learning calligraphy, and everyone would take a good philological course before learning calligraphy. Now it is just the opposite, calligraphy students, including even most of the teachers do not know about philology, in the study of calligraphy encountered a lot of incomprehension only to realize that the original is their own philological skills are weak, is the knowledge related to philology. Chinese characters have evolved over a long period of time and are not created out of thin air. Therefore, those who learn calligraphy must understand the origin and development of Chinese characters, so that they can better understand

Chinese characters and learn calligraphy. Ge Zuoquan (2015) Calligraphy learning process skills are certainly important, but just emphasize the skills is not enough, which is the unique features of this art created by our ancestors. Characterization is very important to the art of calligraphy, for example, one must know characterization to write seal script. Seal script is actually the easiest of all scripts because it has the simplest brushwork; however, some people find it difficult to write in seal script because they don't know how to write.

Conclusion

From the viewpoint of the nature of Chinese characters and the long-term development of calligraphy education, the impact of the philology program on Chinese calligraphy education is crucial, and it is one of the most important courses in calligraphy education that should be emphasized. It is not only able to penetrate all calligraphic script learning, but also able to enhance one's cultural learning and literacy, and is a strong agent for calligraphic learners.

This study summarizes the importance of philology studies for the calligraphy education curriculum from various aspects, and also points out the problems and solutions that exist in philology studies education at this stage.

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