



A review on the "bookishness" of calligraphy

-- On Mr. Yang Renkai's calligraphy art

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Citation: Liu, H. (2025). A review on the "bookishness" of calligraphy-- On Mr. Yang Renkai's calligraphy art. *Mediterranean Archaeology and Archaeometry*, 25(1), 536-549.

ARTICLE INFO	ABSTRACT
Received: 28 May 2024 Accepted: 21 June 2024	Through a comprehensive analysis, combing and summary of the discussion of the calligrapher in the past dynasties, this paper points out the importance of knowledge cultivation for calligraphy "calligraphic style"; The connotation and cultivation of "bookishness" are explained. This paper discusses the book style in Mr. Yang Renkai's calligraphy art. This paper explains the origin and cultural connotation of Yang Renkai's calligraphy "bookishness". And the enlightenment of Yang Renkai's calligraphy to the development of modern calligraphy is discussed. Keywords: bookishness; Calligraphy; Yang Renkai

1. THE ORIGIN AND DEVELOPMENT OF THE "BOOKISH STYLE" OF CALLIGRAPHY

The word "bookishness" is explained as follows in the Modern Chinese Dictionary: "Bookishness refers to a reader's style of speaking, composing, writing, drawing, etc." [1]The bookishness in the art of calligraphy can be understood as the natural simplicity and elegance revealed in the works, and it is also a kind of grace, meaning and charm revealed and enlightened by the calligraphers in the long-term accumulation.

From the history of the knowledge of the beauty of calligraphy, the first thing people feel is the life breath revealed by the structure of stippled painting. Although stipple painting is abstract symbolic structure, it has the breath of life; Then there is the personal wind spirit of different writers revealed in the book, even if the name of the writer is not signed, familiar people can tell who made it; After that, people find that the calligraphy works not only reveal the writer's personal style, but also show the writer's cultural accomplishment and the spiritual temperament shown by different cultural accomplishment. This kind of aesthetic effect, people generally called "bookish", "morale", "knowledge of the article of the gas".

(A) The history of the writers in the "bookish" discussion

Throughout the discussion of calligraphies in the past dynasties on calligraphy "bookishness" (see Table 1), we can find its origin and development process.

Table 1 Comments on "Bookishness" of calligrapher in the past dynasties

Characters	Dynasties	Essay	Key statements	evaluate
Zhao Yi	han	"Non-cursive"	The book is so ugly, can it be strong for the heart and the hand?	Talking about the breath of calligraphy, it can be said that the sprout of "book style"
Huang Tingjian	The song dynasty	Inscriptions on the Valley	Dongpo book, the gas of the learning article, the melancholy pole, hair between the pen and ink Back pen mountain not enough Jane, read ten thousand volumes beginning to pass God.	The gas of learning articles can be understood as "bookish", which really puts forward the opinion of "bookish"
Su Shi	The song dynasty	Dongpo Inscriptions and Postscripts	Read ten thousand books, travel ten thousand miles,	Emphasize the importance of reading in calligraphy
Dong Qichang	Ming	"Essay on Painting Zen Room"		To cultivate one's learning

Wang Woong	qing	Guan Jian of Calligraphy	take off the dust in the chest. One with a scroll in his chest... For the pleasure of getting rid of it.	The interest of shedding the sprinkle, the popularity of the mountain
He Shaoji	qing	Dongzhou Caotang Calligraphy on Banknotes	Non-arsenic line strict, read more, phoenix bones can not be steep, qi can not be deep	Deep charm, strong temperament
Yang Shoujing	qing	"Study book You Say. Introduction"	More than add to two: a high quality..... First, learn to be rich	The book should be high, learn rich
Liu Xizai	qing	Art Concept · Book Concept	All on the book, morale as the first	Respect "morale" is the spirit of literati
Li Ruiqing	qing	A Record of Qingdao People's Treatise on Books and Praise for Words	Since ancient times, scholars are not good at books, but their books are bookish.	Books are based on smell

Zhao Yi's "Non-Cursive Script" has a saying: "Every man has different qi and blood, different muscles and bones. The heart is dense, while the hands are skillful. The book is so ugly, heart and hand, can be strong for zai?"^[2] This sentence is the earliest discussion of calligraphy in the history of calligraphy theory, which can be regarded as the germination of "bookishness".

In the period of Wei, Jin, Southern and Northern Dynasties, literati and scholar-officials have become the main body of calligraphy, but the secret of writing skills is not easy to reveal, people are mainly concerned about the fine techniques, is not noticed in the literati and scholar-officials of the breath.

Tang people chose scholars from books, Tang Taizong attached great importance to calligraphy, calligraphy received unprecedented attention in the Tang Dynasty, but Tang people paid more attention to the summary of the previous experience of writing, emphasizing strict rules, and had never paid any special aesthetic attention to and recorded the books of literati and local officials.

To the Song Dynasty, Huang Tingjian said in his "Valley Inscriptions": "Dongpo book, the atmosphere of learning articles, depressed, originated between the pen and ink, so others can never match."^[3] Huang Tingjian said that "Dongpo book, the gas of learning articles", this "the gas of learning articles" can be understood as what we now call "bookiness". That is to say, bookishness was not really put forward until the Song Dynasty.

On the one hand, Su Shi put forward: "Pen into a family, ink into a pool, less than Xi is dedicated to it. The pen is a thousand pipes, the ink is a thousand ingot, and the Zhang Zhi is not a Suojing."^[4] On the other hand, he stressed more: "Withdraw the pen as a mountain is not enough Jane, read ten thousand volumes to pass God."^[5] Huang Tingjian and Su Shi's judgment all emphasize the importance of reading for calligraphy, reading makes books have the air of articles, and reading thousands of volumes can lead to God.

