

Analysis Of The Artistic Style Of Modern Guangdong Female Calligraphers

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Abstract

The purposes of this study are to (1) investigate the artistic style characteristics of modern Guangdong female calligraphers, (2) compare the similarities and differences of the Chinese females calligraphers, and (3) analyze the causes of their artistic characteristics from the perspectives of female calligraphers characteristics in modern Guangdong. This study adopts a qualitative design. Data were collected through books, museums, field trips and the Internet, and the data were relatively analyzed and studied. This study covers 12 Guangdong female calligraphers recorded in modern Chinese history. The research results showed that, on the surface, the painting and calligraphy art style of these female calligraphers belongs to the beautiful category, and when we carefully observe them, their inner spirit is different. Feng Wenfeng, Tan Rong, Zhang Kunyi and so on are mainly the beauty of masculinity, Xian Yuqing, Zheng indifferent, Wu Peirong and others are mainly the beauty of feminine. He Xiangning, Xiao Shufang, Kang Tongbi, Deng Mengxiang, Guan Zilan, Feng Zhonglian and so on are both rigid and soft. The personality charm of female calligraphers is the most important factor for their artistic style; the second background is the second factor for female calligraphers; the family support has a significant influence on their artistic style, and the influence on their artistic style. The results show that the modern female calligrapher successful primary factor is talent, free thought and independent personality, followed by continuous positive and effective action.

Keywords: calligraphy comparison, Chinese painting comparison, artistic style, talent, independence and free thought, communication and progress.

1. Introduction

Under the rule of China's two thousand years of feudal society, men and women are obviously different in social division of labor, education level and family status. Women are not economically independent, attached to

men and conservative in thought. Few women have worked in art, and even fewer women have become female artists. Since ancient times, in the five thousand years of Chinese art history, learning Chinese calligraphy and Chinese painting can be among the female artists. In history, there are less than 100 women, less than 1 / 10,000 men."(Wang Yong, 2004).

Female artists are rare in China and even in the world. Due to the serious lack of historical materials, written records, images and other documents, the works of female calligraphers are extremely rare. In 1971, Linda Norjilin, a famous American scholar, wrote in her book that " This is not based on the nature of personal genius or his defects, but on the influence of the social system, and what is prohibited and encouraged by all social groups. "Female artists are unable to succeed mainly because of institutions and education.(Linda, 1971) In 2011, Chinese scholar Chen Ying summarized the reasons for women's absence from Chinese art history in *On Chinese Female Art: in the patriarchal society*, women are in a subordinate position, have no independent social value, unable to receive art education, and participate in the field of art creation.(Chen Ying, 2011)

Guangdong, referred to as "Yue", also known as "South Guangdong", known as "Baiyue" in ancient times. Because of the ancient place name, it is one of the 34 provinces of China.(Baidu Encyclopedia, 2010) Before the Revolution of 1911, Guangdong was about 2,000 kilometers away from the political center of Beijing. It was known as the remote "cultural desert", with underdeveloped transportation, poor information circulation, uncivilized thinking and backward education. Because of the humid air, the ancient northerners as a "miasma" place, is used to exile political prisoners. Guangdong has always been ridiculed as the "barbarians", but in modern times, a number of outstanding female calligraphers have appeared, who have written a magnificent chapter in the history of modern art with their lifelong efforts. Their artistic achievements and personal influence have deeply influenced the contemporary people. At the end of the Qing Dynasty, western Western artillery opened the door of China, and the Qing government was forced to sign a series of unequal treaties. China was reduced to a semi-colonial and semi-feudal society. The people lived in dire straits. Interested people successively sought various ways to resist the enemy and save the country. In 1911, the revolution of 1911 under the leadership of the bourgeoisie led by Sun Yat-sen ended the autocratic monarchy in China for more than two thousand years and made the concept of democratic republic deeply rooted in the people.

In today's China, with the deepening of reform and opening up, more and more women are learning art, and the freshmen of the eight best art academies in China show the phenomenon of "Yin flourishing and Yang decline". Girls account for about 70 percent.(See Appendix 1) With the

increasing number of female artists, female artists are becoming more and more important to the stable development of spiritual civilization construction of the country and society. However, nearly half of the Chinese art world are difficult to become female artists and painters, so as to occupy a place in the history of art. What are the successful factors restricting the modern female artists, how to change this phenomenon, help female artists find learning idol, find to belong to female artistic language, play a female unique aesthetic thinking and personality charm, form female unique style characteristics, and rebuild confidence, play the advantages of women, into the art circle dominated by male, find the successful method and path in the art world, is worth research problem.

The so-called "ANALYSIS OF THE ARTISTIC STYLE OF MODERN GUANGDONG FEMALE CALLIGRAPHERS", what kind of historical background creates the artistic style of these female calligraphers, and what are the characteristics and connections between their artistic styles? Minges and Brooksay (1997) proposed a set of very common research steps, which can include a wide range of specific research methods (The 4As) : Appreciate the current research situation; Analyze the structure that produces and maintains this kind of research; Assess alternatives to the current situation; Act to make a difference. Semiotics is regarded as a part of the well-designed mixed method research, combined with other qualitative and quantitative methods to form a 12 Step Integrated Semiotics Method.

