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THE INTERPRETATION OF SEAL CARVING NI ZAN AND WANG MENG PAINTINGS

MIAO YING FAN

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ABSTRACT

The seal is a form of special artistic expression in Chinese painting, and it is an inheritance as a representation of Chinese ancient traditional arts in the modern days. Seal is the final step in completing a Chinese painting. This research aimed to interpret the seal carvings in the ancient Chinese paintings. This research employed a qualitative research design. An interview was conducted to gather qualitative data from four experts, two art teachers and two artists from China. The participants of the study were asked to evaluate and interpret the five paintings of Ni Zan and five paintings of Wang Meng. The findings showed that the seal carvings on ancient Chinese paintings were presented through the art elements such as size, shape, meaning, reading style, and color. The findings differences despite both artists came from the same dynasty. Both seals in Ni Zan and Wang Meng's paintings were found to have the balance, color and appearance of their paintings. Furthermore, when searching on Ni Zan seal paintings, the researcher found four aspects. The first aspect was the perspective of aesthetic art styles in landscape painting. The second perspective was the method of appraisal of calligraphy and painting works. The third aspect was the reasons of the formation through Chinese landscape painting, and the last aspect was the perspective of spatial construction in the ancient Chinese landscape painting. On the other hand, when examining on Wang Meng's paintings, there were five perspectives emerged. The first was the use of brush and ink techniques, the second was the process of Chinese landscape painting in the creative practice, and the third was Wang Meng's landscape paintings based on other people's inspirational perspectives. The fourth aspect was the introduction of painting style, and the last aspect was the Wang Meng's landscape painting space. In conclusion, the study found that there were similarities and differences between Ni Zan and Wang Meng paintings. The study implicates that Ni Zan and Wang Meng's paintings manifested that the seal carvings in paintings were crucial in the history of China and they might serve as a guide and reference to future painters in traditional painting genre.

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THE INTERPRETASI UKIRAN COP MOHOR LUKISAN NI ZAN DAN WANG MENG

ABSTRAK

Cop Mohor adalah bentuk ekspresi seni khas dalam lukisan Cina dan ia merupakan warisan mewakili seni tradisional kuno Cina pada zaman meden. Cop mohor adalah langkah terakhir dalam menyelesaikan sesebuah lukisan Cina. Kajian ini bertujuan untuk menafsirkan ukiran cop mohor pada lukisan Cina kuno. Kajian ini menggunakan reka bentuk penyelidikan kualitatif. Temu bual dilakukan untuk mengumpulkan data kualitatif dari empat pakar seni, dua guru seni dan dua seniman dari China. Peserta kajian diminta untuk menilai dan menafsirkan lima buah lukisan Ni Zan dan lima buah lukisan Wang Meng. Hasil kajian menunjukkan bahawa ukiran cop mohor pada lukisan Cina kuno disampaikan melalui unsur-unsur seperti ukuran, bentuk, makna, gaya membaca, dan warna. Hasil kajian juga menunjukkan bahawa kedua-dua cop mohor di lukisan Ni Zan dan Wang Meng menunjukkan sedikit perbezaan walaupun kedua-dua seniman itu berasal daripada dinasti yang sama. Kedua-dua cop mohor di lukisan Ni Zan dan Wang Meng didapati memiliki keseimbangan, warna dan penampilan lukisan mereka. Selanjutnya, Ketika menyelidik lukisan Ni Zan, penyelidik menemui empat aspek. Aspek pertama adalah perspektif gaya seni estetik dalam lukisan lanskap. Perspektif kedua adalah kaedah penilaian karya kaligrafi dan lukisan. Aspek ketiga adalah sebab-sebab pembentukan melalui lukisan landskap Cina, dan aspek terakhir adalah perspektif pembinaan ruangan dalam lukisan landskap kuno Cina. Sebaliknya, Ketika menganalisis lukisan Wang Meng, terdapat lima perspektif yang muncul. Yang pertama adalah Teknik menggunakan berus dan dakwat, yang kedua adalah proses lukisan landskap Cina dalam Latihan kreatif, dan yang ketiga adalah lukisan landskap Wang Meng berdasarkan perspektif inspirasi orang lain. Aspek keempat adalah induski gaya lukisan, dan aspek terakhir adalah ruang lukisan serta pemandangan. Kesimpulannya, kajian ini mendapati terdapat persamaan dan perbezaan antara lukisan Ni Zan dan Wang Meng. Kajian ini menunjukkan bahawa lukisan Ni Zan dan Wang Meng menunjukkan bahawa cop mohor dalam lukisan sangat penting dalam sejarah China dan dapatan kajian ini mungkin dapat menjadi panduan dan rujukan kepada pelukis masa hadapan dalam lukisan genre kuno.

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CHAPTER 1

INTRODUCTION

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1.0 Overview

This research emphasizes on a seal carving which focus on the Ni Zan and Wang Meng's painting. The main purpose of this research is to identify, to analyze and to evaluate the seal carving of ancient Chinese painting of Ni Zan and Wang Meng.

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The seal carving originates from the practical mark, which was born in the early stages of human civilization and adapted to the needs of social material production. Today, with the continuous enrichment of material production, the human beings have created a concept of belonging, thus inventing the use of tokens to mark the ownership of material products. That is by using a hard object similar to a graphic to press a fixed-shaped mark on a product that manufactured by itself that called seal.

In the early times, calligraphy written in Chinese painting, that are inscriptions. The inscription is a unique form of artistic expression in Chinese painting, and an artistic means to bring up poetry and calligraphy into the painting. The Chinese traditional painting, called *Danqing* in during the ancient times, it is one of the four calligraphy and painting art.

The traditional landscape Chinese painting refers to the prominence of green and blue colors ink painting. While today, the general Chinese painting is the traditional Chinese style of mural, brocade, embroidery, heavy color, stone carving and even the painting on ceramics, as well as modern Chinese oil painting and watercolor painting. Traditional Chinese painting was fundamentally an abstract art form. Although there were no absolute abstract ancient Chinese paintings in its original meaning, objects in a painting were not a direct copy of the nature world following the principle of

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perspective. It was rather a combination or harmony between the nature world and human emotion, a product of "heaven (nature) and human" (Lin Ci, 2019).

To get to know more, the concept of seal refers both to Chinese *Xiyin* seals and *Zhuanke* engraved seals. It includes both concept in the broad sense and thus is different from merely the concept of *Xiyin* seal. The reason for this lies in the existence, within the Chinese seal system, of the unique phenomenon of the seal engraving as an art form. The inscription is the process of painting and calligraphy creation or after the appreciation of calligraphy and painting.

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2.0 Problem Statement

Today, fewer peoples have used seal carving, but in ancient China, from the royal family to the civilians, most people used seal carving. Seal carving was not only practical at that time, but also in Chinese painting, seal carving still has aesthetic value. The reason for this situation, because the shape of the character and the fonts (ancient words) according to the needs of the painting contexts have changed in the seal.

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Furthermore, it is very difficult to understand the meaning of the seal for us and to relate the contents of the painting with the inscription showed by the artists. Furthermore, it is also difficult to find any information and the knowledge of seal inscription related to the paintings. According to the teachers in school, they have problems and without experience to teach student about the seal inscription and there is no books that we can refer too. Today's high school teachers only teach students about human culture, mathematics, sciences and English. At the end, there is no study for Chinese painting especially the seal carving as well.

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Young people know less about Chinese painting and seal carving. The new young generations like fashions, music, computer social-networks, games application under the influence of the world, and they are not interested in traditional learning, especially Chinese ancient painting which leads to the reason that there are not so many people studying seal carving in China.