The Song people strongly praise calligraphy with bookish style, they emphasize "bookish style." The values of "bookishness" were not accepted by the most famous writers in the Yuan Dynasty. Although the emperor of the Yuan Dynasty was good at calligraphy, he did not appreciate the unique attitude of Su, Huang and so on. Zhao Mengzhi could only please them with his fine skills and beautiful characters.

From the Yuan to the Ming period and the late Ming to the early Qing period, there were some learned men who had no intention of official career and admired the wild life. Their writing mentality made their books appear the "great fame" called by Wang, such as Ni Zao and Xu Wei's books. This was not only forced by the political life of The Times, but also stimulated by the popular writing style of The Times. During the Wanli period of the Ming Dynasty, Qian Qianyi seemed not to be famous for his calligraphy, but as a writer and scholar, he must have made great efforts in calligraphy. From the book traces left by Qian Qianyi (as shown in Figure 1-1), the strokes are firm and smooth, and the layout of the characters is steady and appropriate. In the process of skillful writing, the mildewy and relaxed scroll atmosphere is revealed.

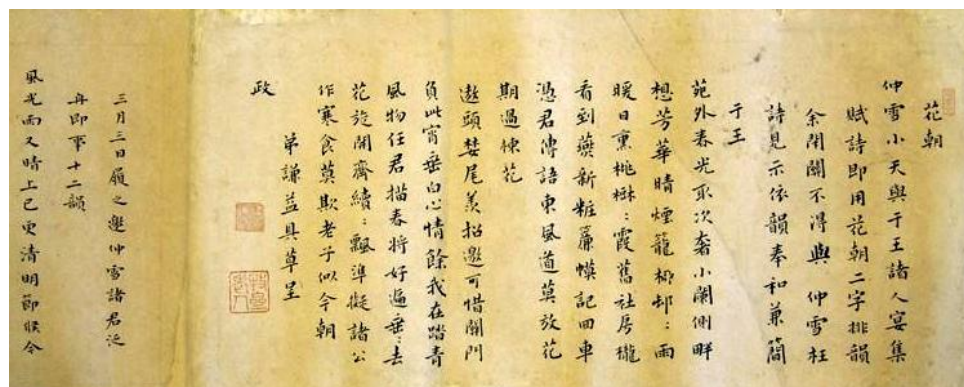


Figure 1-1 Qian Qianyi's inscriptions

Dong Qichang of the Ming Dynasty attached great importance to the knowledge of painters and calligrapher, and clearly put

forward: "Read ten thousand books, travel ten thousand miles, and get rid of worldly things in the chest." ^[6]Dong Qichang himself is very particular about the style of books, and for his books with this kind of atmosphere and proud.

However, the knowledge of the Qing man Wang was totally different from that of Dong. He ignored the calligrapher who made it to the court, the refined elegance they taught, the neutral beauty they pursued, and the self-proclaimed "elegant air". Wang called those who made their books "clumsy" and "out of water" "literary air". In his "Calligraphy Guan Jian", he wrote: "Those who have books in their chest do not like vulgar rhyme, and they do not avoid hundred methods to survive, thinking that it is fun to shed the sprinkling. But more with the mountain popularity, suburban cold island thin." ^[7]That is to say, in the Qing Dynasty, the calligrapher are emphasizing the style, but the specific performance of the style has different understanding. He Shaoji wrote in his book on Banknote in Dongzhou Cursive Hall: "If it is not a arsenic line, reading a lot, the chicken bones can not be precipitated, the spirit can not be deep, and it is difficult." ^[8]Not only the "spirit" should be "deep", but also the "character" should be "steep", so that you can speak of the style of books. This is not a unique opinion, but the consensus of the vast majority of people in that era.

Yang Shoujing "study book near words. Introduction" also said: "and more to add to two: a high quality, high quality is under the pen Yan ya, not dust; One to learn rich, chest Luo all have, book gas, natural overflow in the line." ^[9]Yang expressed that "high quality" and "learning rich" are necessary for people to learn books, which is more important than "talent, more reading and more writing".

Li Ruiqing "Qingdao people on book Jiayan record" said: "learning books more expensive reading, reading more is written from the elegant, so since ancient times scholar although not good books, and its books have bookish style. The book to smell as the first. Otherwise, it is not valuable as a skill."

In the past dynasties, Liu Xizai was the most prominent among those who talked about books. In his "Art Concept · Book concept", he wrote: All on books, take morale as the top. If the woman gas, soldier gas, village gas, city gas, craftsman gas, stale gas, gun gas, displace gas, river and lake gas, door polite, wine and meat gas, vegetables and bamboo shoots gas, all the people abandoned also." ^[11]Liu's think bookish

"Bookishness" is closely related to the spiritual cultivation of calligrapher in a certain era and under certain historical conditions. Different times have their different traditional cultural background, philosophy, aesthetic thought, mood and other basic content. From a lot of materials discussing "bookishness", there is a common point of view: that is, "bookishness" comes from the work outside the character, is the embodiment of knowledge cultivation, learning books is more important than reading.

In modern times, people intentionally or unintentionally take a peaceful and xiao scattered, leisurely and elegant, and not standardized books (such as Xie Wuliang's book) as "bookish", or the books that are just like children without deliberately acting (such as Xu Shengweng's book) as "bookish". It should be admitted that these calligraphers' works are indeed the performance of knowledgeable accomplishment and have their aesthetic characteristics, but by no means only this kind of form and style is "bookish", and others are not as flat and uninhibited. Speaking of this, it is easy for us to think of the books hanging in the exhibition hall now. What many works lack is the skill beyond words. They pursue novel and strange forms, large size, etc., and have no literary style. It is regrettable that there are indeed some people today, especially those who have not been in the pool for a long time, who do not work hard from knowledge and learning, but focus on making appearance in form. Deliberately to contrive some so-called "bookish" words, so that the mutual influence, resulting in the formation of a very popular, very vulgar book style in the country.