This independent study is a comparative study of 12 modern female calligraphers in Guangdong including the background, statement of question, goal of research, conceptual framework, definition of term, scope of study, meaning of research, etc. The research can give the results and Data Analysis, the artistic style characteristics of modern Guangdong female calligraphers, the causes of the artistic style characteristics of modern Guangdong female calligraphers compared with other female calligraphers in modern China with the similarities and differences between their artistic styles.

2. Data Collection

In this thesis, the data collection technology mainly adopts the qualitative method of independent study by comparing 12 modern female calligraphers in Guangdong, following the grounded theory, and making quantitative statistics on the data generated in the process of "ANALYSIS OF THE ARTISTIC STYLE OF MODERN GUANGDONG FEMALE

CALLIGRAPHERS " from the perspective of project participants. The population consisted of 49 females calligraphers from Guangdong born in modern times (1840.6.1-1919.5.4), with historical records, age testable, and works passed down. The samples consisted of 12 female calligraphers from Guangdong born in modern times (1840.6.1-1919.5.4), with historical records, age testable, and works passed down. Female calligrapher from Guangdong nationality born from June 1, 1840 to May 4, 1919. There are 12 most representative female calligraphers in modern Guangdong Province in the paper research history. The data of the Qing dynasty of Guangdong female calligraphers had been studied and collected starting from 1840-1919. They were 17 people, for example, He Xiangning, Xian Yuqing, Soluble, Feng Wenfeng, Deng Mengxiang, Kang Tongbi, Xiao Shufang, Wu Peirong, Zhang Kunyi (see table 2).

Before the Qing dynasty of Guangdong female calligrapher history, in the Qing dynasty to 1840 there were 31 recorded female calligraphers (see table 1), born in 1840-1919 Guangdong, for example, He Xiangning, Xian Yuqing, Soluble, Feng Wenfeng, Deng Mengxiang, Kang Tongbi, Xiao Shufang, Wu Peirong, Zhang Kunyi (see table 2). The study was collected from primary and secondary data sources, from museums, libraries and networks, and secondary data from the He Art Gallery and personal interviews. The main audience of this study is representative female calligraphers in modern times, Guangdong Province, China. The sample are 12 female calligrapher from Guangdong born in modern times (1840.6.1-1919.5.4), with historical records, age testable, and works passed down.

There are a total of 32 female painters recorded in the history of Guangdong, who were born before 1840, including one Lu Meiniang in the Tang Dynasty and 31 in the Qing Dynasty. Due to the lack of specific birth and death dates for most painters, they are sorted by the first letter of their surnames: Chen Yanxiang, Chen Guangxun, Chen Yuan, Chen Xiaofen, Feng Xianxia, Guan Wanrong, Huang Yuliu, Huang Guolan, Juying, Juqing, Ju Ruowen, Li Ruhui, Liang Ruozhu, Li Qiong, Mo Juanjuan, Ou Suqing, Pan Lixian, Pan Huixian, Qiu Zhangzhu, Wang Yaoxiang, Wang Yuan, Wen Xin, Wu Shangxi, Yu Ling, Yu Zunyu, Yu Zhenyu Yi Baohua, Zhang Xiuduan, Zhao Qiongzhang, Zhao Shuqiu, Zhu Meiyao, etc.

3. Research Methods

This research methods will be about the history of the whole historical environment of the Qing Dynasty to the modern times. Age can be tested with some works handed down to time. The twelve most representative twelve female calligraphers in modern times will be investigated focusing on the analysis of the artistic style and characteristics of their calligraphy

works. Then, the research will go deep from their time background, family background, educational experience, teacher and friend communication, aesthetic taste and other aspects of the characteristics of artistic style together with comparing the similarities and differences in the artistic styles of their contemporary female calligraphers in the country. Further, the subjective reasons and objective factors of the formation of the differences will be explored together with investigating their historical status in the modern art history and their influence on the later generations.

4. Results

The research results would like to answer the 3 questions. They are 1)What are the artistic style characteristics of modern Guangdong female calligraphers?, 2)What are the paradigms of artistic style characteristics?, and 3)How can the Chinese females calligraphers be compared about the similarities and differences? Moreover, the researcher also would like to explore the 3 research objectives to support the 3 questions. They are 1) Investigate the artistic style characteristics of modern Guangdong female calligraphers, 2) Compare the similarities and differences of the Chinese females calligraphers, and 3) Analyze the causes of their artistic characteristics from the perspectives of female calligraphers' characteristics in the perspective of modern Guangdong.

