

The Calligraphy Landscape in Shouxian Environment from Multiple Perspectives

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Abstract:

The ancient city of Shouxian on the Huai shore has a long history and culture, and its various calligraphic landscapes reflect the urban characteristics of Shouxian as the home of calligraphy. We investigate the current situation of urban environment and calligraphic landscape in Shouxian County, analyze the current problems faced, and search for ways of physical and digital conservation. In the current urban environment construction, the current situation of calligraphic landscape in Shou County is analyzed under three perspectives: macro, meso and micro, to clarify the calligraphic imagery of Shou County's ancient city, the content and forms of various types of calligraphic landscape, and to explore the ways of building calligraphic landscape in the ancient city environment, so as to promote the formation of a cultural environment with urban characteristics in Shou County.

Keywords:

Multiple Perspectives, Calligraphy, Landscape, Shouxian, Environment.

1. Introduction

Chinese calligraphic art has a long history of application to spatial design, which not only enriches the elements of spatial design and breaks through the single mode of spatial design, but also enhances the formal and contextual beauty of environmental spaces [1]. With the development of Chinese urban civilization, spatial design and calligraphy are closely linked in urban environmental construction, using the principles of calligraphic creation to guide spatial design and decorating the environment with works of calligraphic art, which are fully reflected in macro, meso and micro views. Shouxian, a pearl city on the Huainan River in Anhui Province, is a national historical and cultural city, and has been named the "Hometown of Chinese Calligraphy" by the Chinese Calligraphers Association. The calligraphic landscape plays an important role in the environment of Shouxian's ancient city.

2. Overview of the Geography and Culture of Shouxian Ancient City

Shouxian was known as Shouyang and Shouchun in ancient times, and belonged to Huaiyi tribe in ancient times. In 241 BC, King Kauli of Chu "migrated to Shouchun in

the east”, thus Shouxian became the capital of Chu in Spring and Autumn period. The ancient city of Shouxian has been the capital four times in history, ten times for the county, and Shouxian can be many times for the county, and the ancient city's unique geography and culture is closely related.

Ancient capital cities were generally located on the banks of rivers and mountains, taking into account security, economic and military factors. The Guanzi - the land chapter: “Therefore, the sage of the country, will not be dumped in the land, and choose the fertile terrain. The country is around the mountain, through the water if the water. Inside for the fall of the ditch to write, because of the big river and injection of it” [2]. Shouxian ancient city north of the rolling Bagong Mountain range, surrounded by the Huai River, the landscape is abundant, grass and trees, the geography of the landscape, so that “after the presentation of the body in Shouchun, also a metropolis” (Sima Qian “Shiji - Goods and Services”) [3].

3. The Historical and Humanistic Social Value of Calligraphy Landscape in Shou County

3.1. Calligraphy Landscape on the City Wall

The Shouxian Ancient City Wall is the boundary of the Shouxian Ancient City Reserve. The Shouxian Ancient City Wall is one of the seven remaining well-preserved ancient city walls in China and is included in the reserve list of China's World Cultural Heritage. The Shouxian Ancient City Wall is about ten meters high, twenty meters wide at the bottom and nearly ten meters wide at the top, a size that encloses a city space and divides the two living environments inside and outside the city. As the former capital of the state of Chu, the inside and outside of the walls were the division between the imperial capital and the countryside in ancient times, while in modern times they divide the dichotomy of urban and rural lifestyles.

The borders of ancient calligraphic works were mostly decorated, either with scrolls or borders, and also distinguished by material and tone. The ancient city wall of Shouxian, as a border, also has a richly layered border decoration. There is a ring road inside and outside the Shouxian city wall, so that the wall and the ring road together form a concentric ring, as if the border made three repetitive decorative lines. The gray bricks of the ancient city wall, the fuzzy green grass slope on the inner slope of the wall, and the rippling blue moat outside the wall constitute a diverse visual experience of gray and bright, hard and soft, quiet and dynamic, a visual experience as if the borders of a giant book were decorated with sprinkles of gold and spray paint, making the work complete and rich.