(II) Calligraphy "bookish" connotation and cultivation

Bookishness is the essence of the art of calligraphy. If there is no bookishness in the art of calligraphy, calligraphy learners may become bookmakers. The following analysis of the specific connotation of bookishness and bookish cultivation.

1. Calligraphy "bookish" connotation

The style of calligraphy can be understood as the natural simplicity and elegance in the works, and also as a kind of grace, meaning and charm revealed and understood by the calligraphers in the long-term accumulation. In order to analyze the connotation of bookishness more thoroughly, the bookishness in the art of calligraphy can be explained from the following two aspects.

(1) The external expression of bookishness

Bookishness is a kind of literary and artistic aesthetic held deep in the hearts of scholars in the past dynasties. This aesthetic ideal can be expressed in different calligraphic schemas or artistic works, among which calligraphic visual structure and artistic personality are common forms of expression. In the process of creating calligraphy works, we should seek more "spirit" but ignore "form", and take its spirit and qi as the best. In addition, it is also reflected in the beauty of the book, the beauty of the text, the double perfection of the words, the succession of the words, the beauty of the words can enrich the god of calligraphy, and enrich the style of the works, such as Yan Zhenqing's "Manuscript of the nephew", Wang Xizhi's "Preface to the Orchid Pavilion", etc., all have the characteristics of the beauty of the text and the beauty of the words.

On the other hand, calligraphic works rich in literary style usually focus on the expression of "meaning", "law" is put in a secondary position; The abdomen has the poetry gas from China, the opinion from high, so do not have to stick to the point of painting, more new ways, to seek new ideas, although it seems not the heart, but work in the internal management, this internal management lies in the meaning. In addition, the persistent pursuit of building personality style is also one of the external manifestations of bookish style, the so-called pen and ink charm and seek to become a family, it will be far.

(2) The internal expression of bookish style

The external part and the internal part of bookishness are a unified whole. The internal aspect of bookishness is mainly manifested in the inner refined temperament and elegant charm of calligraphy works, which is a kind of artistic language with higher level and richer connotation, and also a kind of spiritual characteristics hidden in calligraphy works.

2. The cultivation of calligraphy "bookishness"

(1) To enhance inner cultural accomplishment

The inner cultivation is the base, the exterior decoration is the end, and the cultivation of books must not be put before the horse. Internal cultivation is to improve the internal cultural literacy, and the important way to improve cultural literacy is to read books, read thousands of books, and constantly reflect on the basis of extensive reading, cultivate the mind and morality, so as to deeply understand the truth in the book, and strive to improve the knowledge and cultivation, so as to become gentle and elegant.

Reading poetry books can not only make writers talk out of the ordinary, but also understand more artistic phenomena, understand everything in the world, and tolerate the world, so it is conducive to the formation of artistic personality. After the formation of artistic personality, it can lay a good foundation for the cultivation of bookishness

Basics. On the other hand, there is also a certain relationship between one's own personality and the cultivation of bookishness. The character has strong plasticity, and improving the inner quality through extensive reading group books is an effective way to shape the bookish character. In the process of dabbling in group books can cultivate the mind, so that they can read quietly, learn calligraphy, and cultivate the quiet gas. Once the quiet gas is formed, you can forget the impetuous, and pursue higher artistic attainments in the creation of calligraphy. For example, Xie Wuliang, Hongyi and Badashanren and other calligraphists have rich knowledge of knowledge and books, but also can create calligraphy works under the static conditions that ordinary people can not, so their works will be able to reveal

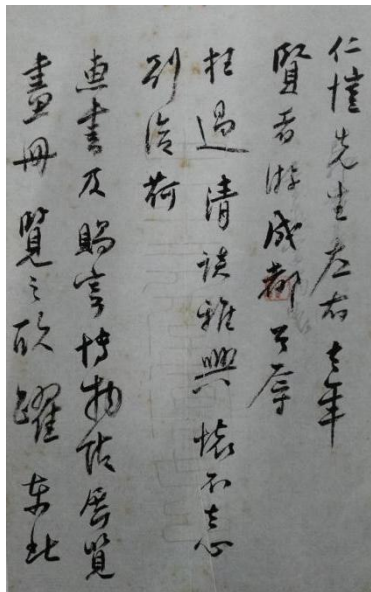


Figure 1-2 "Handwritten Letters from Xie Wuliang to Yang Renkai"

Bookish, such as the Letters from Xie Wowang to Yang Renkai (see Picture 1-2).

(2) Cultivate broad mind and extraordinary bearing

Mind and bearing is the external manifestation of spiritual qi, good writers can not only show broad mind and extraordinary bearing in daily interpersonal communication, but also tolerate all things, calmly face life, and actively adjust their own spiritual outlook to others and everything in the world. In some cases, the art of calligraphy is not limited by traditional morality, and it can exude lasting vitality in the open-minded and gracious mental state of the calligrapher. Open-minded and gracious naturally cannot be separated from extraordinary magnanimity and broadmindedness.

In order to pursue the attainments of calligraphy works, some famous calligraphers can give up fame and fortune and retreat to the mountains and forests. Therefore, the works created are all full of the air of freedom, noble air, reflecting the atmosphere and the atmosphere of mountains and forests. In addition, having extraordinary bearing and broad mind can also cultivate a free and independent spiritual world, so that they can create in the state of clear advance and retreat, know the choice and the heart is calm, so that the works can reveal the moral and sage learning in the chest, so as to develop the gas of books.

II. ANALYSIS OF MR. YANG RENKAI'S CALLIGRAPHY

Mr. Yang Renkai is a rare scholar in modern times, integrating knowledge, appraisal of calligraphy and painting, and creation of calligraphy and painting. At present, the research of Mr. Yang Renkai in the academic circle mainly focuses on the research of his calligraphy and painting identification and academic research, and there is little research on his calligraphy. Based on Mr. Yang Renkai's surviving calligraphy works, the author tries to analyze the cultivation of "bookish style" in his works.