The results are as follows:

The running script is learned from Zhao Ji, taking the natural and unrestrained atmosphere of the pen meaning, the pen power is strong, the body is opened, loose and tight freely. Feng Wenfeng's small characters, delicate and small, quiet and appropriate, and her official script integrated, reflecting extraordinary skills, the author believes that "like a tree, mu if the breeze", to achieve the state of ease. Zhang Kunyi's running script has regular script and cursive script, the rhythm of ups and downs, the pen is magnificent atmosphere, no female delicate state, a natural and unrestrained stone gas. Called "steep and steep" by the critics at that time, the author thinks that her calligraphy is "corresponding and abnormal". He Xiangning running script Xi Yan Zhenqing is mainly, Su Dongpo as a supplement, with the pen thick but not board, with thick ink but not stagnation, independent word, mixed size, natural change, has a kind of elegant gas. Xiao Shufang's running script is very advanced, with extraordinary skill. Line texture is vigorous and simple, both the vast and thick, and the mellow running script. It seems very strong, but also very soft and moist. To the strength of the soft beauty! Zheng indifferent's

calligraphy lines are round and full, mainly round pen, less square pen, clear rhythm, chic and elegant. Xian Yuqing's running script is a group of several words, and the characters between the word group are involved, with the word group to divide the rhythm. The pen strength is slightly weak, write soft and natural, insufficient ancient meaning, delicate and full. Deng Mengxiang's running script lines from the seal script, such as curved chopsticks, graceful and straight. Kang Tongbi running script family origin, leisurely, mellow and vigorous. Feng Zhonglian's running script is exquisite and ethereal. Wu Peirong running script into the ancient but not out of the ancient, elegant and generous. Guan violet running script spirit is full, quaint and beautiful.

Through the above personal calligraphy appreciation and the comparison of similar calligraphy, the results of the analysis show that, on the surface, the painting and calligraphy art style of these female calligraphers belongs to the beautiful category. When we carefully observe them, their inner spirit is different. Feng Wenfeng, Tan, Rong, Zhang Kunyi are mainly the beauty of masculinity, Xian Yuqing, Zheng indifferent, Guan Zet, Wu Peirong, Kang Tongbi are mainly the beauty of feminine, He Xiangning, Xiao Shufang, Deng Mengxiang, Feng Zhonglian and so on are between the former two, both rigid and soft. What is the difference between the three main aesthetic feelings? Because they write different books, different aesthetic characteristics of different styles are different, which is not easy to compare.

In terms of the characteristics of the artistic style, Deng MengxiangStrong soft mei, Feng WenfengMale strange show yi, Feng ZhonglianEmpty spirit is flying, guan purple orchid is quaint and beautiful, He Xiangning elegant atmosphere, Kang Tongbi elegant and harmonious, talk about dissolutionThin hard thin lang,Xiao ShufangElegant and super escape,Wu PeirongComely and generous,Xian YuqingElegant and elegant,Zheng indifferentNatural and elegant,Zhang KunyiThe character is steep.

The artistic style of the calligraphy works of Guangdong female calligraphers has the following three characteristics.The general characteristics are: elegant and delicate, rarely crazy and rapid, and reflect the traditional beauty of Chinese women with implicit warmth. The next step will be 3 procedures as follows:

1. The form with mainly small regular script works, supplemented by seal script, official script and cursive script. Small regular script, also to running script, regular script.

2. The content is mainly based on inheritance, less pioneering and innovative, mainly based on formal beauty, and the connotation is not profound enough.

3. There will be a focus on seeking inward, on personal feelings, experiences, and less communication and cooperation.

Surname and personal name	Art style characteristics
He Xiangning	Yong rong atmosphere
Xian Yuqing	Elegant and elegant
Talk about dissolution	Thin hard thin lang
Kang with bi	Elegant and round
Deng Mengxiang	Strong soft mei
Feng Wenfeng	Male strange show yi
Feng Zhonglian	The ethereal flying
Xiao Shufang	Elegant and super escape
Wu Peirong	Comely and generous
Violet Kwan	Quaint and beautiful
Zhang Kunyi	The character is steep
Zheng indifferent	Natural and elegant

The style characteristics of twelve people such as He Xiangning, from the classification of Chinese painting themes, Feng Zhonglian mainly painted figures, mainly in the figures; He Xiangning mainly painted animals, mainly lions and tigers; Wu Peirong mainly painted landscape, mainly close landscape, other calligraphers and flower-and-bird paintings, mainly flowers and birds. From the perspective of the techniques of traditional Chinese painting: Guan violet is mainly fine brushwork, He Xiangning, Feng Zhonglian and Xiao Shufang are mainly both working and writing, while other calligraphers are based on freehand brushwork. From the artistic conception style, the same place is all the way. He Xiangning freehand brushwork in traditional Chinese painting composition, reasonable bold pen natural and unrestrained freely, color elegant and lively, with ink decisive, XianYuQing composition full, color quietly elegant, pen easy natural, light appropriate, talk about freehand brushwork in traditional

Chinese painting composition innovation, unique, color meticulous, ink level rich, pen, quiet, not human fireworks.

Their traditional painting similarities are based on the classical tradition of composition, elegant atmosphere, bright and beautiful colors, and delicate pen. The composition of He Xiangning's traditional Chinese painting pen is round and delicate, the color is ancient and elegant, Xian Yuqing's traditional Chinese painting is fresh and graceful, the picture is bright but not vulgar, dynamic but not lively. The traditional Chinese painting is quiet, with ancient color, clever composition, refreshing. From the perspective of the functions of the Chinese painting of He, Xian and Tan, Xian's Chinese painting is purely self-appreciative to communicate with friends and does not go to the market. Some of He Ping's paintings are used for sale in exchange for money and goods, and some of his paintings inevitably cater to the public taste. Take the line of both refined and popular tastes.