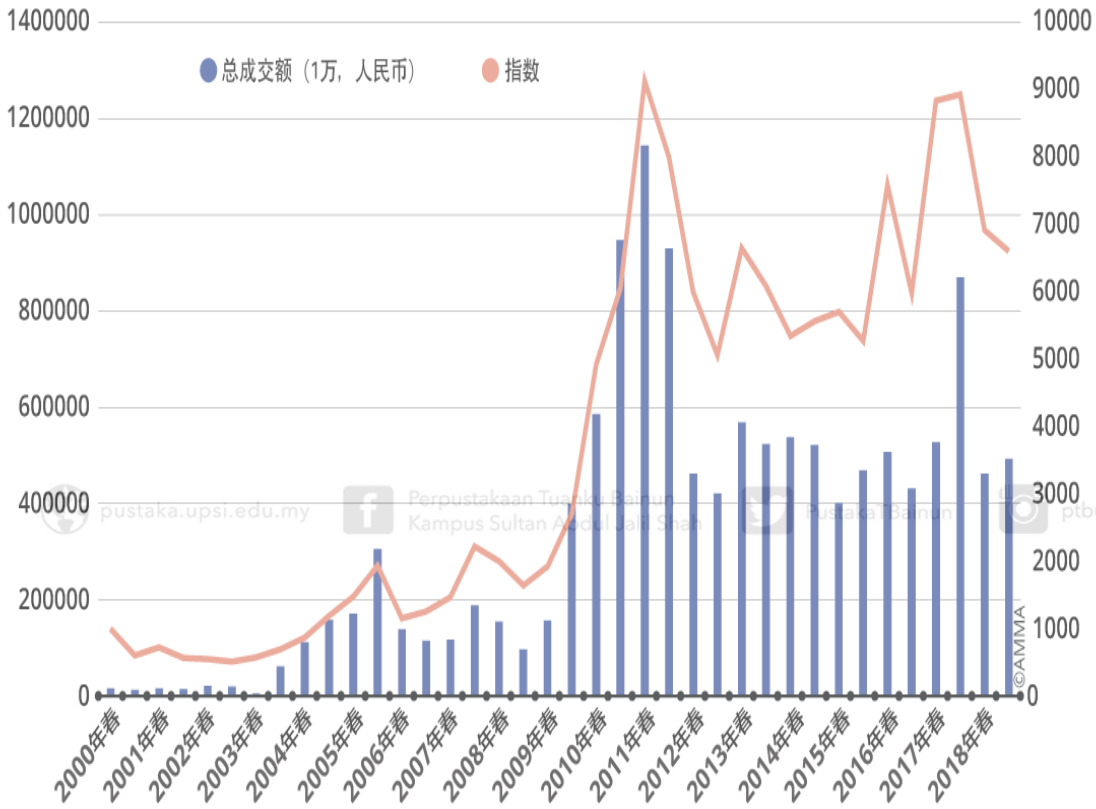
So far there has been none or little study on the subject matter of seal carving on Ni Zan and Wang Meng paintings. However, up to now, there are few formal studies on the history of Chinese ancient painting and the characteristics of seals. A study is needed to understand how important of the seal carving to the new generation nowadays and the academic scholars.

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Table 1.0

Calligraphy and Painting Artworks Volume of Transaction



From Table 1.0 above, vertical blue line represents the total turnover of painting and calligraphy from the year of 2004 until 2018, while the red line curve represents the growth rate of painting from 2000 until 2018.

From this table, it can be saw that in the spring of 2000-2009, the total number turnover did not increase significantly. During this period, it reached peak in 2005-2006.

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The total turnover reached nearly RMB400, 000. The total turnover has increased significantly since 2009, until the spring of 2018. In 2010-2012, the total turnover reached its peak, and the total turnover was close to 1.2 million RMB. Although there was a small drop after 2011, the overall market trend is stable. A third peak time between 2017 until 2018, the turnover market reached nearly 1 million RMB. At the end from, it conclude that the collected painting is the third biggest investment in the world.

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3.0 Research Objectives

The research objective is to identify analysis and evaluate of seal carving inscription of Ni Zan and Wang Meng paintings.

i. To identify the seal carving of ancient Chinese painting.
ii. To analyze the seal carving of ancient Chinese painting of Ni Zan and Wang Meng
iii. To evaluate the different between Ni Zan and Wang Meng paintings seal carving.

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4.0 Research Questions

To achieve this set of research objectives, some research questions are as follows:

i. How to identify seal carvings of Ancient Chinese Painting from Ni Zan and Wang Meng paintings?

ii. How to analyze the seal carvings of ancient Chinese painting by Ni Zan and Wang Meng?

iii. How to evaluate the different between Ni Zan and Wang Meng paintings of seal carving?

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5.0 Definition of Terms

The researcher used some words of the key in the research: seal carving and ancient Chinese painting, require an explanation in terms of its operation. The terms and definitions of their operations are as follows: *Zhuan ke, Gu Xiyin*, *Yinmu*, C*onfucianism*.

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5.1 Seal Carving

The seal in the long society of China has two shaped by seal: The first elements is *xi yin* (玺印, here in after referred to as 'seal'). The concept of seal started from pre-Qin Dynasty (generally referring to the periods of the spring and Autumn-770-476 B.C) and the Warring States Period (475-221B.C) Before the Qin Dynasty (221-206 B.C) to the Qing Dynasty (1644-1911) in China, both official seals and private seals as a kind of identity verification, also referred to '*gu xi yin*' (古玺印, ancient xi seal).

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The second element is *zhuan ke* (篆刻, engravings) which is closer in nature to *yinmu* (印模, die), and *zhuan ke* also have authentication functions. Nevertheless, after Ming (1368-1644) and Qing Dynasties, *zhuan ke* evolved away from being purely of authentication became an art form in their own artworks. Therefore, the concept of *zhuan ke* in China is different form of seal in the west.

It includes two aspects and is far beyond the concept of seal in the west. The concept of seal as a fixed to mark specific words, graphics for display and examination of objects, it was regard as an artist's signature, and is a way for identification.

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In this research of the seal carving only, refer to the painting of two artists: Ni Zan, and Wang Meng. Researcher try to find the meaning of each seal carving of the artist. Seal carving at that time being use as a signature for the artist.

While, the word colophon is a statement at the end of a book, typically with a printer's emblem, giving information about its authorship and printing.

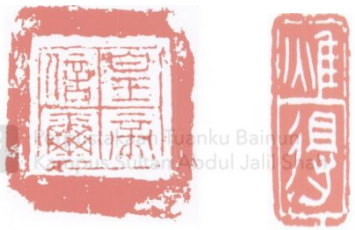


Figure 1.1. Example of seal carving during Han Dynasty and Qin Dynasty. Source: Chinese Seals: Carving Authority and Creating History (2004).

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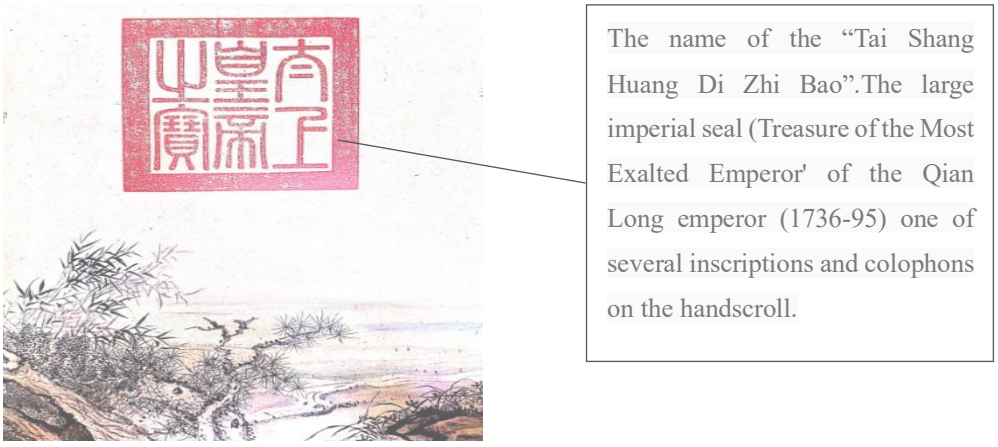


Figure 1.2. Example of seal carving during Qianlong emperor (1736-95). Source: Jessica Rawson (2007).



Figure 1.3. Jade Seal ‘Chun An Jun’ (King Chun’an) Warring State period. Source:http://blog.sina.cn/dpool/blog/s/blog_6c0e1acc0102e6e9.html.

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Figure 1.4 'Shuai Jia Ji' (Lead and Fetch) Warring Stated period.. Source:http://blog.sina.cn/dpool/blog/s/blog_6c0e1acc0102e6e9.html.

5.2 Ancient Chinese Painting

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The ancient Chinese traditional painting has a long history. Human figures, landscapes, flowers and birds are most important of traditional Chinese painting. These forms become a unique art genre.

Ancient Chinese painting is the painter use brush dip in water, ink and pigment on silk or paper of Chinese painting. Painters drawing the lines in some deep, some light, some heavy, because the painter have to skillfully use these lines, so they are not only regarded as a tool of painting, but also be regarded as collective symbol of artists pursuit.

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For a long time before the 13th century, paintings of the world depicted human images with China's Confucianism ideological unity. In these paintings, whether gods, goddesses, immortals or ordinary people in real life, their images were always polite and elegant. However, in the 11th century, Chinese painters broke the stereotype of human images by focusing on ordinary people in real life, urban or rural.

At the end of the 13th century, figure painting began to decline and landscape painting and flower-bird-school painting began to flourish. Landscape painting constitutes the most important and the most famous branch of traditional Chinese painting. The "painting in poetry" principle proposed by painters in the 11th century has been guiding the creation of landscape painters, so that landscape painters spare no effort to create a poetic atmosphere in their paintings.