(1) The epitaphs are also familiar with the calligraphy style

In the art of calligraphy, Mr. Yang Renkai, as well as the practice of steles, his books are pure scholars, and have the spirit of books. Wang Junchang said in "Mr. Yang Renkai's Art": "Mr. Shu, at the beginning of his love for Su Changgong, Xi Lou post, and later on and stone gate song, Longmen 20 pieces, compound Han stele Jin post for a rule, where decades, the creation of magnificent." [12] It can be seen that Yang not only worked hard and extended deeply on the book, but also studied the calligraphy classics of the tablet and the cliff. The combination of steles and engravings makes Mr. Yang Renkai's calligraphy neither too charming nor too clumsy.

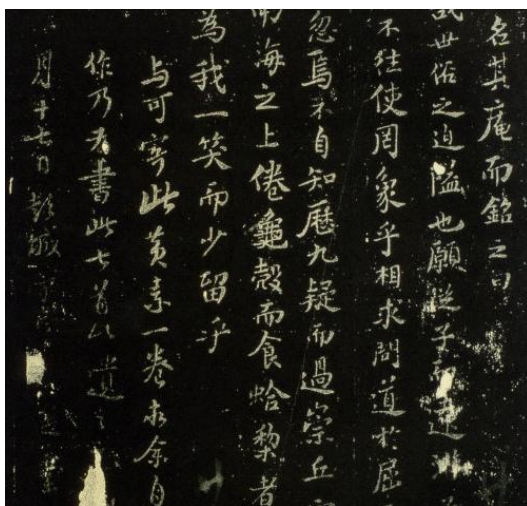


Figure 2-1 "West Building" (partial)

Mr. Yang Renkai is deeply interested in Su Shi's calligraphy, especially the "West Building" (Figure 2-1). Many of Yang's running books have a sense of Su Shu. Such as his Copy of the Flower and Bird Book of Hui Temple (Figure 2-2), written in 1946, just like the handwriting of Dongpo, both in form and spirit. In the study of epigraphy, he studied the song of stone Gate, twenty items of Longmen, etc., such as the title of the zhai "Xing Rong Zhai" (Figure 2-3), the style of the book is Piao MAO Xiong.

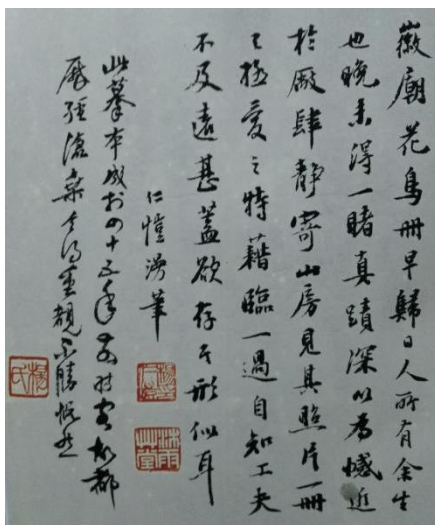


Figure 2-2 "Copying the Book of Flowers and Birds of Hui Temple"



Figure 2-3 Xing Rong Zhai

Taking a comprehensive look at Yang's calligraphy works (see Table 2), we can find out the development of his calligraphy art and the connotation of his calligraphy style.

Table 2: A list of Yang Renkai's calligraphy works

Titles of Works	Year of creation	Writing style	Creation/copying	Evaluation
Postscript on the Book of Flowers and Birds of Hui Temple	1946	Running book	Creations	Vigorous evacuation, calm and calm, the form and spirit have the meaning of Su Dongpo's calligraphy
Bamboo West	1946	Seal Script	Creation	Book learning Li Yangbing, tall and straight show strength, beyond the book
Zhong Shan Instant Poem	1946	Running book	Creations	Make the turn freely, the chapter on the line spacing is wider, there is a sense of light
Zhao Mengjianba	1947	Running book	Copying	For the copying works, the pen power is strong, the body is thin, the palace has the tendency to lean lean side, with a typical literati calligraphy breath
"Zhang Zhi and Yu Fu Ci One of the Five Poems"	1956	Running cursive script	Creative Writing	The lines are slightly thick, the words are not associated but the breath is smooth
"Linbao Jinzhai Fa"	1958	Cursive	Copying	Based on the original post, the lines are strong and full of force
"Yangguan Avenue"	1960	Seal Script	Creation	Book style Pu MAO, a natural
Thousand-character Script	1962	Regular script	create	The font is tight in the middle palace, the strokes are coherent, and the breath is smooth
The Stele of Linyuan An	1968	Seal Script	Facsimile	This is a long volume with a tight arrangement and rich variations
Excerpts from Ma Said	1978	Running grass	Creations	The ink color changes naturally and moves in stillness
"Mourning the Millions of Martyrs"	1985	Running grass	Creations	Self-written poetry, with the ink and dry pen effect, lively and dripping
A poem by Zhu Yunming	1987	Running grass	Creations	Smooth lines, mainly round, gentle and graceful, bookish
Xing Rong Zhai	1989	Regular script	Creative writing	Writing style Piaomao Xiongqiang, with seal script 籀 meaning
Seal Script Seven Character couplets	1990	Seal Script	Creation	With Yuan An stele brushwork
Poems of Travelers in Chang 'an	1999	Running grass	Creations	Writing books at the age of 80 is full of meaning. It can be said that all books are old
Modeling Painting Horse United	1999	Regular script	Creative writing	Unique personal style, writing naturally, quite powerful

Mr. Yang Renkai's calligraphy is mainly based on the study of calligraphy, as well as the study of tablet. He was particularly fond of Su Dongpo's works in his books, and worked hard on them. Many of his running works have the meaning of Su Shi's books. In particular, his early works "Copying the Book of Flowers and Birds of Hui Temple" are very similar to Dongpo's handwritten letters. The lines are strong and calm, and the form and spirit are full of the literati atmosphere, with the meaning of Su Dongpo's calligraphy.