In modern times, the 12 most famous female calligrapher in China were Feng Wenfeng, You Shou, Xiao Xian, Lin Huiyin, He Xiangning, Tan Rong, Lu Xiaoman, Li Xiangjun, Zhuang Xian, Deng Mengxiang, Lv Bicheng and Song Qingling. Women calligrapher in Guangdong accounted for one third and four seats, which can be described as the peak period of women calligrapher in Guangdong. As they are good at different styles of calligraphy, they can only compare the similarities and differences of female calligrapher with similar styles horizontally. Among them, Feng Wenfeng and Lu Xiaoman are both skilled in seal script, You Shou and Zhuang Xian are famous for their gold and stone aura, Xiao Xian and Deng Mengxiang are famous for their seal and Zhou style calligraphy in regular script, Lin Huiyin and Tan Rong's regular script are both thin and vigorous, Song Qingling and He Xiangning are politicians, and Lv Bicheng and He Xiangning are both skilled in cursive writing. The author compares the four types of seal, regular script, and cursive writing.

Analyze the causes of their artistic characteristics from the perspectives of female calligraphers characteristics of modern Guangdong.

The author believes that the formation of artistic style is mainly the formation of artistic concept and the expression of artistic concept, that is, the metaphysical "way" and the metaphysical "method". Artistic concept refers to the understanding and view of the nature, value and meaning of art. The expression of art mainly depends on artistic skills, and artistic skills mainly rely on the study of the day after tomorrow. British famous art historian Gong Bridge, from the cultural tradition of art and the

interaction relationship to explain the deep reason: the artist's differences is not to imitate nature or reality, but is the artist experience of their works, all reproducible art is still conceptual, it belongs to the accumulation process of the vocabulary of art. Even the most realistic art is what we call schemas (schema), starting with the artist's depiction technique, which is constantly corrected (correction) until they match reality. When the artist compares the created pattern with the nature, this is the process of the artist making and matching according to his own perception, and the change of the reproduced art takes place. In short, the history of reproducibility art is the product of the particular tradition of repeatedly interpreted images, with repeated disclosure of images from memory-guided reactions that are constrained by the artist's experience in reality. Gongblich has a broad cultural vision and can make extensive comparisons of art of different nationalities, different eras and different styles, indicating that art, as an important part of human culture, is also restricted by cultural traditions, but also the basis of subjective selection and creation of artists. Calligraphy is not reproducible art, but expressive art, which is more prominent and influenced by the artist's subjective thoughts. The poetry and calligraphy of modern female calligraphers present a variety of unique artistic styles, or bold, or depressed, or elegant and so on, and their artistic styles are unified in poetry and painting, that is, such as He Xiangning, her calligraphy is rich and atmospheric, her poems, her paintings are also rich and atmospheric. Why do they form such a stable and unique artistic style? What is the most important factor in determining their artistic style? world view? historical background? Educational life experience? Personality temperament? Cultural accomplishment? artistic talent? aesthetic taste? What is the main factor that prevents their success from forming their artistic styles? The author takes the modern record of Guangdong female calligraphers and painters as an example to discuss these factors one by one.

5. Conclusion

An excellent calligrapher is not only good at writing and painting, but also good at artistic thought exchange. What tests calligrapher is not only their calligraphy skills, but also their comprehensive cultivation ability, that is, their personality charm. Why do you say that? Just understanding calligraphy techniques and creating a beautiful work is not enough. Calligraphy is not understood or appreciated, and this artwork may have high artistic value, but it does not have much social value. It cannot achieve

the social function of "aesthetic education replacing religion" as mentioned in our preface, and calligraphy becomes a "carving insect skill". Therefore, whether men or women, the first step to become a great calligrapher is to find the top art circle and be recognized by the circle. Being recognized by the top circle and possessing a certain artistic value in one's own work goes without saying. The most important thing is having a certain level of discourse power. There are two types of discourse power: one is having status and status, and the other is having personality charm. Looking at the female calligrapher in Guangdong Province and even the whole China, which one was written at home and painstakingly, some people may refute me. Aren't all female calligrapher before the Qing Dynasty unable to leave their home in three steps? What subverts our understanding is that none of the top ten female calligrapher in history has not only read widely but also traveled thousands of miles, such as Wu Zetian, Cai Wenji, etc. Most of the modern female calligrapher in Guangdong had the experience of studying abroad, except for Tan Rong. Tan Rong accompanied his husband in archaeology and also traveled throughout the country.

The more successful the female calligrapher is, the better they are at artistic exchanges. In the final analysis, Chinese calligraphy is the product of ideas and the external expression of the artist's comprehensive abilities such as ideology, cultivation and calligraphy level. Thought needs to resonate. Aristotle said, "Art comes from life, but higher than life." Reading and writing alone is not enough. Advanced ideas are often not created behind closed doors, but rather in the production activities of the people, especially in the collision of ideas. If a female calligrapher does not contact the society, does not understand the world, does not jump out of the routine of family life, does not get rid of the shackles of thought, does not learn the most advanced knowledge and technology, and does not exercise her artistic thinking in the most high-end and active art circles, how can she create works that impress people.