The existing Shouxian ancient city wall is a remnant of the Song Dynasty, which still maintains the state of the city with four gates and urns, and the gatehouse on the city maintains the Ming and Qing architectural style. Above the well-preserved Shouxian ancient city gates, the plaque calligraphy is a beautiful scenery. The four gates are inscribed with four large stone carvings. The outer gate of the East Gate Urn is engraved with “Bingyang”, the South Gate is engraved with “Tong Inter”, the West Gate is engraved with “Ding Hu”, and the North Gate is engraved with “Jing Huai”. (Jiajing Shouzhou Zhi, Volume 3). The names of these four gates respectively named the orientation characteristics of the city gates, the east gate “Bingyang” means to meet the sunrise; the south gate leads to the Interstate, so the name “Interstate”; outside the west gate there is a piece of water called “Shouxi Lake” Whenever the

Huai River flooded, Shouxi Lake must have flooded as well, so the ancients named the west gate “Ding Lake”, meaning to calm the floods; the north gate is adjacent to the Huai River, so it is named “Jing Huai”. As the four gates of the ancient city, the plaques are written in regular script, with a dignified and gentle font that fits the overall urban appearance of the ancient city.

Although the ancient city of Shouxian is located on the banks of the Huai River, it has never been flooded for more than a thousand years since its construction, even though both sides of the Huai River are flooded and an ocean outside the city has never been flooded. This miracle is closely related to the two culvert gates in the northern section of Shouxian city wall. The culvert gates on the city wall are scientific and ingenious, and because of the deep understanding of the wonderful use of the culvert gates, the ancients wrote the stone engraved foreheads of “Jin Tang Consolidation” and “Chong Yong Barrier Flow” to express the high praise of the value of the culvert gates.

3.2. Calligraphic landscape of the ancient city of Millcliff

Shouxian is an ancient city surrounded by mountains and water, with beautiful scenery. When the literati of the past generations indulged themselves in the mountains and waters of Huai River, they inevitably created many scenic inscriptions, poems or articles, thus forming the calligraphic landscape of the mill cliffs. Shouxian “outside eight scenery” one of the “Kipshi clear lily”, is located in the Huai River on the important pass Kipshi mouth of a landscape. Kipshi mountain wall engraved with “Kipshi - building a city”, Kipshi mountain grinding cliff stone carving although through the years of rain, can still identify its text image content. The full text of eight lines of a total of one hundred and one words, each line of twelve or thirteen words varying line script style. The text of the stone inscription records the story of the Battle of Huaixi between the Southern Song Dynasty and the Yuan Dynasty army, which provides a reference basis for future generations to interpret the military history of the period. Kipshi mountain island stands in the Qing Dynasty restoration of the “comfort farming pavilion”, commonly known as “Yu Wang Pavilion”. Kipshikou Huai Shui Tang Tang, both cantonment according to the strategic location of the danger, good natural environment and historical and humanistic conditions, so that the site has become one of the eight scenic spots outside Shou County has been preserved to this day.

3.3. The calligraphic landscape of the ancient city with inscriptions

The inscriptions in the ancient city of Shouxian are small in scale and very numerous, and can be found in streets, temples, Taoist temples, and mansions. On the north and south walls of the west gate of Shou County, two stone inscriptions are symmetrically embedded, one on a gong and the other on a drum, with a text in regular script to illustrate, which is one of the eight scenes in Shouzhou, “the drum on the side and the gong on the opposite side”. The stone inscription records that during the Qianlong period of the Qing Dynasty, the people of Shou County erected a monument to commemorate a local county official for his integrity and honesty. On the east wall of the south gate of Shouxian Ancient City is embedded one of the “Eight Views of Shouzhou”, the “Menli People” inscription, which is simple and ancient in style, and teaches people to be faithful by depicting the story of the assassination of Chun Shen Jun of Chu. The various types of inscriptions scattered in the ancient city of Shou County have become part of the humanistic landscape of

Shou County by recording local historical events and historical figures while conveying the values and moral ideals of the society.