"Zhong Shan Instant Poem" (as shown in Figure 2-4), the lines make the turn freely, and the word spacing and line spacing

are large, reflecting the meaning of scattered. its

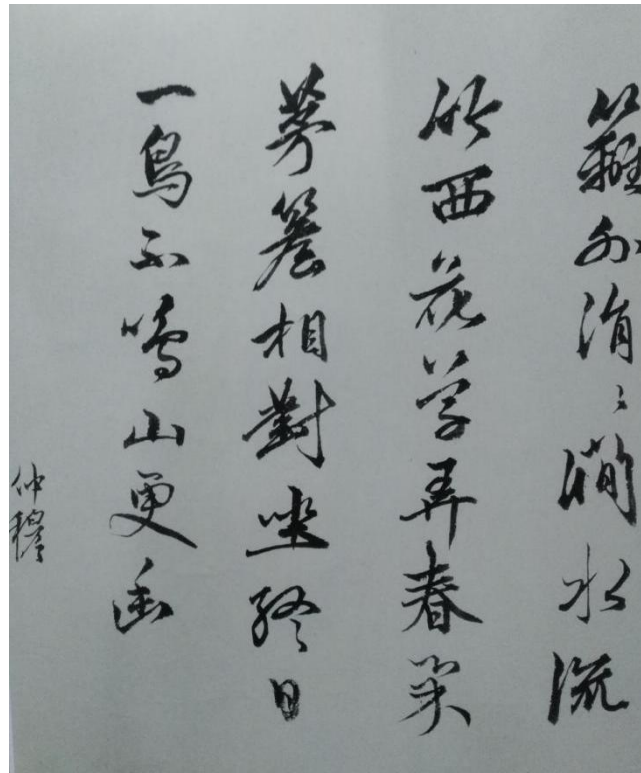


Figure 2-4 Zhong Shan Instant Poem

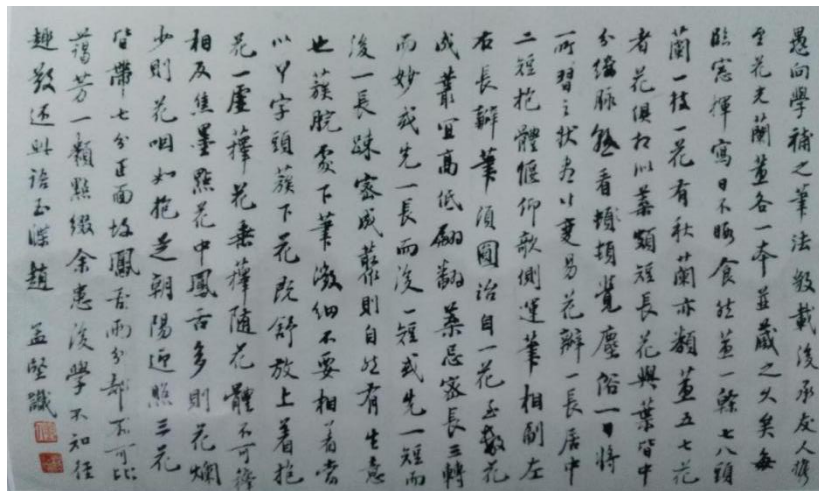


Figure 2-5 "Zhao Mengjianba"

Zhao Mengjianba's copy from 1947 (see Picture 2-5) is a typical work of Yang Laohan's study of calligraphy. The pen power is strong, the body is thin, the palace has a lean side, the whole text is quiet, the breath is smooth. "Copy Hui Temple flower and bird book book Postscript", "Zhong Shan instant poem", "Zhao Mengjian Ba Ji" several works of running books basically did not break away from the sense of beauty of post learning flow, did not take off the ancients

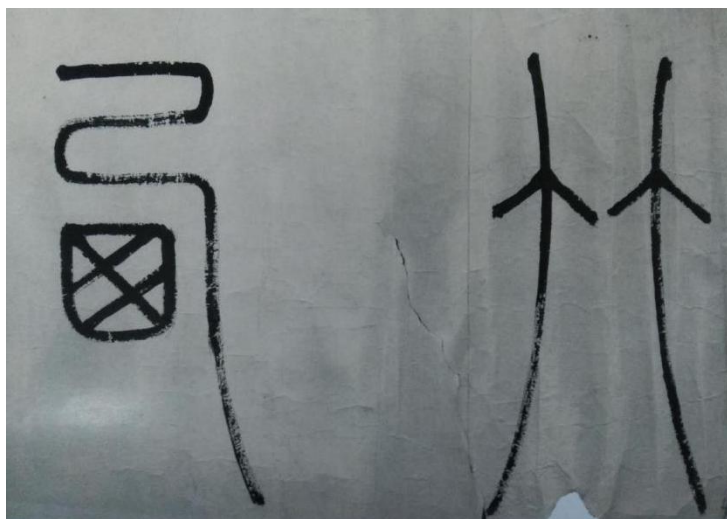


Figure 2-6 "Bamboo Stream"

2. The body and the Spirit.

Mr. Yang Renkai studied Li Yangbing and the Stele of Yuan An in seal script. The character "bamboo stream" in his seal script (see Picture 2-6) clearly comes from Li Yangbing, with straight lines and quiet atmosphere. The seal script Seven-character Couplet (see FIG. 2-7) is square and round, with the brushwork of Yuan An. The banner "Yangguan Avenue" made by the late 960 (see Figure 2-8), in the style of Park Moo, incorporated the simple atmosphere of the tablet and showed the free and easy way of the Hill character proposed by Wang.