Chinese calligraphy pays attention to "vividness". I think "vividness" is not only to convey the artist's own "god", but also to convey the "god" of a nation and a country. In this way, female calligrapher will jump out of the small circle of their personal lives, so as to observe society, life, nature, the world, and the overall situation. What they think is no longer just a technical level, But at the level of the 'mind method', it is no longer a physical substance, but a metaphysical spirit. It is inevitable for great

calligraphy works to emerge from the perspective of "high altitude" to "conception", with both high conception and exquisite techniques.

Discussion

Why is He Xiangning's "lion" better than any painter's "lion", more touching and inspiring a noble sense of patriotism than anyone else's painted lion? Because she understands the hearts and humanity of Chinese people better than other painters, knows what Chinese people need, not just what she needs. Why does she know? Without a doubt, she is very intelligent. Where does her wisdom come from? It comes from her studies, work, interactions, and struggles. Why does she have such a holistic view?

The author believes that, from the macro perspective of human development history, the success of modern female calligrapher can be simply described as "timing, location and harmony". That is to say, the era background is the first element in their formation of artistic style; The geographical environment is the second element in their artistic formation; Personal talent and effort are the third elements that shape their artistic style. From an artist's personal perspective, there are two reasons for forming an artistic style: internal and external. The unity of internal and external causes can make a female calligrapher. The internal causes are mainly the ideological cultivation, personality and aesthetic tendency of female calligrapher. The main external factors are the historical background and cultural environment. The internal factors are mainly influenced by family background and personal experience; The external factors are mainly influenced by the historical background and interpersonal communication. Internal factors determine the emergence of artistic style, while external factors determine the influence of artistic style. The family background determines the educational environment of female calligrapher, while the age background and geographical environment determine the humanistic environment of female calligrapher. In this sense, in addition to talent and efforts, other factors are external. Since the external cause cannot be changed only by the calligrapher's personal ability, the author believes that the internal cause is more important than the external cause for calligrapher, so the first element for women calligrapher to form their artistic style is talent and personal efforts.

Given both talent and effort, what factors play the second most important role in shaping the artistic style of female artists? This is the question of "different people have different opinions, and wise people

have different opinions". The author believes that the background of the times is the second element in forming an artistic style.

In addition to personal internal factors, "era background" is the first element of external factors, which is what Chinese people refer to as "timing". If it weren't for the emergence of "internal and external troubles" in the political environment of modern China, and the emergence of "women's movements" in the humanistic environment. If it weren't for "enriching the country and strengthening the people", it would require a great mother, and if it weren't for "resisting foreign enemies", it would require the power of "half the sky" women. The modern female calligrapher are probably just good wives who have a taste for literature and art, like "looking after husbands and educating children".

What is the third factor that determines a woman's style, whether she has talent and effort, or has a historical background? I believe it is a family background. Why is it family background rather than other factors? For example, personality and temperament? Aesthetic tendencies? Geographical environment? The family environment of women determines their educational opportunities and the allocation of time and energy. Even if you were born in the capital, if your parents have poor financial conditions and cannot eat enough, even if you have talent, it is difficult to self-study and become successful. As for temperament and aesthetic tendency, there are many outstanding people in these two aspects. Why can only a few become calligrapher? Moreover, in addition to the element of talent, most of these two aspects rely on nurture, which is closely related to whether the family can provide high-quality education. Feng Wenfeng, Deng Mengxiang and Kang Tongbi's father is a famous calligrapher, Xiao Shufang, Feng Zhonglian, Tan Rong, He Xiangning and Zhang Kunyi's husband is a famous calligrapher, Wu Peirong's grandfather is a famous calligrapher, Uncle Xian Yuqing and Zheng Yinran are famous calligrapher, and Guan Zilan's father is a cloth designer. Twelve calligrapher, eleven family members are famous calligrapher, and one is also a related artist. No wonder Xian Yuqing said in the Guangdong Women's Art and Literature Selection that female artists are either the wives of male artists or relatives of male artists. In addition to high-quality education and resources, the most important aspect of family background is the allocation of time and energy. Whether it is the deep-rooted traditional concept of "nurturing the husband and the child" or the maternal nature of women, generally speaking, family life occupies more time for women than men. No matter what field, to reach the peak, it is

essential to devote time and energy wholeheartedly, which is also one of the important factors that make it difficult for modern female calligrapher to succeed. Furthermore, it is necessary to weigh and choose between family and calligraphy, which is equivalent to choosing between comfort and challenges. Women are inherently timid and introverted compared to men. Generally, women are afraid of difficulties, wanting to succeed in their careers while also afraid of affecting their families. The process of making choices is indecisive and requires a lot of effort from women, which is also an important factor in the difficulty of success. Therefore, if you want to become a female calligrapher, you should either find a husband who supports your calligraphy pursuit or not marry. The author found that the support of parents in the family determines the height of female calligrapher, and the main starting point is high; Her husband's support determines the depth of a female calligrapher. After marriage, she still has a lot of time and energy to engage in artistic creation, and her degree of study must be deep; The support of children determines the length of female calligrapher, mainly due to the long time of publicity and promotion. What is the fourth factor that determines the artistic style of female calligrapher? The author believes that it is a teacher friend relationship. Why not personality and aesthetic tendencies? Personality, temperament, and aesthetic tendencies change over time and through interactions between teachers and friends, and the art of not interacting with teachers and friends has significant limitations.