Today, Chinese painting, one of China most noteworthy traditional art forms, has long been admired by collector's and connoisseurs in China and around world. Over thousands of years, three major genres-landscapes, figures, and bird-and-flowers, paintings-have developed in Chinese painting (Kunfeng, 2019).

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Figure 1.5. Example of Ni Zan painting during Yuan Dynasty. Source: Mary Tregear (1997).

Yu Wen (2012) said that, the ancient or traditional Chinese painting has a long history. The painting using a writing brush dipped in water, ink and color pigments on paper of silk material. Chinese painting focuses on the figures, landscapes, flowers and birds of the work. While, Carol Michaelson & Jane Portal (2006) also mention that the words ‘Chinese art’ conjure up vision of willow pattern landscape on porcelain plates

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and teapots and Chinese wallpaper decorated with flowers, birds and pagoda. In this study the work of the ancient Chinese painting only focused on the works produced by two famous painters during the Yuan Dynasty by Ni Zan and Wang Meng .

5.3 Interpretation

In this research, seal carving is the main subject. As for its interpretation, in ancient China, there were two names for seal carving:

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First, one was *Xi Yin* and the other was *Zhuan Ke*. For the classification of seals, divided into three species types, one is based on the age. The seal is divide into ancient, medieval, and ancient three categories. The second one type is bases on function, the seal carving is divide into official and private two, this article is baseds on the official seals and private seals are used for research, which will make the discussion of this article clearer and more organized.

In this research, seal carving is the main subject. As for its interpretation, in ancient China, there were two names for seal carving, the one was *Xi Yin* and the other was *Zhuan Ke*.

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For the classification of seals, divided into species types, one is based on the age. The seal is divide into immemorial, medieval, and ancient three categories. From function of seal, the seal carving is divide into official and private, this study based on the official seals and private seals, which will make the discussion on study clearer and more organized.

Ni Zan and Wang Meng are two objects of this research. They were two famous painters of the Yuan Dynasty. Both of them have made great achievements in painting, with their own unique painting methods and styles, and their works have many seals, it is more valuable for research.

Seal is very important for Chinese painting, because it is the last step to complete Chinese paintings. Chinese paintings cannot have inscriptions and seals.

Researchers have found that from 2019 until 2010, 5938 research on seals. Have 17017 research on Chinese painting, 751 research on Ni Zan, 37 research on Wang Meng, and 0 research on the seals of Ni Zan and Wang Meng's Chinese paintings. The researchers found the seals on the Ni Zan and Wang Meng painting is a blank area, because no researcher study seal on the Ni Zan and Wang Meng painting. Ni Zan and Wang Meng paintings are very famous. The research focuses on the origin of seal and

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the role of Chinese paintings. Finally, the seal types on the artworks of two painters are study to reach the conclusion.

6.0 Limitations of the Study

Samsiah (2018) defines the limitations are shortcoming, conditions, weaknesses, or influences that may put restrictions on the research methodology and conclusions. This research limitation will give a specific information regarding to the subject matter of seal carving. Limitations of a study will be on the sample, which are the artworks by two artists, Ni Zan and Wang Meng during the Yuan Dynasty.

This study of using purposive sampling does not represent the entire artist population in China. The findings of the study represent only the selected group of artists with specific characteristics only (seal carving). This means that not all elements in the population of Chinese artists will be selected as respondents.

This research has two indication and selected of Ni Zan and Wang Meng paintings, the sample size of seal, and the other limitation will be the information from the experts.

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Qualitative approach in research methodology will be use with historical design method of collecting data. The researcher will collectings information and analyzing data from the documents, manuscript, and observation of painting. To encounter a perception or study researcher must be able to know the characteristics of the seal carving on the paintings. This will take about 3 to 6 months to collect the information and data.

7.0 Delimitations of the Study

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The delimitation are boundaries in the researcher's own process of research. It is the researcher wishes to limit the scope of study. Referring to the new young generation that they are not interested especially in the seal carving. Beside that to fulfill the research objectives and questions. The interest of the study will be focus to the painting of Ni Zan and Wang Meng only.

8.0 The Significance of the study

As the calligraphy and painting of Chinese immaterial culture, "seal, poetry and

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calligraphy" has become the stable model of Chinese painting. However, in contemporary painting, seal art in painting is easy to be ignore. There are two reasons for lead to seal neglected, the first point is due to the traditional Chinese painting affected by the western painting, the second point is about weak support of seal on the drawing theoretical.

The purpose of this research was to summarize the origin and development of ancient seal of art and the two artists of the seal on his landscapes. Hope from the beginning of the tradition, combined with the change of modern aesthetics, the turning point in the contemporary painting and seal can better development and innovation art, make people don not forget to use seal in the painting.

Under the background that the government advocates people to learn Chinese traditional culture, the calligraphy and painting in Chinese traditional culture has attracted people's wide attention. Since Chinese painting art not only combines traditional Chinese calligraphy, printmaking, seal, but also poetry, it is of great value to study seal art in traditional culture painting with the attention of all lifestyles.

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9.0 Conclusion

Jin Bo (2009) said that, compared with arts in other countries such as Europe, America and Asia. Chinese traditional arts, including calligraphy, painting, music, dance architecture and others, have a unique style and technique featuring colorful Chinese culture. This chapter show that, the seal-carving inscription is one of the important elements in the ancient Chinese painting. In addition, the research focus to seal inscription of the ancient Chinese painting based on two painters: Ni Zan and Wang Meng.

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CHAPTER 2

LITERATURE REVIEW

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2.1 Introduction

The first and foremost purpose of writing a literature review is to bring out the gaps and new ideas in the previous study of seal on paintings, that justify the need to conduct a proposed study. This chapter will discuss in more detail about seals and paintings, and previous studies related to seal carving and to see what has been research and what needs to be research. Discussion of literature reviews include aspects such as: during Yuan Dynasty period, Chinese artists, seals and Art & Design Basics.

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2.2 Roles of the seal

2.2.1 Origin of Ancient Seals

The invention of ancient Chinese seals related to seal of pottery. According to the study, the earliest appearance of utensils similar to seals was in the middle and late stages of the Neolithic Age. But that time, the decoration on the pottery had two methods of making it, one was to use the method of tapping, and the other was to use the method of imprinting. The embossed pattern displayed on the pottery blank in a pottery stamper made of earth or a stone stamp (stone pattern on the top). The further development of the imprint of the carved pattern is the engraving of the impression, and the engraving of the impression is the most primitive state of the seal.

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As for the appearance time of the seal, there is a saying in the archaeological circles. The appearance of Shang Sancha in the archaeological world has pushed the origin of the seal from the era of the spring and autumn and the Warring States for more than a thousand years.

Nowadays, many archaeologists, ancient historians and ancient text scholars have conducted in-depth research on Shang Sancha. Specifically, from the land point of Shang Sancha, the study of the style and the style of the printed language, and the

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comparison with the bronze rituals, musical instruments, weapons and food utensils of the Shang Dynasty, and the mutual evidence between it and the Yin Shang oracle bones and gold texts.

The study concluded that the following three seals were the seals of the Shang Dynasty. After this study, archaeologists also tried to interpret the text of the three-party seal. Among them, the late art historian and Indian scholar Wen Ting Kuan made a relatively detailed investigation of the origins of the three parties before the liberation of China. Finally, he also believed that the Yinxu is a relatively credible statement. Another ancient literary scholar, Li Xueqin, personally witnessed Shang Sancha. He also clearly stated in the "The Origin of Chinese Seals" that these three bronze gongs are the ancient dynasty of Shang Dynasty (Yin Yihuan2009).

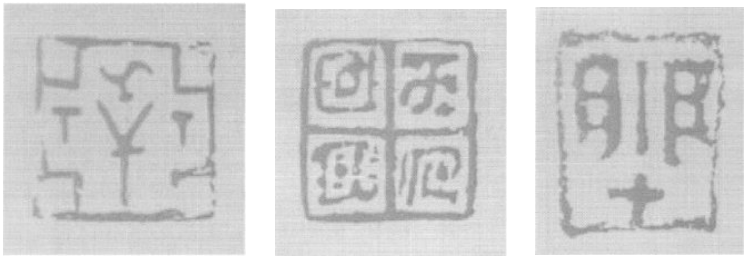


Figure 2.1. The figure name Shang Dynasty Seal. Source: Yin Yihuan2009.

According to the above Figure 2.1, three-party seal, three conclusions were drawn. The first point is that it is made of a solid material, the material of the merchant is casted from copper. Second, the seal is square and consists of Yin Tai, Yin Mian and Yin Niu.