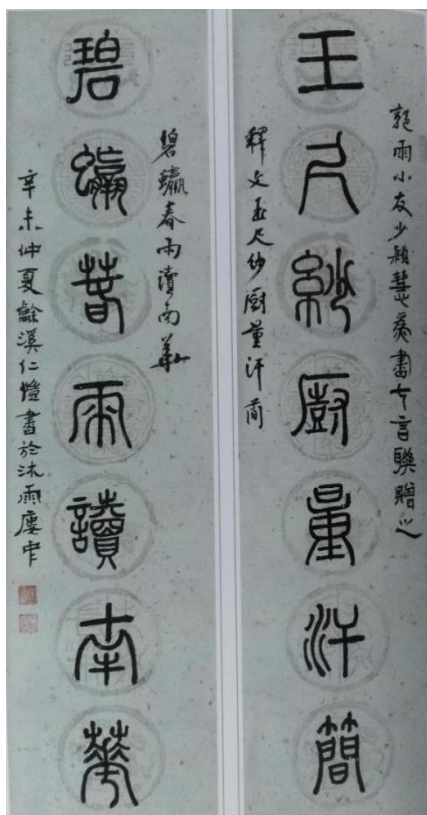


Figure 2-7 Seal Script Seven Character Couplets

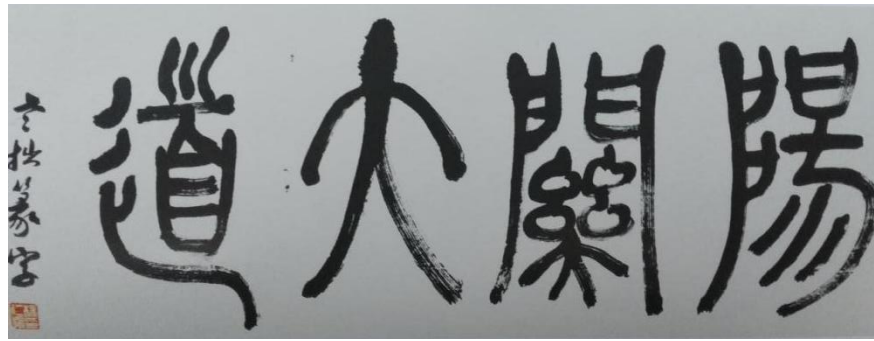


Figure 2-8 "Yangguan Avenue"

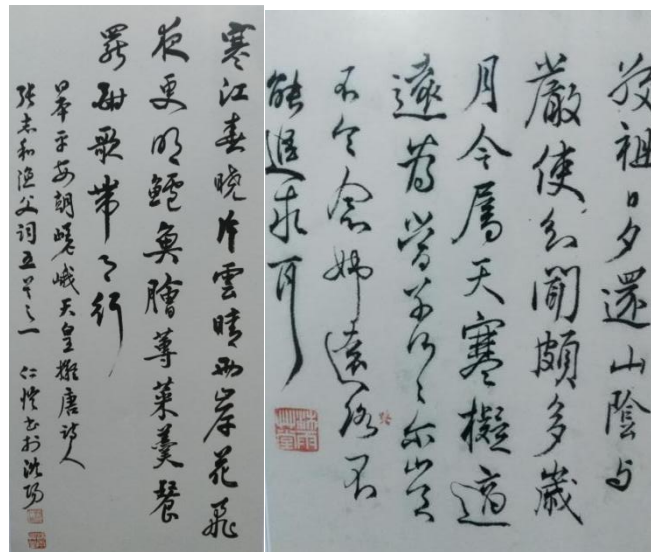


Figure 2-9 "Linbao Jinzhai Fa Book" (partial)

Figure 2-10 One of the Five Poems of Zhang Zhi and Yu Fu Ci

Old Yang's practice has been freed from the shackles of the ancients, and he is a natural person with free movement. Mr. Feng Qiyong commented that his cursive writing is "pure scholar's writing, without any delicate calligrapher's habits, so it is more valuable."^[13] His provisional work "Linbao Jinzhai Calligraphy" (see FIG. 2-9) is a Shanghai copy of Bao Jinzhai calligraphy by Yang Lao 43 years old. The form is a volume, the copy is based on the original, the lines are strong, graceful and smooth. Deficiencies in it are all marked with scarlet, which shows his meticulous care for calligraphy and art.

One of the Five Poems of Zhang Zhi and Yu Fu Ci (as shown in Figure 2-10), the lines are slightly thick, the characters have the shadow of Su Shu, the characters are not associated but the atmosphere is smooth, and the calligraphy style is different from that of the early "Mohuimiao Huayao Shuwen". "Mourning for Millions of Martyrs" (Figure 2-11), written by Yang Lao 70 years old, is a self-written poetry, with swollen ink and dry pen effect, lively and dripping, both the book and the text are excellent, reflecting the style of a scholar calligrapher. "Zhu Yunming Poem" (Figure 2-12) and his "Chang'an Traveler Poem" (Figure 2-13), smooth lines, mainly round, gentle and elegant, full of books, can be said to be both old.