Based on the research analysis, "the book is like the person" He Xiangning's calligraphy art view from the pursuit of noble beauty to bold atmosphere development. The theme is lion tiger plum chrysanthemum, the form is Chinese flower-and-bird painting, the technique is both work and write. In the early years, the techniques were mainly Japanese painting, the middle age attracted oil painting, and in the later years, the elements of Chinese painting. Why do you say that? In his early years, He Xiangning studied in Japan under the guidance of the master Tanaka Rizhang (1868-1940), also known as Lai Zhang, whose real name is Dazhi Lang, courtesy name, the Ministry of Japan, the painter of the Japanese imperial room, is famous for his Japanese and Western painting skills. He Xiangning learned from him about animal painting subjects such as lion and tiger painting and Japanese painting. He Xiangning is lively and cheerful. In her early days, many bright and gorgeous colors, and the images in the painting are mostly lively. It reflects that although he followed Sun Yat-sen from place to place and traveled hard, he had

followed Sun Yat-sen's revolutionary life together with Liao Zhongkai, and the mood is cheerful and comfortable. Therefore, in He Xiangning's early paintings, there are obvious Japanese painting style, emphasizing the expression of color and atmosphere, the combination of fine brushwork and freehand brushwork, the pen is round and delicate, the color is beautiful and elegant, exquisite powder, interesting and vivid. According to historical records and handed down paintings, in 1910, He Xiangning once presented a "first work" to "Mr.Diber" and "Mr.Ke Qiang" respectively. The presented "Mr.Di Bo" is a landscape, distant mountains near the trees, warm outline, layers of rendering, artistic conception, interesting, and presented to Mr.Ke Qiang (Huang Xing) is a tiger painting, the painting can see the deep ink lines of tiger lines, solid muscles, grass, full of power. In the middle period, he raised funds for Liao Zhongkai workers and peasants School and the need to resist Japanese, and painted a large number of paintings, such as "Snow Tiger", "Red Plum Chrysanthemum", "Red Leaves Snow Scene" and other pictures borrowed objects to chant ambition, showing the strength of struggle. These representatives table her resignation from the Kuomintang, wandering in various countries for more than two years, selling paintings to raise funds for the school of the works, the author speculated that the foreign environment, collectors aesthetic tendency, more or less have a certain influence on He Xiangning, this period her painting some elements of oil painting. In the late period, I got acquainted with Huang Binhong, Pan Tianshou, Wang Qi and others formed the "Friends of Cold Society" to paint and calligraphy against Japan. The themes were mostly plum, chrysanthemum and other flowers. In this period, He Xiangning's painting master was old and spicy, vigorous and atmospheric, reflecting the soul of the nation! In his later years, He Xiangning loved the plum with the frost, and the cold but strong pine, as MAO Zedong praised, "Sir's painting, full of the meaning of struggle". The supplementary strokes and inscriptions of many Chinese artists and state leaders make her paintings more dignified and can be called the treasure of the Chinese nation.

Xian Yuqing's achievements in painting are mainly reflected in two aspects. One is the study of ancient painters, who put forward their original insights. Second, the achievements in painting creation. Among them, the painter's writings include the following five aspects: 1) Research on Chinese women's painting. 2) Research on the yuan Dynasty painter Zhao Meng and his wife.3) the study of the classics of Guangdong calligraphers and painters, the representative work "Works of

calligraphers and painters written by Guangdong people" 4) the study of Guangdong painters. He wrote the Study of Zhaoziyong, The Two Firemen in Shunde, Ju Lian's Former Residence and Others, 5) Study of Tang Zhang Xuan [12] (Zhu Wanzhang "Works of Xian Yuqing Painting and Examination of Painting Art" National Museum of China)

