



The Study on the Reasons and Cultural Inheritance of Huang Daozhou's Calligraphy in the "Xiaojing"

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Abstract: Huang Daozhou (1585-1646), also known as Shizhai, was a famous scholar and calligrapher of the late Ming and early Qing dynasties. In the final stages of his life, he was imprisoned for his candid advice to the emperor, during which he wrote 120 volumes of the "Xiaojing" (The Classic of Filial Piety). This paper aims to explore Huang Daozhou's motives for writing the "Xiaojing" in prison and its cultural significance. By analyzing Huang Daozhou's life, educational background, reasons for imprisonment, and calligraphy style, the paper reveals the importance of the "Xiaojing" in Huang Daozhou's mind and how he expressed his loyalty and filial piety to the nation and family through his calligraphy. The study shows that Huang Daozhou's calligraphy is not only an artistic creation but also a reflection of his moral and political stance.

Keywords: Huang Daozhou, "Xiaojing", calligraphy, late Ming and early Qing, cultural studies

Introduction

1.1 Research Background

The late Ming dynasty and the early Qing Dynasty were a turbulent period in Chinese history. The social and political environment was complex, and the country was in an era of great changes. Calligraphers in this period often expressed their feelings of family and country and personal thoughts in their works. It was under this background that Huang Daozhou lived and created his works, and his calligraphy works were deeply influenced by his contemporary background.

Huang Daozhou, known as Shi Zhai, also known as Huangpu Zhangpu, was born in Zhangpu, Fujian province. He devoted his life to lecturing and writing. As he said, "Go out, speak to the court, guard the tomb, lecture and write books on his side." Huang Daozhou's Book of Filial Piety has more than 120 works, compared with other works, it has a unique evaluation and a high historical status, and has become a symbol of his personality and calligraphy. In the end, Huang Daozhou died in the resistance to the Qing army, to the image of loyalty, was known as the generation of the festival of ministers. Therefore, his calligraphy works are different from the style of peacetime calligraphers.

The Huang Daozhou family passed on in an orderly manner, its fifth ancestors moved in from other places, since then they have continued their children and grandchildren, the family prospered, to the Huang Daozhou generation reached the peak. Huang Daozhou said: "[1]The ancestor, since the public, the family benefit the poor, and do not treat production... depressed forty but not." [1] In the ancestral family, Huang Daozhou knew and to work hard to study hard. His father was Huang Jichun, who read all the classics and had a very solid knowledge, which provided a solid foundation for his early study. When there are questions, my father can answer them very accurately. He is the best teacher, which shows the importance of family learning. "Huang Zi Chronicle" recorded that Huang Dao went out to study with his elders when he was young. He continued reading the book "Outline", and after reading for a long time, he was able to distinguish the good and evil of the past and know the king, which greatly expanded his knowledge and horizon. Huang Daozhou showed a very high personal ability, his gatekeeper Hong Si said: "young is good at suffering, still integrity, cheap customs, straight to the king and Confucianism as their own duty", "children and more capable, ten years often good literature, also good qin suddenly often thousands of words, if there is god." [2]

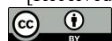
1.2 Study significance

Huang Daozhou's calligraphy occupies an important position in the history of Chinese calligraphy. His works are famous for their strength, strength and simplicity. They are not only unique in techniques, but also reflect their thought of loyalty and filial piety in content and spirit, and have far-reaching historical and cultural value. Huang Daozhou's calligraphy works are not only an artistic expression, but also the embodiment of his personal thoughts and personality. Through the study of Huang Daozhou's calligraphy works, we can deeply explore the expression and cultural connotation of loyalty and filial piety in the calligraphy art in the late Ming and early Qing Dynasty.

1.3 Study Purpose and Methods

This study aims to reveal the concrete embodiment of the thought of loyalty and filial piety through the analysis of Huang Daozhou's calligraphy works, and explore the unique value of his calligraphy art and its influence on later calligraphers. This study will make a comprehensive analysis of his life, educational background, imprisonment reasons and the style of calligraphy through literature analysis, field investigation and artistic appreciation, in order to fully reveal the connotation of his calligraphy works and their status in the history of calligraphy.

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This study will explore in detail the reasons why Huang Daozhou wrote the Book of Filial Piety in prison, and reveal the importance of his life, educational background, the cause of imprisonment and the family and the expression of filial piety. This not only helps to understand the cultural contribution of Huang Daozhou, but also provides important materials for the study of calligraphy art in the late Ming and early Qing dynasties.