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The size is about one inch, and the Yin Mian cast (chisel) has text or logo, the seal is not thick, and Yin Niu has perforations for wearing. Third, Yin Mian's words or patterns have a clear meaning, representing a certain spiritual content or specific things (such as official names, names), which indicates the spiritual significance and practicality of the seal. This is the creation of the Shang Dynasty. Their creation has determined the development model of China's future seal. This is also the basis for the later seals to evolve into art. According to the origin of the seal, the unearthed pre-Qin ancient scorpion and the sealed mud, the material was mostly in the Warring States period and the commodity economy in the Warring States period. The seal discussed and found in the Warring States Period. Scholar Wen Tingkuan believes that the seal is an independent small tool that replicates the image (or picture, sculpture). Yuyin used for representing official power, private credit, and bronze, pottery inscriptions and patterns. Therefore, the seal is not from the Warring States, it has already appeared in the Yin Dynasty.

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In addition, some people interpret the words on the aforementioned three-sided bronze seal as religious symbols. It is conclude that the seal originate from religion. Although they have different views on the nature and purpose of the three-party seal, from the perspective of the times, I personally think that the origin of the seal is the Shang Dynasty. According to the new archaeological findings, in 1983, Niu Jipu published a white pottery remnant (Sakamoto) unearthed in the Yin Ruins of An Yang, the Institute of Archaeology of the Chinese Academy of Social Sciences. There is a

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stamp on the cover, and one-third remains, which seems to be from, “The word, because its textual form is similar to the inscription on the bronze in a bronze ware of the handed down dynasty.” The discovery of the white pottery of the Shang Dynasty, which unearthed by science and has a clear layer relationship, is of great significance. It confirmed to us the following:

First, Yin Shang can establish the origin of the seal. Because a sidebar and this shape surround the seal’s text is the same as the seal of the later generations.

Second, it may have a direct blood relationship with the inscriptions of the family. It is very likely that its original role is similar to that of the inscription on the bronze.

Third, the stamp is printed on the pottery, indicating the clan of the pottery owner, which may be the earliest use and use of the seal.

Fourthly, it is indirectly confirmed that the three bronze cymbals contained in the Catalogue of the Swords and Ancients are the Shang Dynasty. According to 1995, the “Relics” magazine published two newly discovered Western Zhou dynasty prints, which further confirmed the above views.

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2.2.2 Concept of seal

The complete definition of “seal” should include three aspects: ontology, function and authority. The seal must be made of certain substances (such as jade and metal, collectively referred to as printed materials). The function of the seal is to copy the seal. The Chinese word “Yin 印"used as both a noun and a verb, which is the same as the English attribute. The Yin 印 of the verb refers to the graphic or text engraved on the printed surface (the concave becomes convex, and vice versa). Therefore, as long as there is a seal, you can copy thousands of seals.

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2.2.3 Making of seals

The process first starts with the use of a knife, and then tries to enter the stone from right to left at the corner of the knife, with the handle at a thirty - five degree angle. The angle is too small, the blade will touch the printing surface, and the finger can easily touch the printing frame, the angle is too large, the cutting edge is perpendicular to the printing surface, and it is difficult to stone, and the operation is not easy. When the knife is moving on, it is necessary to control the depth of the angle into the stone. The knife should keep the capacity steady, not too shallow. In addition, shallow will cause the knife to leave traces on the seal, slippery and weak. The trace of the knife if too deep

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will cause the knife corner to fall into the stone, making the knife difficult to move.

Finally, the knife should be close, to your chest and get your knife in perfect time. Do not make the tip of the knife exceed the limit, while at the same time, it is also necessary to prevent the knife from rushing out of the limit due to excessive force, destroying other lines, and even will injuring the left hand. Furthermore, use force to be steady, keep it in time, and make it work. If you stop and you can also stop by using the ring finger to resist the right side of the stone during operation to control the adequate momentum of the knife and prevent the knife from slipping out.

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2.2.4 Different names for Seals

i). Xi 玺

(Jin Zhongchun2009)According to the records of the Tang Shu·Yi Shi Zhi, Wu Zetian changed his name to Bao Bao in the first year of Yan Zai (AD 694) because he disliked the “Xi 玺” word and the Si for death. While, according to the Da Tang Six Codes, there were eight treasures in the emperor: Shen Bao, Shou Mingbao, Huang Di Xin Bao, and Huang Di Zhi Bao. Later, Tang Zhongzong was in the throne, and the old system called Xi 玺. Tang Xuanzong was also called “Bao”.

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During the Qing Dynasty in the Ming Dynasty, the Yin was called “Xi 玺” and “Bao”. In addition, before Qin Shihuang unified the six-nation unified text, both official seals and private seals were collectively referred to as “Xi 玺”. After Qin Shihuang unified the six countries, he developed a series of hierarchical systems, and also set up the “Fu Jie Ling Cheng Festival Order”, which is in charge of the seal system. At that time, it was specified that only the seal of the emperor could be called “Xi 玺”, the seal material used jade, and the seal of the prescribed subjects was called “seal”, and the material was not allowed to use jade.

After the Qing Dynasty, only the emperor “刁” put his seal “Xi”, and use jade to make it, but others are afraid to use it again. This happened because of the Qin system, the imprint of the emperor is called “Xi”, and the subjects use the seal to be called “Seal”. Therefore, the word “Yin” is seen in the seal, and it is also started from Qinyin. Moreover, in the surviving of Han seal, it is not the emperor who also uses the seal of the word “Xi 玺”, such as “The Queen’s Skull” and “Huai Yang Wang Fu”. This is because although the Han Dynasty also passed-down the Qin Dynasty system, but the system has been slightly moderate, so the seals used by the princes and the Queen Mother can also called “Xi 玺”.

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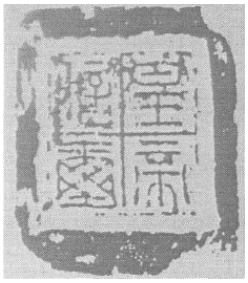


Figure 2.2. The figure name 皇帝信玺 (Huang Di Xin Xi). Source: Jin Zhongchun2009.

ii). Zhang 章

The seal of the general of the Han and Wei Dynasties is generally called "Zhang 章", this is because the military action temporarily appointed the general, so the time hastily, the seal was cut with a knife in a short time, is called "Ji Jiuzhang 急救章" urgent chapter. In addition, because it is directly carved with a knife on the seal surface, and different castings, so the characters are often irregular, the font size is large or small, or positive or ambiguous, combined to form another style different from the official seal.

The seals of the generals that were handed down found some even with the knife when you engrave the strokes, you can imagine the scene of the military situation that was urgent and sloppy. The official seals of "Tai Shou 太守" and "Yu Shi 御史" are also called "Zhang 章".

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iii). Ji 记, Zhu Ji 朱记

In the Tang and Song Dynasties, there are two names of “sale” and “Ji 记, Zhu Ji 朱记”. Such as Luo Zhenyu’s “Official Seals in the Sui and Tang Dynasties” introduced in the Tang Guanyin “Da Mao CunJi 大毛村记”. There is also a party in the Tang Dynasty, the official seal of the “You Ce Ning Zhou Liu Hou Zhu Ji 右策宁州留后朱记”. The Song official seal has “Jian Yan Suzhou Zhou Yuan Zhu Yi Ji 建炎宿州州院朱一记”.

iv). He Tong 合同

On a banknote issued in the Southern Song Dynasty, a “He Tong 合同” is printed on the back of the banknote.

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v). Guan Fang 关防

In the Ming Dynasty, there was a bureaucratic seal with the words “Guan Fang 关防”. Most of the “Guan Fang 关防” is the official seal of the appointment of temporary officials, and it is still called “Yin” for the general official seal.

vi). Fu 符, Qi 契, Xin 信，Ji 记

At the end of the Ming Dynasty, Li Zicheng, the leader of the peasant uprising army, was located in Xi’An in the first month of the 17th year of Ming Chongzhen (1644). Because Li Zicheng’s father had the word “Yin” in his name, Li Zi became a shun, so

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he changed the word “Yin” to “four characters, such as Fu, Qi, Xin, Ji”.

vii). Ya 押

Originated in the Song Dynasty and prevailed in the Yuan Dynasty. It is a symbol that draws a person’s name into a similar pattern to make it difficult for people to imitate, usually called “Ya 押”. The reason why the Yuan Dynasty prevailed in the Yuan Dynasty was because the Mongolians and color-colored people who were officials did not know Chinese characters, and they were not good at writing them. They used flowers on ivory or wood instead of signatures. Therefore, they were also called Hua Ya 花押.

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viii). Tu Shu 图书

This is the comprehensive name of pictures and books, which is equivalent to the current collection of books. The Song Dynasty became popular and used exclusively.

The bells are placed on the pictures and books in their collections to show ownership. In addition to the above names, the seal also has some popular names, such as “stamp”, “stamp”, “hand stamp”, “poke”, from ancient times to today, each has its own differences.