Among Xi'an Yu's paintings, the earliest is in "Xinyou" (1921), and the latest is in 1936. Nine Figures Picture was made by Xian Yuqing for the birthday of his father Xian Hanting. As shown in the figure, Xin You Meng Chunfu Qifeng painting for the family adult longevity, jade is clear ", no seal. She said that it is a painting of Gao Qifeng (Gao Qifeng has painted many "Nine Pictures", one of which is now collected in the Guangdong Provincial Museum). From the perspective of the technique, the whole picture is simple, with the nine fish swimming in the water, without the water in the painting. In the year of painting, Gao Qifeng (1889-1933), one of the founders of the Lingnan School of Painting, soon returned from a study tour in Japan, and his painting style was especially influenced by Oriental techniques. The same is true in this painting, regardless of the color of the fish scales and the dynamics of the fish, or in the coloring, composition, materials and other aspects. However, the artistic conception expressed in his paintings is completely the taste of traditional literati painting. The author has a falling pink petal on the side of the fish, which seems to mean that the author offers a fragrance to his father, and with the traditional nine fish to express the longevity and auspicious meaning. Therefore, Xian Yuqing's uncle, Xian Baogan, gladly wrote for him: Life is nine, and the poet is good. Write the drawing, color songdong. Nine five rates, fish algae le Xu. Comparison of friendship, love day long entertainment."According to, XianBaoGan (1849-1925), word cultivation, Guangdong south China sea, stagnation for 12 years (1873), Guangxu nine years (1883) jinshi, successive Hunan QiYang, yongxing, at pingkiang, Yuanling county and Hunan township test examiner, after Foshan, academic, the author of the " emperor and map "" read four "clothing interpretation, participate in the main compilation" Foshan loyalty township ". Xian Baogan in the painting, " Yuqing nephew can learn to write, and painting. This year in Xin you, is the father of the Han court in the Han July 1, Yuqing to nine in the picture, the rest and jia Yan ", " Bo Bao dry book in Ruizhi library ". This painting reflects the general appearance of Xian Yu's painting style in the early Qing Dynasty, and was obviously influenced by the "Broken Middle School" ("Lingnan School"), which was greatly influenced in Guangdong at that time. It seems to be understood

as an exploration of her painting techniques in her early years.[13] Zhu Wanzhang "Xian yuqing painting writing and painting theory" (the national museum of China) late masterpiece "narcissus figure volume", if Xian Yu early painting style is obviously influenced by the Japanese style and "lingnan school", that she after the 1930s of various flowers is completely traditional literati painting all the way, the style is the narcissus figure volume. "Daffodil scroll" is actually composed of three sections of daffodil map. It is not difficult to see the meaning of this picture from the poem written by the author: "It is always natural, not delicate and fragrant. Self-pity when the world to leave clear photos, do not have Bu escape tuo net Zen. Luo socks ling wave beads for wear, clothing full snow Chang wind circle. Orchid chrysanthemum weak lose qingyan, alone holding sandalwood heart luo water edge." And wrote at the end of the poem: "C son spring desk clear for daffodils, love its elegant rhyme fragrance, floating desire fairy also. Antique method try to write three frames and tie a poem, West Qiao Xian Yuqing." Bell white Wenying" Qiao Guo Lady later "and Zhu Wenying" Yu Qing Ci Han "" willing to read the world's strange books to travel the world's best landscape ". "Bingzi" for 1936. Xian Yuqing deeply loves the clear and elegant fragrance of daffodils, "orchid chrysanthemum light lose clear yan, only holding the sandalwood heart luo water edge", is not only the portrayal of narcissus, but also the author's self-condition, reflecting the author's indifferent, simple and elegant. The three pictures are based on the paintings of Huang, Zhao Xigu and Xu Xi from the Five Dynasties to the Song Dynasty, which are relatively independent and interrelated. The first picture is the imitation yellow-color painting method. The author said, "Ming Yu qing gold, weave luo ribbon, spring window test pen, dance for the king, back to the snow, with yellow method, Lang pavilion master", bell Zhu Wen long square printing "Lang Pavilion" and Zhu Wenying "Yu Qing". Yellow is longer than double hook fill color, fine pen, bright color, "yellow family wealth" said. The figure inherits the tradition of yellow's style of brush and ink in techniques, and displays the stamens with elegant strokes. The daffodils, with light ink rendering foil of the stone and moss raised. Daffodils wealth and not arrogant, color fresh colourful and not common, both can get yellow shape, also can blend into his meaning.[14] (Zhu Wanzhang, Xian Yuqing Painting and Examination of Painting Art, National Museum of China),

The second picture is the imitation zhao Xigu painting method. The author said: "Leng Yan likes to find plum smile, dry incense shame and sewing. This Zhang Yutian ink fairy sentence also, song people like to write

daffodils, imitation Zhao solid method. "Bell Zhu Wenying" people thinner than yellow flowers "and white Wenying" heart double clear ". Zhao Zigui refined white description of daffodils, "clear and extraordinary, show and elegant light" the picture is written with white description, with light ink, delicate brushwork, in the author deliberately rendering the cold and lonely atmosphere of daffodils cool, dry fragrance, elegant and light portrayed incisively and vividly. The third picture is the imitation painting method of Xu Xi. The author said: " Daffodils alone on the east wind, Dan spring like Xiang E, speechless ice string write resentment also. With Xu Xi painting method for this, Xiqiaoshan people."Ling Zhu Wenchang Fang printed" Xiqiaoshan people ", Zhu Wenyin" Nanhai Xian "and Bai Wenwen" Yu Qing ". Xu Xi is good at using thick pen, "drop ink, miscellaneous color deputy", "wild escape" said. Although the picture is painted by Xu Xi, there is not much "wild escape" interest in the picture, but it is still always fresh, elegant, refined and refined literati atmosphere. Painting is born from the heart, and the pattern is personality. Since there is no "wild escape" quality in his life and temperament, it is normal for Xian Yuqing not to reveal this temperament in his paintings. This can also be used as one of the methods to identify Xian's paintings. Xian Yuqing's three methods were all the pioneers of important techniques in the history of Chinese flower-and-bird painting. She can integrate her own interpretation and understanding on the basis of learning from predecessors' painting methods, and convey the message of quiet, noble, natural and natural, which is her inheritance of traditional literati painting, and is a typical silent poem.[15] (Zhu Wanzhang, Xian Yuqing Painting and Examination of Painting Art, National Museum of China)