2. Literature review

2.1 Historical background of Stanley Zhou

We lived in the late Ming and early Qing dynasties. During this period, social unrest, political instability, and various historical events occurred frequently. The historical events such as political corruption, eunuch monopoly and peasant uprising in the late Ming Dynasty had a profound influence on the creation and thoughts of Huang Daozhou and his contemporary calligraphers. The political environment at the end of the Ming Dynasty was complicated, and the scholar-officials assumed important social and political responsibilities. As an honest official, Huang Daozhou's words, deeds and creation were deeply influenced by the social and political environment at that time. His loyalty and adherence to justice are fully reflected in his calligraphy works.

2.2 Educational experience and its influence

The family was orderly, and its fifth ancestors moved in from other places, and since then the family prospered and the zodiac of the week generation reached its peak. Huang Daozhou in the family after more hard work, study hard. His father, Huang Jichun, read widely and had a solid knowledge, which provided a solid foundation for Huang Daozhou's early study. When he was young, he studied with his elders and gradually expanded his knowledge and horizon. Huang Daozhou showed high personal ability since childhood. He was good at writing at the age of ten and was considered brilliant. At that time, the famous families hoped to recruit him as his son-in-law, which also reflected his outstanding performance and achievements in the scientific examination. In the second year of the apocalypse, Huang Daozhou made a successful scientific examination and became an official. His early academic achievements laid a solid foundation for his calligraphy creation, making his works of both literary and artistic value.

2.3 Political career and reasons for imprisonment

Chongzhen emperor in the February of the year, ordered Yang Sichang for the ministry of war, in Huang Daozhou think this matter is inappropriate, because according to the ordinary ethics should be 27 months can be born, not for filial piety. Therefore, Huang Daozhou wrote a letter to talk about the matter, and finally, on the fifth day of July in 1638, Huang Daozhou was called upon to confront the emperor face to face, to explore whether Yang Sichang's mourning time was appropriate. This incident caused the emperor's great anger, the History of the Ming Dynasty said that originally to be felony, read in his reputation is too high, the ability is outstanding, dare not to make a decision. Later, only demoted to the Jiangxi Inspection Department, we know that the punishment was not strict. During this period, with the help of his good friend Xie Xuelong, Huang Daozhou got the opportunity to return to his hometown Zhangpu North Mountain to guard the tomb.

Chongzhen twelve years, Xie Xuelong, because of the good achievements to get the opportunity to promote the Nanjing military right assistant minister. According to the usual practice of recommending officials, including Huang Daozhou, "the emperor became angry and cut two people, arrested the prison of the party, and 80, investigate the party." Unfortunately, Huang Daozhou did not know this incident, also do not know the seriousness of the situation, then was arrested by the Department of punishment, was strictly punished.^{[3][4]} Since then, Huang Daozhou has been punished and tortured, but this did not weaken his spiritual will. "Ming Ji north slightly": " Dao Zhou in prison, more than 100 handwritten filial piety, spread as a treasure." Ode to Filial Piety is the representative work of Huang Daozhou, so he was born by chance and became the name card of his life loyalty and filial piety. Huang Daozhou attaches great importance to the Confucian "filial piety", from being return to his hometown to guard the tomb. And the Book of Filial Piety is the most classic text, regard it as a code of conduct, practice. When he asked the others with the demands of himself, he gave them an opportunity. He "by the court staff eighty", as a literati, this criminal law can not be underestimated, the weak body can die. Huang Daozhou was unusual on the other hand. He became a prisoner and was often punished, but he was still able to write more than 100 copies of Filial Piety in small regular letters. This event has become one of the most important events about filial piety and loyalty in the history of calligraphy, as well as an important witness of character and art.

2.4 Relevant literature review

There are many research documents on Huang Daozhou, and predecessors have discussed the art of calligraphy, thought and the concept of loyalty and filial piety. Scholars generally believe that Huang Daozhou's calligraphy works not only have superb artistic value, but also are the concrete embodiment of his thought of loyalty and filial piety. At present, the research is mostly focused on the life story of Huang Daozhou and the art of calligraphy, but there are still many unsolved aspects of the specific expression of loyalty and filial piety in his calligraphy works and their influence on later generations. This study will further explore the reasons why Huang Daozhou wrote the Book of Filial Piety in prison, and reveal the importance of his life, educational background, imprisonment and the style of calligraphy, and the loyalty to the spirit of the country and the family and the expression of filial piety.

Huang Daozhou's Ode to Filial Piety is his representative work, which was born by chance and became a symbol of loyalty and filial piety in his life. He attached great importance to the Confucian "filial piety", which was proved that he returned to his hometown to guard the tomb. As a scholar, "eighty" is an extremely harsh punishment, and the weak person may die. However, when Huang Daozhou became a prisoner, he still wrote more than 100 copies of the Classic of Filial Piety in small regular script. This event is particularly important in the events of filial piety and loyalty in the history of calligraphy, and it is also a witness of personal character and art.

