

Research on the Method of Collecting Genre Seals from the Perspective of National Cultural Inheritance: A Case Study of Late Qing Dynasty Literati Seal Carving with Ancient Brick Inscriptions

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Abstract: *The art of seal carving in the late Qing Dynasty developed to a very prosperous point, and achieved extremely high artistic achievements. The phenomenon of the literati seal carving art is the act of the seal carver on the basis of the existing art, and then absorbing and creating other artistic elements and borrowing similar artistic elements. This paper takes the characters in the late Qing Dynasty as a clue to study the objects and methods of the literati seal carvers in the late Qing Dynasty from the perspective of the study of gold and stone, and at the same time reveals the development and evolution of the seal carving art in the late Qing Dynasty and points out its outstanding achievements, the seal carving art is placed in the context of the social and cultural life of the late Qing Dynasty, and comprehensively discusses the objects and sources of the seal carvers in this period. This is of great significance for people to better understand and inherit the seal carving art of the late Qing Dynasty. In the context of the gradual development of epigraphy, this paper takes the more representative inscriptions of epigraphy as an example, explores the source of the literati's seal carving method from the characters in the unearthed ancient brick inscriptions, and studies the inscriptions they took into print. Through the study of the scope of seal carving art, this paper summarizes and discusses the development of the literati seal carvers in the development of seal carving in later generations and the promotion of the aesthetics and innovation of seal carving art.*

Keywords: In the late Qing Dynasty, Literati seal carving, Taking the law object, Gold and stone science, Ancient brick inscriptions.

The study of gold and stone is mainly based on “gold tools” and “stone tools”, where “gold tools” refers to ancient bronze tools, and “stone tools” refers to stone carvings and steles and other stone carvings. The compilation and verification of the written materials of gold and stone is the basis of traditional gold and stone studies, and this kind of research is precisely to achieve the purpose of verifying the scriptures and supplementing history. Qi Yongxiang believes in the article “Research on the Study of Qianjia Evidence”, “The study of evidence is the study of traditional ancient documents, including the collation, revision and study of handed down documents, which is the main discipline of ancient literature. Its studies include text, phonology, exegesis, catalogs, editions, proofreading, forgery, compilation, annotation, canonical system, heavenly calculation, gold and stone, geography, official position, avoidance, music and rhythm and other disciplines. (Qi Yongxiang, 1998) “It is generally believed that the research objects of generalized epigraphy include slips, oracle bones, jade, bricks and tiles, sealing mud, weapons and other Ming artifacts. There are three main aspects of its academic significance, namely, “examination and revision” (verification of scriptures and supplemental history, compilation of texts, and primary schools), “articles” (examination of the origin system of essays), and “art” (helpful for calligraphy, painting, seal carving, etc.) (Zhu Qi, 2019). The study of gold and stone reached a small peak in the Song Dynasty, and then the Yuan and Ming dynasties declined relatively until the prosperity of the Qing Dynasty, which directly led to the revitalization of gold and stone science. With the gold and stone science as the same source of the water of the seal carving art at this time also developed lush, many seal carvers are often not only good at seal carving, calligraphy, painting, gold and stone, research and other disciplines have great interest and in-depth research, this cross-disciplinary artistic trend naturally led to the horizontal

phenomenon of art, and the art of seal carving will naturally be taken horizontally by the gold and stone science, the following is an example of the seal carved into the text of the seal in the brick and tile pottery text to take the law object.

The brick and tile pottery inscriptions are mainly ancient brick inscriptions, tile characters and pottery characters, and this kind of text is either engraved or chiseled, or molded on it by Fanzi, because the material is not as hard as the bronze ware, the remaining handwriting is mostly blurred, so most of the literati seal carvers have learned the ancient meaning of the brokenness.

Brick inscription refers to the text printed on the ancient bricks of the building, which has a large number of surviving and a relatively wide distribution. The ancient bricks with characters in the late Warring States period are the earliest ancient bricks that can be found and verified, and a large number of ancient bricks with characters are still unearthed in various places today. The inscriptions on the ancient bricks are mainly for the purpose of recording the year, the chronicle, the name, etc., some of the ancient bricks are also engraved with some auspicious words, most of the ancient brick inscriptions are made by molding, but some of the ancient bricks that record the year also have the phenomenon of direct engraving of the text. During the Ming and Qing dynasties, most of the seal carvers took the ancient brick inscriptions from the Qin and Han dynasties to the Wei, Jin, Southern and Northern Dynasties, and the font was mainly seal. Inscription bricks have a wide range of applications, including royal buildings, folk buildings and tombs, so the existence of inscription bricks is huge, and it is easier to visit than other gold and stone cultural relics. The book body of the inscription brick is very rich, including the large and small seals, birds and insects, Miao seals, official books, grass and

other book styles, and the style presented is also indulgent and arbitrary, which is unique. In the Song Dynasty, Hong Shi's "Lixu" was the first to begin to study and record the ancient brick inscriptions. Many seal carvers in the Qing Dynasty have many prints taken from ancient brick inscriptions, such as Wu Changshuo, Wu Dashi, Zhao Zhiqian and others. Since the rise of the Qing Dynasty's epigraphy, the bibliographic research on it has been increasing: for example, Zhang Yanchang has included and verified many ancient brick inscriptions in the "Sanwu Ancient Brick Record", and Lu Xinyuan's "Qianling Pavilion Ancient Brick Illustrations" book includes more than 1,000 rubbings of ancient brick inscriptions, and arranged them in the order of the chronology, and the title, source, content and size of the ancient brick inscriptions have been compiled and verified in detail, and this book has become one of the most important catalogues used to study ancient brick inscriptions in later generations.