Xian Yuqing's paintings are scholar painting, with elegant style and transcendence. Early representative work "Nine as shown", late representative work "Daffdil Picture" Mr.Xu Xinyou has a special article on "narcissus Picture" said: " Both Huang Quan's wealth, Xu Xi's wild Yi, and Zhao Zigu's calligraphy and painting free and easy."

The author views Mr.Xian Yuqing's paintings with profound traditional skills, high attainments in inheriting the tradition, and has a certain degree of development and development, but slightly lacking in personal painting style and language. After all, Xian Yuqing's works all his life were only for recreation. There were not many works, even fewer paintings, without a certain amount of accumulation, so there was no unique style of language symbols. In his early years, he participated in the South Society (a branch of China Tong Meng Hui) and engaged in artistic

activities throughout his life. Especially with seal cutting, painting plum, thin gold book is the most outstanding, when known as calligraphy and painting printing three unique. Known as the "King of Plum" and famous at home and abroad, he has written books of Moonlight Poetry, Moon Print, Tea Hill Qi Kuo, "Four Wonderful Pavilion Print", "History of Chinese Plum Blossom" and so on.

TanRong: at the age of eight, he began to learn painting and calligraphy plum in the ancient nunnery. In 1917, he met Zhao Fan, Li Yuan and CAI Shou, members of the Chinese League Association, discussing literature and art, reciting poetry and painting! It took five years. In the communication with the famous stone calligrapher and painter Cai Shou (word Zhefu, name Han Qiong.) Cai Zhe Lao in "Sha Village Night Talk". More contact, the feelings are very consistent. In 1922, he married CAI Shou by calligrapher Gao Tianmei and Cheng Dazhang. After marriage, he studied painting, calligraphy and seal cutting under the guidance of Cai Shou. And Cheng Dazhang, Li Tiefu, as well as Huang Binhong, Wang Fuan's careful guidance. In the summer of 1928, Huang Binhong passed through Guangzhou to guide the moonlight painting and give him the method of three strokes and seven inks. Moonlight is to ask the seal cutter Feng Kang engraved "Binhong mantle" a seal, to show the respect and inheritance of master Binhong. In 1928, Yi Junroom (Zhonglu) set Wang Fuan seal carving works, and added comments, sent to CAI Shou, the moonlight was deeply influenced. In 1930,. On the Cold Food Festival, CAI Yuanpei invited him to Nanjing to discuss the preparation for the Nanjing natural history. Wang Fuan was a guest in Jinling, in charge of the presidential office of the printing and casting bureau. Talk about the moonlight to worship Wang Fu'an as a teacher, CAI, talk about cooperative poetry and painting a frame, Fu An engraved "Han Yue Yin" a seal for a newspaper, to order the friendship of teachers and friends. She is good at flowers, many categories, especially gong painting plum. Talking about the moonlight painting, the plum inherited the Song and Yuan dynasties, following the writing meaning of the Ming and Qing Dynasties, especially the interest of the Yangzhou school of painting and the true biography of master Huang Binhong's "three ink and seven ink" method. CAI Yuanpei, Yu Youren and other dozens of streams for her "moonlight plum book" signed or chant. In November 20 of the Republic of China, CAI Yuanpei led the book "Talk about moonlight painting Mayo", published in the first issue of "Art".[16] Xu Chang, God from the bottom of the wrist and ancient mou- -On the Art of Moonlight)

It can be seen from the artistic experience of He Xiangning and others that there is a great similarity in the painting art. The kinds of paintings are all Chinese paintings, and they are mainly flower-and-bird paintings in Chinese painting. Advocate first copy the ancients, study traditions, practice solid basic skills, extensively absorb the nutrition of related art types, and then become their own family. They are in the painting taste is based on the elegant, the pursuit of quaint and refined artistic taste. They like to paint color, and the colors are delicate and bright, chic brush. The difference is that He Xiangning likes large animal themes such as lion tiger, the picture is full of passion and has the power of revolutionary struggle. Due to the needs of the revolution, even painting plants, also choose plum to symbolize "clank iron", loose to symbolize "not afraid of cold", although he Xiangning painting political meaning is very strong, but the picture is elegant and refined, very rare! Xian Yuqing's paintings are pure literati, which are completely reminiscent of literati painting. Talk about moonlight life engaged in painting art creation, should be the female calligraphers in the most time in painting one, in terms of time, much more than the current professional artists, but also the most top circle. Therefore, her personal style is very prominent, introducing the new, forming a unique artistic style, known as "Mei Wang".

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