Through the analysis of Huang Daozhou's life and related documents, we can see the importance of the Book of filial piety in his mind. Huang Daozhou not only expresses his artistic pursuit through calligraphy, but also expresses his loyalty and filial piety to the country and the family by writing the Classic of Filial Piety. This thought of loyalty and filial piety has deeply influenced its calligraphy style and made its works full of unique spiritual connotation and artistic value.

3. Research methods

3.1 Literature analysis method

This study first systematically collected and collated the relevant historical materials and research documents of Huang Daozhou and his calligraphy works. By consulting the literature in libraries, archives and online databases, the collected literature is authoritative and comprehensive. After the literature collection, the data were classified and sorted, and summarized and analyzed according to the theme and chronological order. The specific steps include reading, excerpts, sorting, classifying, summarizing and summarizing. The accuracy and rigor of the study was ensured through the systematic analysis of the literature.

3.2 Text analysis method

Using text analysis method, the calligraphy works of Huang piety are deeply analyzed. The analysis method includes a detailed study of the content, structure, style, and techniques of the work. The specific steps include: First, conduct a comprehensive image and text analysis of the calligraphy works of the Filial Piety Classic, using high-resolution image tools and text processing software. Secondly, the calligraphy style of Huang Daozhou was classified and compared, and combined with other similar calligraphy works. Finally, the results of the analysis are visually displayed through the statistical and graph tools.

3.3 Historical background analysis

By sorting out the historical events in the late Ming and early Qing dynasties, especially the historical records related to the Yellow Taoist week, we can understand their historical background and social environment. Focus on the Chongzhen emperor appointed Yang Sichang as the ministry of war, Huang Dazhou letter to advise and other important events. Analyze the influence of historical background on Huang Daoxian's calligraphy works, including the specific role and influence of political environment, social atmosphere, cultural atmosphere and other factors on his calligraphy creation. It can be seen from the historical records that the calligraphy works of Huang Dao and Zhou Xiaokai are different from other works and have a high historical status, and have become a symbol of his character and calligraphy. "Sanyuan Notes" contained: "each sell silver one or two, people contend for the market, think home treasure." Sun Chengze's evaluation of him in the "Gengzi pin Xia Ji" is very high, and they cherish each other and are close friends.^{[5][6]} Fu Shan, as a survivor, like Huang Daozhou, is committed to the death and unwilling to become an official in the Qing Dynasty. Their personality concept and calligraphy are highly integrated, practicing the concept of "being a man before writing a book"!

4. Results

4.1 Huang Daozhou's Thoughts on Loyalty and Filial Piety

Huang Daozhou's act of writing the "Xiaojing" in prison reflects his high recognition and practice of Confucian loyalty and filial piety. In extremely difficult circumstances, he persisted in writing the "Xiaojing," not only to express filial piety to his family but also to demonstrate his loyalty to the nation. This behavior exhibited his commitment to social responsibility and moral beliefs during times of national crisis. Huang Daozhou's thoughts on loyalty and filial piety deeply influenced his calligraphy creation. Through words and artistic forms, he demonstrated his practice of these thoughts in his calligraphy works. This thought was reflected not only in the content but also in his artistic style, infusing his works with profound cultural connotations and spiritual strength.

4.2 The Unique Style of Calligraphy

Huang Daozhou's calligraphy works of the "Xiaojing" demonstrate his unique artistic style. His small script calligraphy is unrestrained, emphasizing the strength and rhythm of the strokes, presenting a beauty of rugged simplicity. In his calligraphy creation, he employed rich variations of brush techniques, combining middle and side strokes, and balancing square and round forms, pursuing the harmonious relationship within the character structure and the interlacing of radicals. By analyzing the characteristics of Huang Daozhou's calligraphy, it can be seen that he made innovations and breakthroughs in calligraphy. His small script works adopted a horizontal layout and compact character forms, rich in the remnants of clerical script, creating a balanced structure with a dynamic appearance, striving for spatial and posture balance in the upper right corner of the character. He expanded the basic framework of the Wei and Jin calligraphy styles to achieve a natural balance of inclination and density, resulting in a diverse visual form.