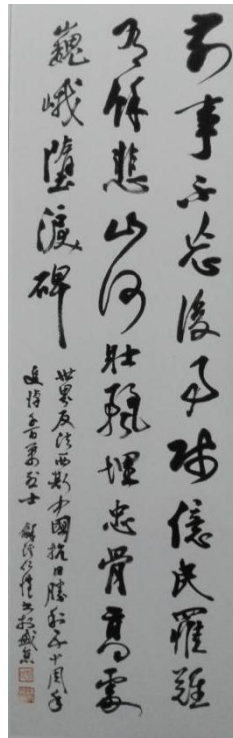


Figure 2-11 "Mourning for Millions of Martyrs"

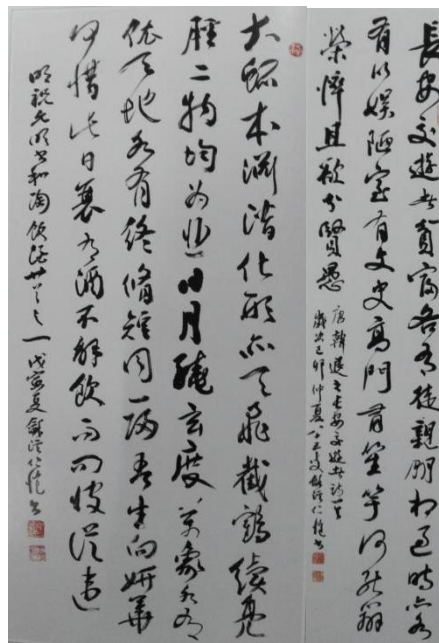


Figure 2-12 "A Poem by Zhu Yunming" Figure 2-13 "A Poem by Travelers in Chang'an"

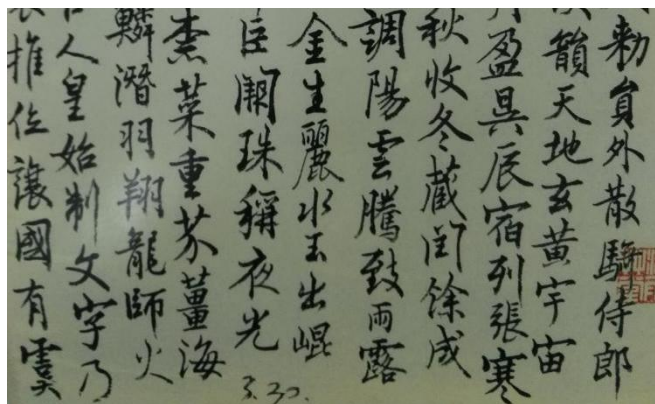


Figure 2-14 Thousand-Character Running Script Volume (partial)

In his early years, Qianzi Xingkai Volume (see Figure 2-14), the font length is tight in the middle palace, the strokes are coherent, and the breath is peaceful and Xiao scattered, and the mood is leisurely and elegant. Xingrongzhai, on the other hand, has a different style of calligraphy. It is characterized by a strong and simple style, which is integrated with the meaning of 籀. "Modeling painting Horse United" (Figure 2-15), is the 85 years old of the line script self-written seven words, unique personal style, natural writing, very powerful, has a strong bookish style.

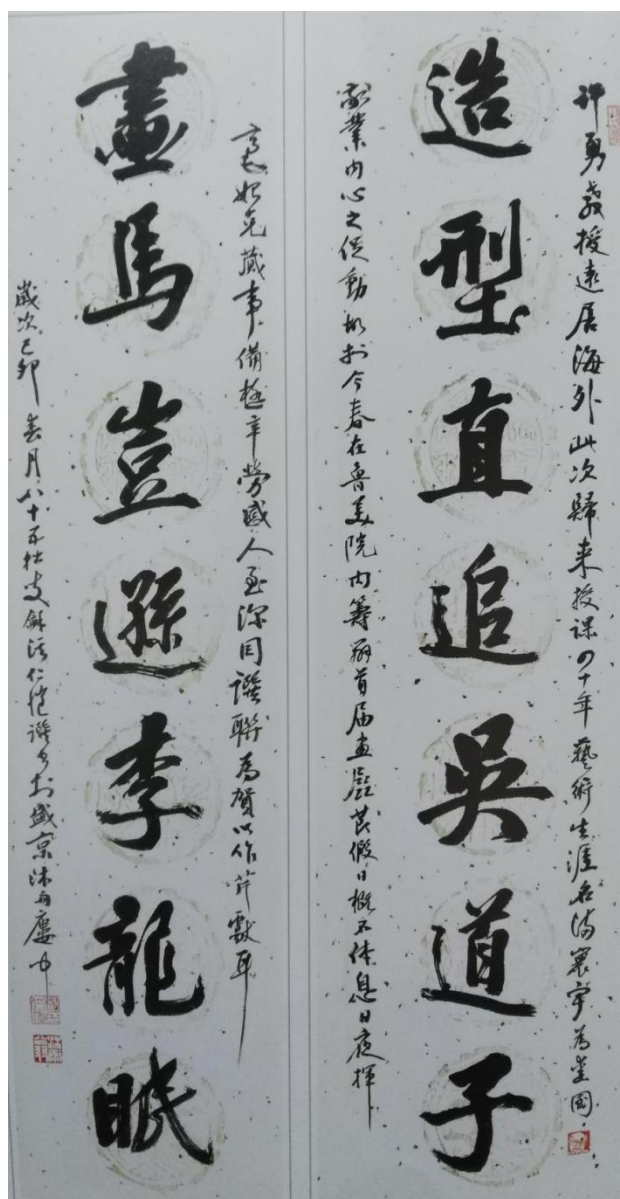


Figure 2-15 Modeling Painting Horse United

Mr. Yang Renkai is good at all kinds of calligraphic art, and he has formed different calligraphy styles in different periods. From his early to late works, Yang's works are full of literati and bookish style.

(II) The origin and cultural interpretation of Yang Renkai's calligraphic "bookishness"

Mr. Yang Renkai's calligraphy works are full of "bookishness". The formation of his bookishness runs through his life's study and life, and is the result of many factors: the influence of traditional Confucian education in his family; The influence of Confucianism "neutralization" and Taoism "nature" and so on. On the basis of digging and analyzing the cultural background of his life and his own cultural structure, this paper draws the basis for the formation of Mr. Yang Renkai's calligraphy style.