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According to the above description of the name of the seal, although the name of the seal of the seal is many, the earliest “Yin” appeared in the official seal of the Qin Dynasty, such as “Chang Wu Jun Yin 昌武君印”. The name of the “Yin” of the seal has been used throughout the generations. So people now call the seal “Yin”.

2.2.5 The materials vary in shape



Figure 2.3. Jade of Seal. Source:https://graph.baidu.com/s.



Figure 2.4. Bronze of seal. Source:https://graph.baidu.com/s.

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Figure 2.5. Bronze of seal. Source:https://graph.baidu.com/s.

2.2.6 The seals of the various dynasties

The ancient seals are divided into official seals and private seals. One of their functions is to serve as an important certificate for the ranks of the princes. Most of the ancient characters are not unified texts, but a common feature is that the fonts vary in size, and the spatial arrangement in the seals shows a situation of tightness, naturality, contrast, coordination and change.

The main rules of the layout within the seal follow the principles of balance, contrast and change. The meaning of contrast is that in ancient times, the characters have the contrast of lines, shapes, and blocks of size, length, straightness, and positive side. The meaning of equilibrium is that it seems to be much uncoordinated from the local part of the word and the word, but overall, the space between the word or the contrast between the word and the side, achieves the effect of the opposite beauty. Large, such

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as “Gengdu collection car horse”, there is a contrast of space and density.

In private school during the ancient period, the broad side and the fine text are the contrast of the thickness. The meaning of change is that the knots of the ancient Chinese characters, the organization of the lines, the arrangement of the chapters, all have changes in density, respect, opening and closing, and staggering. Some belong to mutations; some belong to gradual changes, or small contrast changes, forming a variety of changes in ancient seals, each with its own style.

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2.2.7 The order of the characters on seal

The order of the ancient characters is mostly from right to left and from top to bottom. As a result, also a few determine the order of the text based on the content of the printed text. Judging from the arrangement of the characters in the seal, there are two words place side by side, there are two lines to the right, and one to the left. Three lines are arranged, there are left two right one or left one right two, or straight or juxtaposed. In the end, four characters and five or more words follow these rules.

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2.2.8 Changes in the seals of various dynasties

i) Pre-Qin

The pre-Qin bronze casting process is developed, and the casting process of seal can be make very simple. The shape is simple, mostly copper, a small amount of jade, the shape is mostly Flat Square, flat rectangular, printed back and cast a button, beside it can be wear. Before Qin Shihuang had no unified text, the seal text was written in six languages.

The basic style was simple and ancient, and the lines were thick and thin. The size of the printed characters was arranged in a patchwork manner. Its function is to be commercially produced as a practical thing in the exchange of goods. After Qin Shihuang unified the six-nation unified text, the Qin Dynasty text unified the use of Xiaoyan. Developed into a legal entity used by the authorities to characterize rights.

The Han Dynasty manuscript is a general literary book, but the Han Dynasty printed text does not require a librarian. Most of the Han Dynasty uses a small scorpion book, a small amount of sputum (increasing the flexion of strokes to make the printed characters beautiful and gorgeous), and the bird worms (putting some strokes Bird shape, fish shape, worm shape). The design of Han-Indian printing is mainly based on balance, using a scheme of Zhu Bai and white to achieve a balanced effect. The writing

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is neat, beautiful and smooth. The Han Dynasty also created a set of buttons with animal shapes such as camel, dragon, turtle, snake. Which completed the creation of the overall art of the seal, which greatly influenced the art of later generations. After the invention of papermaking in the Eastern Han Dynasty, the frequency of use was more frequent and extensive.

The size of the seals of the Wei, Jin, Southern and Northern Dynasties became larger, and Zhu Wen Seal gradually increased, the text increased, the border was added. On the one hand, inheriting the tradition of the Han and India, on the other hand, there are new creations, such as the emergence of hanging needles in the printed text, so that the seal surface produces a large block of empty and dense air corresponding to the novel effect.

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Figure 2.6. Guan Wai Hou Yin 关外侯印. Source:Jin Zhongchun2009.

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Figure 2.7. Suspended needle Feng Tai（悬针篆）冯泰. Source:Jin Zhongchun2009.



Figure 2.8.（朱文 Zhu Wen）Liu Feng Xin Yin 刘奉印信. Source:Jin Zhongchun2009.

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During the Sui and Tang Dynasties, major changes took place. Due to the complete abolition of the simple materials, the sealing mud was no longer used, and the invention and popularization of paper led to the seal being directly covered on paper. Successfully convert the small size of the stamp into a large size. Seal size, the side length is increased to more than 5 cm.

Seal manuscript, discard the white text and use Zhu Wenxiao. This norm became the model of the later official seals, thus ending the rule of the Qin and Han Dynasties for more than 800 years.

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The use of the seal has gradually evolved from the form of the seal to the cover of the mud rings. As the seal used for the seal, the size should not be large, it is pressed on the soft mud, and the white print is conspicuous. When the inkpad is used to cover the paper, the size can be freely enlarged, and the effect of Zhu Wen seal is clear.

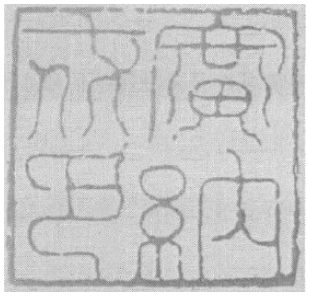


Figure 2.9. Guang Na Wu Yin 广纳戊印. Source:Jin Zhongchun2009.

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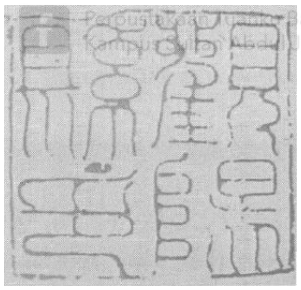


Figure 2.10. Guan Yang Xian Yin 观阳县印. Source:Jin Zhongchun2009.

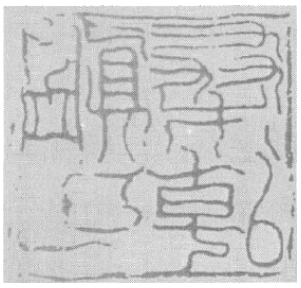


Figure 2.11. Sang Qian Zhen Yin 桑乾镇印. Source:Jin Zhongchun2009.

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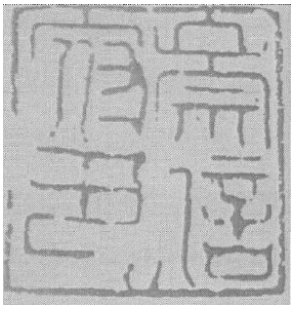


Figure 2.12. Chong Xin Fu Yin 崇信府印. Source:Jin Zhongchun2009.

In the Tang Dynasty, the official seal button system was simplified, and the official seal was changed into the official seal. The official personally no longer wears the seal. Officials are printed in the government and are run by the commissioner. At that time, the official printing system was enlarged, and the printed characters were mostly Zhu Wen. In order to fill the printed surface, the characters and strokes appeared to be flex and overlapped, and the scripts and scripts were used to seal.

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ii) The seal of the Tang Dynasty with a small line, inheriting the era and using copper material.

In terms of private printing, the shape of the printed face is not limited to a square or a rectangle, and there are ovals, gourds, irregular shapes, and the characters are printed in the characters such as the year number, the name of the library, and the appreciation of the collection.

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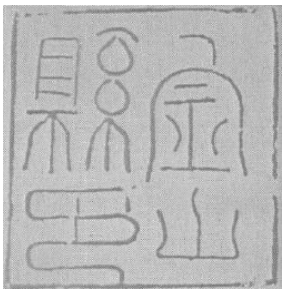


Figure 2.13. Jin Shan Xian Yin 金山县印. Source:Jin Zhongchun2009.

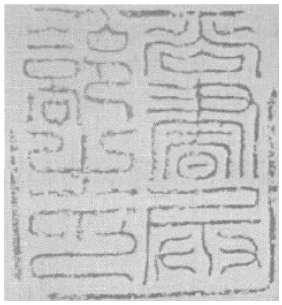


Figure 2.14. Shang Shu Bing Bu Zhi Yin 尚书兵部之印. Source:Jin Zhongchun2009.

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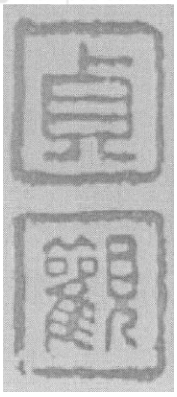


Figure 2.15. Zhen Guan Yin 贞观印 (Collection printing, used for painting and calligraphy, named after the Tang Dynasty). Source:Jin Zhongchun2009.

iii) During the Sui and Tang Dynasties

Official seals and private seals began to differentiate in form and style, and in the art style, the official seal was a symbol of rights, so its artistic style was in the form and

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form of the seal. Especially stiff, the artistic value is reduced, and it is no longer enough to meet the needs of the literati. The literati turned to pay attention to private printing, because private printing has little formal constraints than official printing, and the private printing of this period passes through the literati. The attention to art is getting higher and higher. Five-generation seal: There is not much difference between the Sui Dynasty and the Tang Dynasty.