Many seal carvers in the Qing Dynasty were inspired by the ancient brick text, although Ding Jing of the Zhejiang School advocated "Yinzong Qin and Han", but he used the knife to take the simple and vigorous broken knife and cutting knife to express the meaning of gold and stone, and his seal carving works imitated the "Thousand Stone Gonghou Shougui" Han brick text into the print, such as "Washing Sentence Pavilion" (Figure 1)



Figure 1: DingJing seal "XIJUTING"

Source: Printed and photographed by the author

Ding Jing's "Qiantang Wang Qishu Zi Shen Yi No. Xiufeng Zang Tibetan Picture Seal" (Figure 2) is taken from the boundary art of ancient bricks, and "Two Lakes and Three Zhu Ten Thousand Gullies" also states in his style that the horizontal method is taken from the ancient brick characters, and these prints can clearly see Ding Jing's horizontal method and artistic achievements in the ancient brick inscriptions.



Figure 2: "Qian tang wang qi shu zi shen yi hao xiu feng jian cang tu shu yin"

Source: Waseda University, Japan, Tibetan Jinnong, Ding Jing, "Fei Hongtang Seal Spectrum"

Deng Shiru followed closely behind, and also had a great interest in gold and stone studies, and during the eight years he lived in the collector Mei Mu, he not only looked at all kinds of gold and stone rubbing, but also paid attention to ancient bricks and steles and other gold and stone objects, and obtained their essence, and applied his Chinese characters to his own seal carving works, such as his "river has a sound, the shore is a thousand feet" printed as a style: "A stone ear." Gui Mao Ju Yue Ke Jingkou, the apartment is nothing, the autumn is Shuhuai, it is the order of the boy to put the fire, Ans stone in the Hongjiao. Suddenly, the stone is out, like a picture of a red cliff, as if you can see Mr. Su Mao in the vast smoke. Oh, the ingenuity of chemical industry is also like Sifu! Lanquan monks and my friends also, the eight-character seal of "Red Cliff Fu" is given by the stone. Deng Yan also remembered that the stone wall of the picture was so cloudy. (Deng Shiru, 1783) (Figure 3) (Figure 3) "Yi and Gu Hui" (Figure 4) The two seals are taken from the structure of ancient bricks.





Figure 3: Deng shi ru zhu wen yin “jiang liu you sheng , duan an qian chi”

Source: Xiling Seal Society Printing Museum, photographed by the author

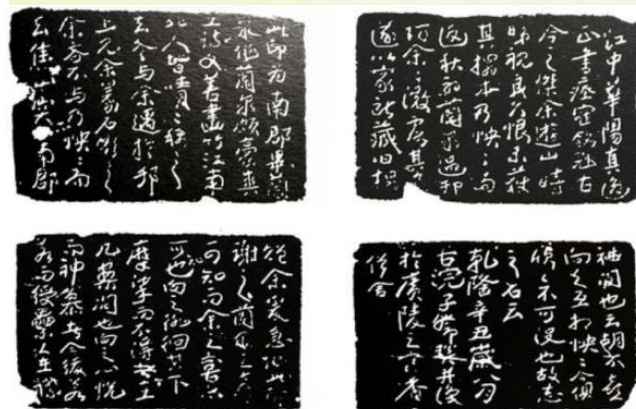
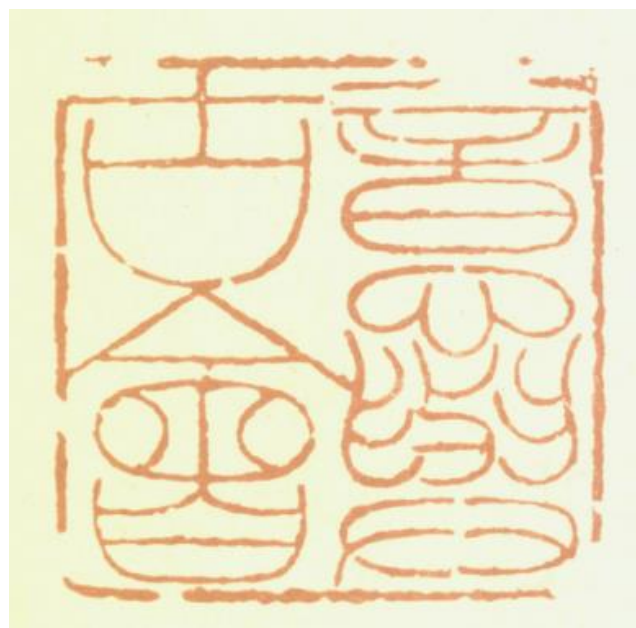


Figure 4: Deng shi ru yin “yi yu gu hui”

Source: Zhong Yinlan, editor-in-chief, “Collection of Chinese Seal Carvings of Past Dynasties”

There are also white inscriptions such as “River Sound Valley” and “Smiling Flowers, Singing to the Wine” and other seals, all of which are horizontally taken from the knots and lines of the ancient brick inscriptions.