4. Problems Facing the Calligraphy Landscape in Shou County

4.1. The urgency of protecting the calligraphy landscape

Although the calligraphy landscape carries history and records social development, it has strong historical value. However, the stone calligraphy landscape is vulnerable to damage from the natural environment because it has been exposed to the natural environment for a long time. Shou County mountain rocks are mostly limestone, subject to natural weathering, stone carvings are easy to peel off. For example, the stone carvings of “Kip Shi Qing Lan” are located in the Huai River, and the warm and wet natural environment makes it easy for weeds, mosses, lichens, and root plants to grow on the stone carvings of the mill cliffs. These plants grow in the edges and cracks of the rock carvings, making the cracks in the rock where the carvings are located wider and larger, and finally causing irreparable damage to the carvings.

4.2. the lack of construction and development of stone landscape

Calligraphy is the ancient city of Shouxian city cultural characteristics, vigorously develop the calligraphy landscape is the inevitable choice of Shouxian urban environment construction. At present, some of the stone inscriptions in Shouxian County are in the direction of easy access for tourists, which is convenient for people to view. While some calligraphy stone inscriptions are in a more remote location, less recognizable, more rudimentary signs, not given to visitors clear instructions, and even some signs have been corroded and aged, the handwriting is difficult to see clearly, which undoubtedly reduces the comfort of the visitor viewing experience [4].

Therefore, around Shouxian city cultural positioning, the development of scientific and reasonable landscape planning and design, improve the Shouxian calligraphy stone carvings display single way, the formation of good interesting signage system, and combined with good design techniques and advanced technical means to display publicity, can better play the calligraphy landscape tourism value and cultural and artistic value.

5. The Ancient City Calligraphy Landscape System Protection

5.1. The ancient city calligraphy stone carving system finishing

The premise of environmental transformation and tourism resources development is the integrity of the resources themselves. Shou County stone carvings that have survived into the modern era have produced various adverse phenomena such as weathering and cracking due to long time natural and man-made damage, therefore, the work of protecting and organizing the stone landscape is urgent.

The field survey of the current situation and disease of outdoor calligraphy landscape within Shou County was launched, and by photographing, recording and organizing the stone carvings throughout Shou County, they were made into paper or graphic materials for permanent retention. For stone carvings with outstanding artistic value and historical culture, we should also examine their historical lineage and explore their origins, so as to form a complete and perfect original data of calligraphy landscape in Shou County.

5.2. Physical protection of the ancient calligraphic landscape

For the calligraphic landscape with signs of damage, physical protection is carried out from the calligraphic stone inscriptions themselves, the surrounding environment, and the geological environment, etc. Physical protection here includes sheltering physical shelter and physical technical protection for the stone inscriptions.

The physical shelter is designed by designing pavilions and other structures with shade or shelter from rain, or by planting plants with good shade effect to reduce the erosion of stone carvings by wind, sun and rain. The physical and technical protection of the stone carvings in Shouxian is to prevent the deterioration of the stone carvings by adding reinforcement through caulking, spraying, grouting, plastering, soaking and other technical means according to the specific material and technical conditions.

5.3. Digital conservation of the calligraphic landscape of the ancient city

At present, the development of science and technology makes the conservation of cultural heritage obtain more, newer and better means. The use of digital technology, using holographic projection technology to recreate the art of stone carving and historical scenes of the time, is the current hot spot of cultural heritage conservation technology. The traditional way of restoring cultural relics mainly relies on cultural relics professionals to make scientific judgment on the damaged relics and use manual techniques to repair and protect cultural relics. The 3D hologram is a more advanced, efficient, and non-destructive way to virtually recreate cultural relics [5]. Therefore, the conservation or reproduction of calligraphic landscape in Shouxian County still relies more on digital technology, which is an effective way worth promoting in urban construction in Shouxian County at present.