1. Educational influence

Mr. Yang Renkai was born in 1915 at the beginning of the Republic of China. He came from a scholarly family. His father Yang Zongpei knew how to read and write from a young age and worked as an aide for many years. At the age of five, Yang Renkai was sent to private school by his mother Yang Xiao, where he studied the Three Character Classics, the Four Books and the Five Classics. [14] This kind of traditional private education laid a solid foundation for Yang Renkai's education. When he was eight years old, his parents sent him to a new primary school, where he studied Chinese, arithmetic, handicrafts, drawing, etc., which greatly expanded his vision. And he liked to read ancient Chinese, the essence of ancient Chinese culture, infiltrated his thoughts.

It can be seen that the Four Books and the Five Classics laid the foundation of Yang Renkai's traditional culture and provided the conditions for Yang Renkai to nourish his calligraphy with knowledge.

2. Calligraphy teacher: take the ancient as his teacher

In terms of traditional Chinese literature, Yang Renkai was taught by Mr. Wu in private school. After he was transferred to the new primary school, he studied classics and ancient Chinese literature, which laid a very solid foundation for Yang Renkai's knowledge. As for his calligraphy lessons, Yang Renkai did not have a clear relationship with him. He mainly learned the ancient classic steles.

In calligraphy, he liked Su Shi's books and reviewed the Han stele and Jin tablets. Later, he had different degrees of contact with Shen Yinmo, Xie Wowang, Wang Junchang, Sha Menghai, Shang Chengzuo, Xie Zhiliu, Qigong and other famous calligrapher. These teachers and friends accompanied Yang Renkai's calligraphy growth, and the communication with others directly affected his thoughts and orientation.

Yang Renkai in the process of calligraphy learning, there is no fixed method and order, he is not like the general calligrapher to specialize in one body, and so on after reaching a certain level, he has a strong universality of learning ancient, he has a wide range of views, about the use of, sincerely according to Liu Xizai said of the study of the book of the extreme rule: "with heaven, with the ancient as an apprentice, all study of all things. Heaven, should be viewed in its chapters; The past should be observed by its changes."

Yang Renkai studied ancient and modern times in the following aspects:

- (1) The extensive absorption of Han tablets and Jin books;
- (2) the mental copying and hand-tracing of Su books;
- (3) A long time of viewing ancient paintings and calligraphy based on the identification of paintings and calligraphy.

3. Influence of their own cultural structure

The formation of calligraphy "bookiness" must be closely related to traditional culture. Whether it is the form of calligraphy works or the implication and thought of calligraphy, it should be taken into consideration from a cultural perspective. Confucianism, Buddhism and Taoism are the foundation of Chinese traditional culture, and their different characteristics have different influences on calligraphy. Yang Renkai's calligraphy was mainly influenced by Confucianism and Taoism.

(1) Confucian cultural thought

As a typical traditional Chinese scholar, Yang Renkai received Confucian education since childhood, learning the Four Books and Five Classics and poetry. Later, he studied ancient Chinese in modern schools, and had a deep understanding of Confucianism.

Deeply influenced by traditional literature and history, his knowledge had an inevitable influence on the practice of painting and calligraphy. He naturally incorporated the aesthetic standards of literary rhetoric in such aspects as mind, artistic conception, emotion, spirit, and bone strength into the practice of traditional Chinese painting and calligraphy. Most of his works are quiet and elegant, which accords with the Confucian idea of "neutralization".

(2) Taoist cultural thought

The aesthetic thoughts of Chinese calligraphy are more influenced by Taoist philosophy. Mr. Yang Suoqiang put forward in his book on the Aesthetic View of Chinese Calligraphy: "The root of the beauty of Chinese calligraphy lies in Tao, and the highest realm of Tao is the highest realm of calligraphy." [16] From this, we can see that good calligraphy must conform to the concept of Tao, the aesthetic ideal of Taoism is "the beauty of nature", and calligraphy is also based on nature.

For example, CAI Yong's saying that "books arise from nature" and Wang Xizhi's saying that "the spirit of books must reach Dao" all show the importance of Taoism's pursuit of natural aesthetic ideal in calligraphy creation and aesthetic appreciation.

Taoism advocates simplicity and broadness. Yang Renkai is peaceful by nature and does not make public. When he was a child, he was forced to drop out of school because of his poor family, so he developed a simple life style. After ten years of

oppression in the Cultural Revolution, the tortuous life experience made Yang's thoughts on book-learning inevitably change a little. Xing Rong Zhai, his late work, embodies the essence of Taoist thought in its vast simplicity. The Chinese traditional education Yang Renkai received since childhood has a great influence on his painting and calligraphy creation practice and book learning thought. Confucianism and Taoism run through the whole time and have different influences on him. (See Table 3)

Table 3 Influences of different cultures on Yang Renkai

Cultural types	Essence of thought	Influence on Yang Renkai	
		In life	Calligraphy aesthetic
Confucianism	Neutralize, apply to the world	Adhere to the tradition and actively join the world	Change, innovation, attitude
Taoists	Simple and quiet	Simple, humble, not interested in fame	The style of writing is simple and simple

It can be seen that the formation of Yang Renkai's calligraphy style is closely related to his educational background, calligraphy teacher's legacy and his own cultural factors.

III、THE ENLIGHTENMENT OF MR. YANG RENKAI'S CALLIGRAPHY "BOOKISHNESS"

As a typical scholar scholar, Mr. Yang Renkai's learning and cultivation are very similar to those of literati and officials in the past dynasties. It is the most appropriate to evaluate and measure his calligraphy characteristics with "bookishness". It is his extensive knowledge and cultivation that makes his calligraphy art reveal its bookishness.

This has important implications for contemporary scholars: calligraphy is not only a physical skill, but also a concentration of the spirit of profound traditional culture and philosophy; Scholars should take into account knowledge and self-cultivation while learning skills, and nourish calligraphy with profound knowledge.

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