Figure 2.16. You Ce Ning Zhou Liu Hou Zhu Ji 右策宁州留后朱记. Source:Jin Zhongchun2009.

There are very few excavation products and handed down products available for five generations, so the research data is limited.

Song seal size: 5-6CM.

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Seal manuscript: The number of official seals and private seals strokes increased, the lines increased and overlapped, entered the seal, and the seals appeared.

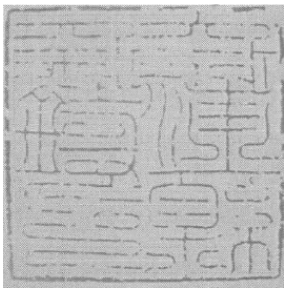


Figure 2.17. Xin Pu Xian Xin Zhu Yin 新蒲县新铸印. Source:Jin Zhongchun2009.

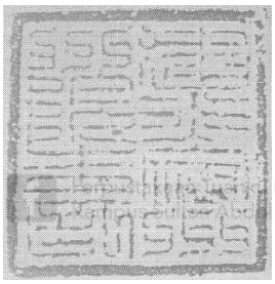


Figure 2.18. Jian Yan Su Zhou Zhou Yuan Zhu Ji 建炎宿州州院朱记. Source:Jin Zhongchun2009.

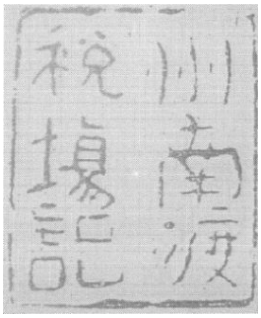


Figure 2.19. Zhou Nan Du Shui Chang Ji 州南渡税场记. Source:Jin Zhongchun2009.

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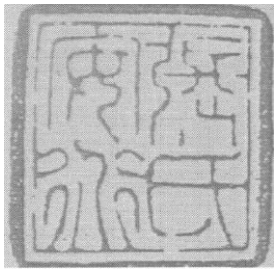


Figure 2.20. Zhng Shi An Dao 张氏安道. Source:Jin Zhongchun2009.

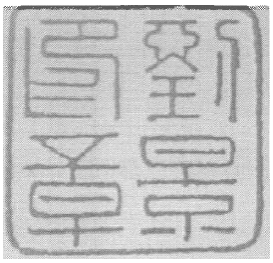


Figure 2.21. Liu Jing Yin Zhang 刘景印章. Source:Jin Zhongchun2009.

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The seal of the Liao Dynasty, the use of the *Qi Dan* seal character, occasionally Han Dynasty, private seal is rare.

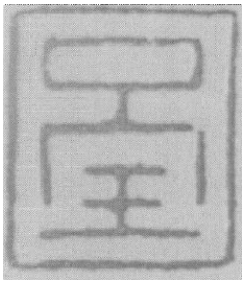


Figure 2.22. Cheng Xing Yin 呈形印 (Qidan seal character). Source:Jin Zhongchun2009.

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Figure 2.23. An Zhou Jiao Jin Yuan Ji 安州绞锦院记 (Han seal character). Source:Jin Zhongchun2009.

Xixia seal character: Xixia (a kind of text that imitates the creation of Chinese characters).

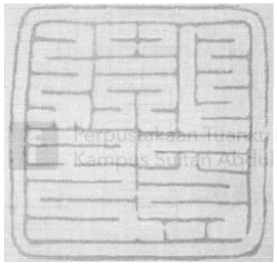


Figure 2.24. Shou Ling 首领. Source:Jin Zhongchun2009.

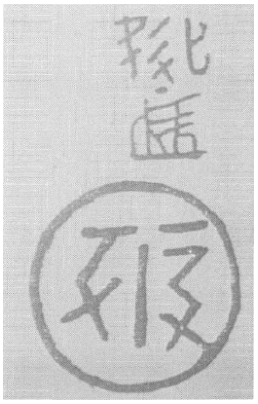


*Figure 2.25.*Jian Qian 监、千. Source:Jin Zhongchun2009.

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iv) Jin Dynasty

The higher the official product, the larger the size of the seal, the late Mongolia invasion, making the seal casually.

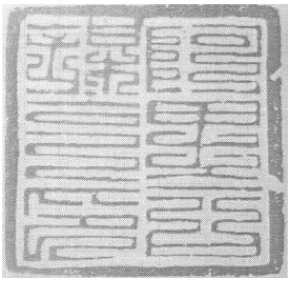


Figure 2.26. Li He Mou Ke Yin 阿里合谋克印. Source:Jin Zhongchun2009.

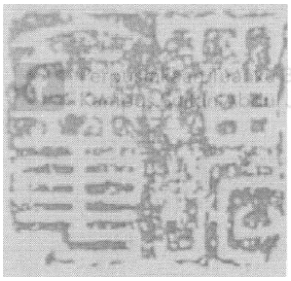


Figure 2.27. Da Kuai Wen Zhang 大块文章（Late of the Jin Dynasty）. Source:Jin Zhongchun2009.

v) Yuan Dynasty

Widening the seal edge and increasing the seal surface (the higher the official position, the larger the seal size).

Material: gold, silver, copper (official seal), ivory (private seal).

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Text: The official seal is Han (early Yuan Dynasty), and Ba Si Ba Wen (Mongolians are in the Central Plains. After the rule of China, a new type of text was created according to Tibetan scripts).

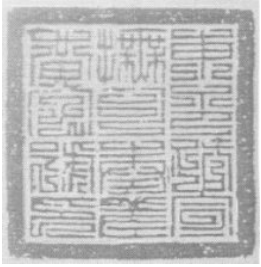


Figure 2.28. Ping Lu Xuan Fu Si Zou Chai Huang Zi Hao Yin 平路宣抚司奏差黄字号印（Han seal character）. Source:Jin Zhongchun2009.

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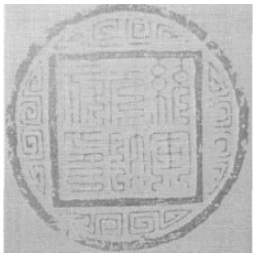


Figure 2.29. Tong Jun Yuan Shuai Fu Yin 统军元帅府印 (Ba Si Ba character). Source:Jin Zhongchun2009.

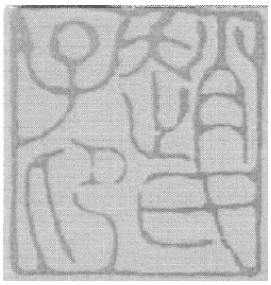


Figure 2.30. Zhao Zi Ang Yin 赵子昂印 (private seal character). Source:Jin Zhongchun2009.

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Seal materials of the Ming Dynasty: copper (official seal) all kinds of stones (private seal). Shape: square (official seal).

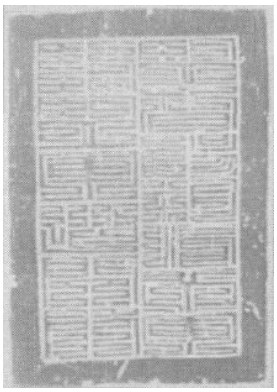


Figure 2.31. Jian Du Yang Shuo Xiu Gong Jun Wu Jian Jun Wu Jian Jun Dao Guan Fang. Source:Jin Zhongchun2009.

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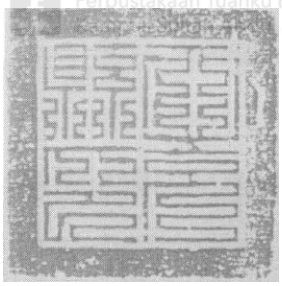


Figure 2.32. Liao Zhou Zhi Qi 辽州之契. Source:Jin Zhongchun2009.



Figure 2.33. Xi Chong Xian Yin 西充县印. Source:Jin Zhongchun2009.

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The seal of the Qing Dynasty, official seal: Manchu, Chinese and the two texts contrast. In the Chinese language, there are two kinds of scripts. Private seal, Daxie, Xiaoyan, Zhong Dingwen, words on ancient coins, words on mirrors, words on bricks, regardless of the source, are used by literati to mark.

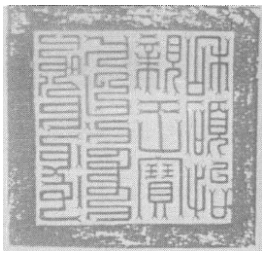


Figure 2.34. He Shuo Yi Qin Wang Bao 和硕怡亲王宝. Source:Jin Zhongchun2009.