Deng Shiru’s second disciple Wu Rangzhi created a relaxed and graceful seal carving style, the ancient brick inscription played a great role in Wu Rangzhi’s seal carving, such as “Yi Zheng Wu Xi Collection of Jinshi Text” white text seal (Figure 5) is a horizontal method in the Wei and Jin dynasties period of the strip brick style, “Wu Xi 戴字讓之” white text seal is the ancient brick inscription of the boundary grid to

carry out horizontal method. All of them have been admired and affirmed by future generations for their unique art forms and novel directions.



Figure 5: Wu rang zhi yin “yi zheng wu xi zai shou cang jin shi wen zi”

Source: Zhong Yinlan, editor-in-chief, “Collection of Chinese Seal Carvings of Past Dynasties”

In the late Qing Dynasty, the various genres were unprecedentedly prosperous, the diversity of the method of taking the method has broadened the artistic creation ideas of the Indian people, and the horizontal form of the method has gradually become the mainstream thought, the seal carvers not only absorbed the seal carving works of the predecessors, but also added their own understanding of the art of seal carving on the basis of the horizontal method.



Figure 6: Xu san geng yin “ji xiang zhang shou “

Source: Zhong Yinlan, editor-in-chief, “Collection of Chinese Seal Carvings of Past Dynasties”

For example, Xu Sangeng’s “auspicious longevity” seal, the style: “Xin grain imitation brick text” (Figure 6), its seal is very goldenstone. At this time, the seal carvers could accurately judge the difference between Han bricks and Jin bricks, which shows that the seal carvers and scholars at that time had a deep understanding of the inscription text. After the late Qing Dynasty, there was the successful practice of the predecessors on the horizontal method, and more and more seal carvers were also inspired by the ancient brick inscriptions.

Zhao Zhiqian was also influenced by the Zhejiang school in the early days of the rule of seals, under the guidance of the Zhejiang school of seal carvers, Zhao Zhiqian’s seal carving art concept began to change: he broke the inherent thinking mode of “Yinzong Qin and Han Dynasty”, and turned his attention to the text of gold and stone science, so the ancient brick inscriptions became the object of Zhao Zhiqian’s horizontal method, such as “Zheng Zheng” Zhu Wenyin’s style: “Wu Yi Han brick work”, “Songjiang Shen Shu Kai Tibetan seal inscription” white text seal style knowledge” between Qin Qi and Han Dian, for 600 years to copy the seal family to establish a doorWait, his contribution is not only the leapfrog promotion of his own seal carving art, but also for the later generations of seal carvers to open up a broader road, and then many seal carvers are deeply influenced by Zhao Zhiqian’s seal thoughts, such as Huang Mufu, Wu Changshuo, Zhao Guni, Deng Sanmu, Qi Baishi and others, which has the opportunity to stand up from the traditional school of seal carving in the future.

Qi Baishi in the horizontal method of the scope of the next level, not confined to the gold and stone vessels, but also the painting into the scope of the horizontal method, his contribution to the history of seal carving is not only the exquisite and exquisite of his works, but also in the idea of the seal has its uniqueness, he will be the general seal and chisel with the knife and knot and ancient brick inscriptions together, the original creation of a new style of seal carving art. For

example, the seals of “Lao Hand Qi Baishi” and “Passing on My Descendants with Agricultural Tools” are in the style of brick inscriptions, and their “longevity”, “three hundred stone seals of the rich man” and “Confession Wutang” are also very similar to the brick inscriptions.

Since the excavation of ancient bricks and tiles, the road of the seal carvers to take the law horizontally has become wider and wider, whether it is in the calligraphy, lines or boundaries or chapters, they have added their own understanding of the art of seal carving, so that they can integrate with their own seal carving style, pointing out a new direction for the creation of seal carving art.

Any art is the product of combining with politics, economy, culture and social thought under certain historical conditions, and the same is undoubtedly true of seal carving art. The art of seal carving developed to a considerable scale in the Qianjia period of the Qing Dynasty, which was inseparable from the rapid development of the commodity economy in the south of the Yangtze River at that time, and the prosperity of the people. The development of seal carving art in the late Qing Dynasty also has the same reason, in the Qing Dynasty domestic economy is becoming more and more prosperous, the social environment is relatively stable, and the late Qing Dynasty of the central court of the art and culture of the background, the literati seal carvers in the late Qing Dynasty cultural level and social status are gradually improving, which has played a positive role in promoting the prosperity of the late Qing Dynasty seal carving art. At the same time, the mainstream academic influence of the Qing Dynasty also imperceptibly influenced the artistic thought of the late Qing Dynasty, and these art categories will undoubtedly nourish the rapid development of literati seal carving art, making the literati seal carving art develop rapidly and prosper in the late Qing Dynasty.

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