The hologram technology is widely applied to the digital protection of calligraphy landscape in Shouxian County, through isometric 3D stereo modeling, 2D video production, and the use of video editing software to export 3D holographic projection video source to show the ancient style and charm of Shouxian County in the form of holographic projection. Through hologram technology, it is possible to reproduce the calligraphic landscape of Shou County that has been destroyed and disappeared or is severely damaged and incomplete, and vividly reproduce the historical appearance of these calligraphic landscapes back then, regardless of time and geographical constraints.

6. Multiple Perspectives of Shouxian Ancient City Calligraphy Landscape Status and Construction Ways

6.1. Macro perspective: calligraphic landscape imagery and construction in the ancient city of Shouxian

As Chinese characters have evolved, they have been searching for materials and forms suitable for writing. The basis for the birth of calligraphy is the Chinese character, and the squareness of its form is an important factor in the creation and appreciation of calligraphic art. The reason for the tendency of Chinese characters to appear square is that in ancient times important events and people were recorded in long paragraphs, and in order to make a text appear neat, beautiful, and easy to read, Chinese characters evolved from irregular pictographs to gradually take on the characteristics of a square regularity.

Ancient Chinese cities also exhibited square features, which are not only similar to Chinese characters in outline, but also consistent in development motives. The economic and technological development in ancient China was not yet sufficient, and the overly complex shapes and structures in the process of building cities were difficult to realize due to the limitations of materials and techniques. Ancient cities were planned in ancient times with nearly square outer contour rules, and streets and alleys were usually kept straight and interspersed, forming countless small square spaces with different functions, like a calligraphic work containing dozens of small characters, regular and orderly. As a capital city, Shouxian's ancient city was designed to be square and rigorous, with the ancient city walls and internal streets planned in a relatively square form not only for aesthetic purposes, but also to better meet the needs of living traffic and military needs.

The unique planning structure of the ancient city of Shouxian makes it possible to understand and appreciate it as a macroscopic calligraphic landscape work. The ancient city of Shouxian can be seen as a three-dimensional calligraphic work, with the buildings, courtyards, gardens, etc. as the dots of calligraphy; the roads, alleys, rivers, etc. as the lines of calligraphy; the grass and ground as the white space; the structures, plants, etc. as the intentional ink and brushstrokes, thus making the ancient city of Shouxian a magnificent work of calligraphy from a macro perspective. The feeling of a calligraphy work can bring one into a spiritual realm of intermingled scenes and unity between reality and reality, allowing the aesthetic subject to transcend the sensual and concrete objects and comprehend some artistic realm of the true meaning of the universe or life [6].

Each ancient city has its own urban characteristics and natural interest, which makes it possible for each ancient city to find a style of calligraphy that fits with it, and the imagery of the ancient city of Shouxian is very similar to that of the Regular Script. The regular script has a balanced layout, and the strokes of the brush are standardized but not constrained, and the script is dignified and elegant at the same time. This tone is similar to the gentle and elegant urban character of Shouxian City, which is in line with the rules and not too formal, so to evaluate the ancient city of Shouxian is like evaluating a piece of regular script. This unique cultural interest of Shouxian Old Town should not be tasteless or out of shape in future urban planning and design, but continue to maintain the original true colors, so that it conforms to Shouxian's urban cultural positioning.

6.2. Mesoscopic perspective: the status of the landscape of mill cliff rock carvings and ways of construction

The calligraphic landscape from the mesoscopic perspective is the rock carvings of grinding cliffs [7]. Cliff carvings are calligraphic art on rocks or cliffs, as Mr. Feng Yunpeng of the Qing Dynasty pointed out in his "Jin Shi Suo" that "on its mountain and chiseled, said cliff" [8]. The calligraphic style and connotation of the characters are the components of cliff calligraphy. Plaque mill cliff stone carvings are often used as inscriptions for scenery, while long mill cliff calligraphy stone carvings usually record important local events. Although the number of mill cliff carvings in Shou County is small, they often attract attention because they are located in places of scenic beauty.