4.3 Confirmation of Historical Status

Through literature analysis, Huang Daozhou's small script "Xiaojing" received high evaluations in history, becoming a symbol of his character and calligraphy. Historical records frequently mention that his small script works were regarded as treasures with extremely high artistic value and historical significance. "The Three Yuan Notes" mentioned: "Each volume sells for one tael of silver; people compete to buy them, treating them as family treasures." This indicates that Huang Daozhou's "Xiaojing" was already widely recognized and valued during his time. Huang Daozhou's calligraphy works received high evaluations not only during his lifetime but also in later generations. Contemporary calligraphers and scholars such as Fu Shan and Sun Chengze highly praised his character and artistic achievements, further confirming his important status in Chinese calligraphy history.

4.4 Influence of cultural inheritance

The influence of the calligraphy works of Filial Piety on later calligraphers: Huang Daozhou wrote the Book of Filial Piety, which not only inherited the Confucian classics, but also spread and continued his thoughts through the art form of calligraphy. His thought of loyalty and filial piety and the art of calligraphy were integrated, forming a unique cultural heritage, which had a profound influence on the later generations.^[7]In the special cultural context and in the turbulent historical situation, Huang Daozhou, as a scholar, Confucian scholar and politician, needs to face up to his real historical identity in order to more clearly analyze the function and value of his calligraphy. He said: "Making a book is the seventh and eighth matter of learning, do not care about it."^[8]This sentence is a famous judgment in the history of calligraphy, is often mentioned and quoted by later generations, in fact, it has been the real view of historical Chinese people, such as Mi Fu's artistic achievements are so high, into the history of literati, he is difficult to occupy an important position. Huang Daozhou naturally is also such a view, never to calligraphy pretentious, need to "heart and hand idle" when will touch. Huang Daozhou's investment and state in calligraphy are far from enough, but his rich life experience increases the thickness of his calligraphy, which also makes him dare to break through and innovate, and finally show it in front of people with extremely interesting calligraphy. According to the "retreat nunnery postscript" contained: "Huang Zhongduan in Chongzhen si, since the prison cao, the first worship staff, flesh and blood wet, a few days of the book" filial piety " all more than 100 books, all fine script."Under the circumstances of being dealt with by the criminal law and being wronged, he still took loyalty and filial piety as the standard, not being beaten into a move, not the original intention. More than 100 copies of Filial Piety has also become the fruit of his "loyalty and filial piety" thought. The honest pen proposed by Liu Gongquan is being inherited by Huang Daozhou, which reflects the integration of morality and calligraphy. In prison, Huang Daozhou wrote with Cai Yuqing: "I finished the book of Yi Xiang and the Book of Filial Piety to spend his life."^[9]

4.5 Skillful Political Expression

In prison, Huang Daozhou could not express his political views and positions through normal channels, so he chose calligraphy as a tool for emotional and political expression. Through writing the "Xiaojing," he implicitly expressed his dissatisfaction with court policies and his resentment over his own situation while conveying his deep concern for the country and society. Huang Daozhou skillfully combined artistic forms with political expression, conveying his thoughts and emotions through calligraphy works. This method of expression not only protected his safety in prison but also allowed his thoughts to be widely disseminated and recognized in later generations.

This study, through detailed analysis of Huang Daozhou's "Xiaojing" calligraphy works, reveals his motives and cultural significance in writing. These results not only enrich the understanding of Huang Daozhou's calligraphy art but also provide important perspectives and materials for studying the cultural and political background of the late Ming and early Qing periods.

5. Conclusion

5.1 Multiple Motives for Writing the "Xiaojing" in Prison

Huang Daozhou's decision to write the "Xiaojing" in prison was a direct expression of his thoughts on loyalty and filial piety. During the turbulent late Ming and early Qing periods, he used his calligraphy works to promote Confucian ideals of loyalty and filial piety, demonstrating his loyalty to the nation and filial piety to his family. Through the special medium of calligraphy, he upheld and transmitted traditional culture. By writing the "Xiaojing," he implicitly expressed his political views and positions. This clever form of expression protected his safety while allowing his thoughts to be widely disseminated and recognized by future generations. He skillfully achieved dual expression of emotion and politics through artistic forms.

5.2 Artistic Value and Cultural Significance of Huang Daozhou's Calligraphy

Huang Daozhou's "Xiaojing" calligraphy works exhibit his innovations and unique style in calligraphy art. His small script works are vigorous and compact, combining the ancient simplicity of Wei and Jin small scripts with his unique understanding of calligraphy art. Through analysis of his works, his profound achievements and innovative spirit in calligraphy art are evident. The writing of the "Xiaojing" not only inherited Confucian classics but also widely disseminated these thoughts through artistic forms. His thoughts on loyalty and filial piety and his calligraphy art were deeply integrated, forming a unique cultural heritage with a far-reaching impact on later generations. His innovations and practices in calligraphy provided valuable experiences and inspirations for subsequent calligraphers

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