Different forms of seal characters in various genres of private printing in the Qing Dynasty:

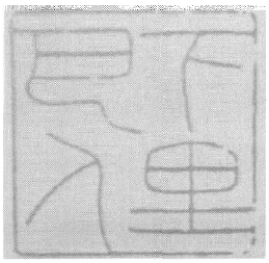


Figure 2.35. Xia Li Ba Ren 下里巴人. Source:Jin Zhongchun2009.

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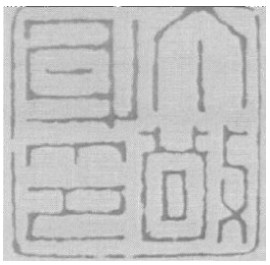


Figure 2.36. Ding Jing Shen Yin 丁敬身印. Source:Jin Zhongchun2009.

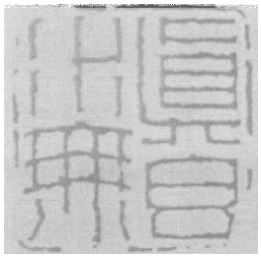


Figure 2.37. Zhen Shui Wu Xiang 真水无香. Source:Jin Zhongchun2009.

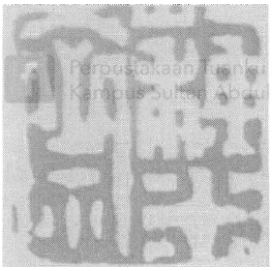


Figure 2.38. Su Mi Zhai 苏米斋. Source:Jin Zhongchun2009.

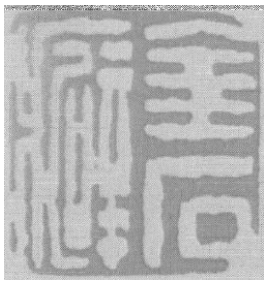


Figure 2.39. Jin Shi Pi 金石癖. Source:Jin Zhongchun2009.

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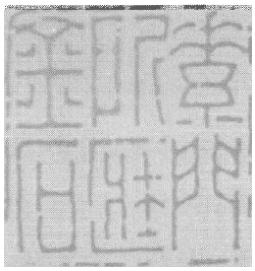


Figure 2.40. Su Men Suo Cang Jin Shi 素门所藏金石. Source:Jin Zhongchun2009.

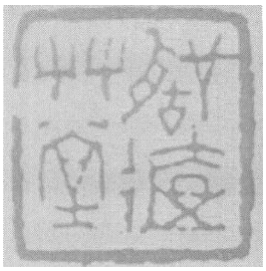


Figure 2.41. Sheng Yuan Cao Tang 声远草堂. Source:Jin Zhongchun2009.

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Figure 2.42. 我书意造本无法. Source:Jin Zhongchun2009.

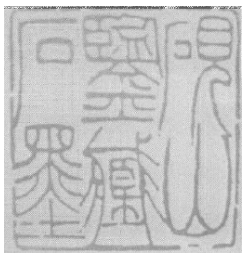


Figure 2.43. Yan Shan Jian Cang Shi Mo 砚山鉴藏石墨. Source:Jin Zhongchun2009.

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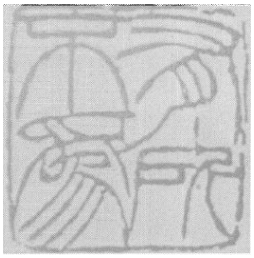


Figure 2.44. You Suo Bu Wei 有所不为. Source:Jin Zhongchun2009.

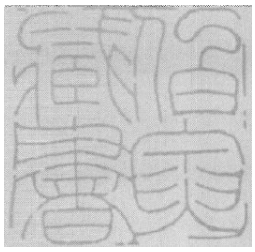


Figure 2.45. Bo Yan Cang 伯寅藏. Source:Jin Zhongchun2009.

The appearance of the seal of the art genre of the Ming and Qing Dynasties is a rebellion against the official seal (or called innovation). In the Qing Dynasty, the official seals were also used in the stacks. The Han Dynasty was written as a standard small gong, neat, balanced, and engraved very well, just like machine manufacturing. The achievements of the Ming and Qing Dynasty genre seals surpassed the dynasty palace seals, making engraving an independent art.

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2.2.9 Seal composition

The engraved chapter layout is based on the seal surfaces on the paper. The predecessors have done a lot of exploration and practice in this study, and have formed many fixed rules and regulations to make it better. Throughout the history of classics, summed up, there are 30 laws, which summarizes the rules and regulations that the predecessors have tried and obtained very good artistic effects values (Chen Guocheng 2012).

i) Contrast method

This method is to make the seals form a sharp contrast between the dense and the white, to expand the space contradiction occupied by the seal, so that the sparser is limited, the denser is denser, the Zhu is redder, and the white is whiter, produces a stronger contrast feeling effect. Such as Wu Rangzhi's "攘之" Zhu Wenyin, the engraver uses this layout method. The word "攘"originally had many strokes, but it narrowed down its position. The original strokes were simple, and the space occupied was larger than the word "攘", which formed a strong contrast, got a good artistic effect.

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Figure 2.46. Rang Seal. Source:Yin Yihuan2009.

ii) Symmetry

This method is to make the symmetry of printing on the dense, false and real. It can have oblique symmetry, left and right symmetry, upper and lower symmetry, cross and dense symmetry, and the like. For example, Guo Shangxian's "Lanshi Shijian" was printed with the words "Jane" and "Lan" with fewer strokes and the words "White" and "Stone" with less strokes. Instead of the border, a seemingly incompetent compositional mood is formed.

iii) Shift method

This is the processing method for the radicals. For some printed texts, some radicals can be appropriately shifted according to the writing method of the variant characters. The left and right structures can be adjusted to the left or right position or become the upper and lower structures. The upper and lower structures can be adjusted up or down or become left and right structures. The print is fresh, lively and balanced, but it must conform to the (Liu Shu), not follow one's inclinations.

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iv) The transfer method

This is a way to break the average occupation of the printed strokes. The words with more strokes make it wider, and the words with fewer strokes make it narrower, so that the printed texts look forward to the sentimental, corresponding to the upper and lower, opposite to the back, see the vitality in the tablet. If Wu Xi is printed, it is up and down. There are other forms such as left and right transfer, and oblique angle transfer.

v) Interspersed

This is also a way to break the balance of the printed language to avoid the sluggishness. According to the characteristics of the strokes of the words, Zhu Wen using white and echoes each other to achieve the overall compact, vivid and beautiful. Such as Jiang Ren's "Little Penglai" one seal.

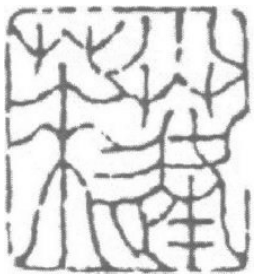


Figure 2.47. Xiao Peng Lai Seal. Source:Yin Yihuan2009.

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vi) Jingzheng Law

This is a method of seeking a flatness in order to solve the problem. It can make the glyphs twist and twist, and lean up and down to achieve the visual effect of “soft, straight, live and not dead”. Such as Ning axe into the “Ning Fu Cheng” a seal.



Figure 2.48. Ning Fu Cheng Seal. Source:Yin Yihuan2009.

vii) Exaggeration

Deliberately exaggerating or reducing the use of seal characters, you can thicken or shrink some of the strokes of the seal, stretch or shorten, and the text as a whole is enlarged or reduced, so that the overall seal surface has an artistic effect. Such as Qi Baishi’s “澹容轩” a seal. This method used for odd-numbered seal word processing.

viii) The ligature method

The ligature method is also called the word mosaic method, which is also the processing method for the singular stamp. You can connect two words in the printed text that are adjacent to each other with less strokes, and use only one word area to achieve the overall effect. The masterpiece is Wu Changshuo’s “Tai Shan Can Shi Lou”, which

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embeds the word “Tai Shan” in a word position.

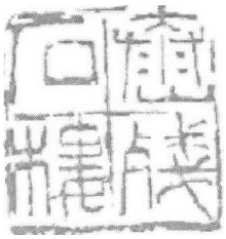


Figure 2.49. Tai Shan Can Shi Lou. Source:Jin Zhongchun2009.

ix) Drawing method

A method of combining the characters of more strokes properly. This kind of treatment, to overcome the complicated and rigid of the printed surface, can obtain an implicit artistic effect. Some printed articles with more strokes can be combined with some strokes. After the merger, they should still make people see the original meaning, and they are also called pens.

x) Borrowing usage

This is a method of processing the same part of the upper and lower parts of the printed text without repeating. Write the same word or the same part of the previous glyph as “=” or “:” to avoid the monotony and dullness of the printed form. For example, “Ye Luyuan’s new day and day again” has adopted several borrowing methods.