In contemporary times, adding new mill cliff stone inscriptions can play a landmark landscape role in the construction of urban tourism environment. The mill cliff stone

carvings need to rely on the topography of the towering mountains, and the four-topped mountains north of the ancient city of Shouxian, as well as the surrounding Bagong Mountain range, are good natural cornerstones. Around the culture of Taoism in the Huaihe River basin, carving the portraits of local Huainan King Liu An and other people, famous Taoist quotes and aphorisms, and historical events of the Battle of Interflow on the grand stone wall is a good way to promote the long history and culture of Shouxian local.

6.3. Microscopic perspective: the current situation of inscription landscape and construction methods

As a way for the ancients to remember things, inscriptions are calligraphic works carved from small stones. In terms of scale, compared with the previous two types of calligraphic landscapes, inscriptions belong to the microscopic level of calligraphic landscapes. The landscape and humanistic history of Shou County have attracted many poets and famous scholars to gather here, including Wang Anshi, who inscribed “Evening View of Shouyang City” in the Song Dynasty to praise the beauty of Shou County, and famous calligraphers such as Liang Peak, Deng Shiru, Xue Hong, Sun Jia Nai, and Zhang Shuhou, who left abundant inscriptions for Shou County. For example, the stone inscriptions left behind when the Confucius Temple was rebuilt in the Ming Dynasty, such as the inscriptions “Rebuilding Shouzhou Confucian School” and “Shou County Sheriff Gan Gong Rebuilding Confucian School”, and the Qing calligrapher Liang Peak’s “Shouzhou Zunli Shuyuan Monument”.

Adding a microscopic calligraphic landscape is the easiest form of contemporary urban environmental design to achieve. The surviving inscriptions in Shouxian County present a variety of calligraphic styles, including regular, running, cursive, seal, and official script, and there is no shortage of fine calligraphic art with high aesthetic value among these stone inscriptions. The stone inscriptions in different fonts add aesthetic interest to the natural scenery, and a tour of the ancient city with the inscriptions enhances cultural and artistic cultivation while viewing the beauty. Contemporary microscopic calligraphy landscape construction, in addition to the use of traditional stone, others such as rust plate, stainless steel, bronze, bronze, marble, etc., material color and texture aspects more in line with contemporary aesthetics and is used in large numbers. Shouxian city north of the high-speed railway station in front of the station square, different calligraphic fonts of the word “Shou” paved in the ground, the landscape of the modern high-speed railway station to add a strong local cultural flavor. In the future, it is advisable to use more microscopic calligraphic landscapes in the design of the details of Shouxian’s ancient city environment to form a strong urban cultural atmosphere in the construction of landscape details.

In conclusion, the contemporary Shouxian Old Town needs to be built from macro, meso and micro perspectives to create a distinctive urban cultural environment. While reflecting the traditional calligraphic interest, it is also necessary to integrate a modern aesthetic vision, from form to content, from macro to micro to enhance the contemporary Shouxian ancient city environment.

7. Conclusions

The beautiful natural landscape of Shouxian is the natural foundation for Shouxian to become a livable and tourable city, while the humanistic characteristics of Shouxian city need to be clarified in the current situation of the urban calligraphy

landscape in the “hometown of calligraphy” and its role in the environmental construction of the ancient city. From a macro perspective, the ancient city of Shouxian is a grand calligraphic work; from a meso perspective, the ancient city of Shouxian is the focus of environmental construction, and from a micro perspective, the ancient city’s various inscriptions reflect the city’s history and humanity. The existing Shouxian calligraphic landscape needs to be protected by screening its value and then preserving it. The ways of conservation include graphic documentation, physical conservation and digital conservation in various forms. Full protection and development of the calligraphic landscape of the ancient city will promote the development of Shouxian as a pearl city of the Huai River with calligraphic urban characteristics, cultural heritage, and livability and tourism.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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