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2.2.10 The reason for the inheritance of the seal

(Jiang Chen 2010) From one dynasty to another, the transfer of the seal marks the transfer of the imperial power. Even for the conquest of the dynasty. It is said that Qin Shihuang's "Guo Yu" reappeared in the Mongolian Yuan Dynasty (1270-1368), and the Mongols believed that it had a supernatural origin. The Manchu rulers established the last dynasty of China, the Qing Dynasty (1644-1911), and later seized another Yuan Dynasty seal from a Mongolian lord who is still unrestrained. The Emperor Qianlong ruled the Qing Dynasty for most of the 18th century. When he handed over the imperial power to his son Jiaqing Emperor, in the final stage of his life, the transfer of the emperor's seal was the core of the inheritance ceremony, so this It is the reason why the seal can be passed down.

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2.2.11 The period when the seal was drawn into the painting

Compared with the development of the seal itself, the combination of the seal and the painting and calligraphy was relatively late, which was determined by the level of productivity of the society at that time, because before the invention of the paper, the writing materials were bamboo and wood. When using the seal, people use the sealant as a carrier. The mud is a mud mass, and then people stamp the mud. The use time of

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the seal mud was from the Warring States Period to the Han and Wei Dynasties, from the third century to the fourth century. However, later in the Han Dynasty, the invention of papermaking and the subsequent appearance of paper and enamel replaced bamboo and wood, and gradually sealed mud became less popular and withdrawn from people's horizons. After the invention of paper and the popularization of the public, people like to put the seal on the paper, so the appearance of the ink replaces the seal. Due to the appearance of paper, not only the combination of seals and paintings has created sufficient conditions, but also the combination of paintings and seals, and finally an art (Lin Haohao 2017).

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2.2.12 Combination of seal and painting

(Xi Rong 2016) There are two ways, one is the seal and the other is the seal of the painting and calligraphy (the seal of the author when creating the painting and calligraphy). The earliest period of use of the seals was in the Eastern Jin Dynasty, because Zhang Yanyuan's "The Famous Paintings of the Past Dynasties" used the small seals of the "Zhou Amount" in the Eastern Jin Dynasty as a collection, but the Tibetan seal as a popularity began in the Tang Dynasty.

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In the Song Dynasty, the Emperor advocated calligraphy and painting, and in this context, the use of seals by literati became a popular one. The first thing that can be seen in the paintings and calligraphy used in this period is the seal of the "June 1st" in Ouyang Xiu's "Zhu Du Ming Shi". This seal is the collection. Through the artistic practice and promotion of the artists of the paintings and calligraphy, in the late Northern Song Dynasty, the seal has been widely used in calligraphy and painting, and is an indispensable organic part of calligraphy and painting.

In the Yuan Dynasty, the literati carved their own seals. In the Ming Dynasty, many literati would draw calligraphy and write calligraphy. This led to a closer relationship between the French painting and the seal. Shi Tao put forward the famous viewpoint of "the combination of calligraphy and painting, the essence of the old man, and the gods", and began to comment on the seal with the idea of arranging the layout of paintings and calligraphy.

The emergence of Chinese literati paintings with poetry, books, paintings and seals stems from the influence of Chinese traditional philosophical culture. In the history of Chinese art development, the Chinese literati painting created by the special class of Chinese literati is a culture rooted in the national aesthetic psychology under the influence of Chinese traditional philosophical culture. For the "literary painting' there has been such a wonderful exposition: "Knowledge of painting is the object. It is also

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the spirit of the spirit, the thinker, the activist, the non-device, the non-simple." Visible literati painting is not simple. The description of the object is the product of philosophy and culture. The biggest difference between it and other paintings in China and abroad is that the literati painting emphasizes the artist's own literary accomplishment, philosophical thought and emotional thinking, and emphasizes the literati thought and literati taste in the work itself.

The harmonious integration of seals and paintings is a concentrated and concentrated expression of the essence of literature, history and art in the context of cultural convergence. It is also a comprehensive summary and deepening of Chinese traditional culture. The comprehensive driving ability of poetry, books, paintings and seals is a reflection of the literati painters' deep understanding of Chinese traditional culture.

The seal on the literati's paintings and calligraphy is an important clue for the viewer to understand the mood and state of the painter. The seals they use are mostly based on their own feelings. Their seals are not only tools to indicate the identity of the author, but also paintings. The family incorporated their spiritual carrier into the paintings and calligraphy. For example, Qi Baishi's "Under Luban" seal is to record the poor life of his former carpenter.

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Figure 2.50. Lu Ban Men Xia Seal 鲁班门下. Source:Jin Zhongchun2009.

2.2.13 The layout of the seal in the painting

According to painting, the layout of the seal in the painting divided into two categories, one is with the print and the other is the layout. In general, the layout of the title determines the location of the seal, so the layout of the seal has limitations. With the seal, it is divided into three types: the first seal, the last seal, and the back cover. The contents of the tail seal and the waist cover are based on the name, size and fasting. Text and famous words.

Their role is to adjust the painting of the title and adjust the color relationship of the whole picture when the final painting is completed. It is also a reflection of the artist's accomplishment in creating the painting. The layout of the seal content is based on poetry, year, zodiac, famous sayings, and Ji language. Its position is unrestricted and varied, and the literati prefer to use the layout to express their feelings and express themselves. It plays a very important role in enriching and supplementing the content

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and artistic conception of paintings (Xi Rong 2016).

The above-mentioned first print, which is mainly used in the beginning part of the painting title, the beginning part, although it plays a role in the overall picture in the painting, it is not seen in every piece of work. There can only be one “first seal” in each piece. There are many rules in using the first seal. Deciding whether to use “first seal” in a painting is based on the overall layout of the title and the painting. In terms of demand, for example, when the beginning of the title and the painting are too neat and tidy, when there is no change, it is necessary to use the first seal to break the neat situation, because this can increase the overall painting and the vividness between the two. There is also a case where the distribution of the seal in the title is too monotonous or the color of the “tail seal” is too heavy to be upgraded. At this time, it is necessary to use the “first seal” to adjust the color.

The tail seal is the most common type in painting and calligraphy, and it is a very important part of the painting. Generally speaking, “the tail seal” is mainly based on “name chapter” and “font size”. The order of use is mainly on the “name seal”, followed by the "print" and finally the “seal”. Generally used for the position where the title ends. The principle behind this is related to the traditional culture of China.

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In traditional culture, Chinese people are more subtle in character, so they all like to put themselves in the end, so this is also a special aesthetic demand in Chinese painting and calligraphy work. From the role of the “Tail seal”, the “Tail seal” as the final step of the whole painting, plays the role of convergence momentum is an indispensable link in each piece. The size of the seal is mainly determined according to the content and style of the title. The “Tail seal” is slightly smaller or equal than the overall size of the title, because if the “Tail seal”. The size is larger than the size of the title, and it will appear to be a dull and suspicion of the place where the title is inscribed. Because the main painting is the painter’s paintings rather than the title and seal, they are only used as an auxiliary function in the picture. A good “Tail seal” can not only play the role of signature mark, but also make the seal and the title into the painting to beautify and adjust the whole painting.

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Sealing the waist, according to the position of the seal in the title, it can be called “stopping the waist”. The position of “stopping the waist to seal” is mainly located between the lines of the title, and the position of the seal is controlled according to the line spacing of the font of the title, which can adjust and supplement the unsatisfactory content of the title to enhance the rhythm and beauty of the title. Its size is slightly smaller than the “First seal” and “Tail seal”. When a painter creates a painting, its general rule of use cannot form a straight line with the “Primary seal” and the “Tail seal”, because it will make the picture appear rigid and lose the vividness in the painting.

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The use of “Layout seal” has no limitations. It does not need to attach to the title. The size, shape and number of the seal can be adjusted according to the overall layout of the screen. As long as it is beneficial to the composition of the whole screen, the seal can be self-made according to the layout of the screen. Its function is similar to that of the title, which complements the picture. Compared with the seal, the application is more flexible.

In general, many painters put. “layout seal” on the corners of the whole painting. The effect of this arrangement is to play a role in gathering the whole painting. For the painting, the momentum of the painting is mostly extended by the growth of objects such as rocks and branches in the painting, or by the large blank method to leave an infinite imagination space for the viewer, but the momentum of the painting cannot be absent. The outward extension of the limit, too much extension will cause the momentum of the painting to spread, resulting in an empty atmosphere in the painting, and the “Layout seal” is applied to the corner of the whole painting. In this way, the excessive extension of the momentum is prevented. This achieves the effect of gas gathering.

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Figure 2.51. The painting by Pan Tiansho, the name of painting is “Shui Xian”.潘天寿《水仙》. Source:http://blog.sina.cn/.

In this painting, you can see that many long leaves of the daffodils are layered together, the angle is from the lower left to the upper right, and the overall momentum of the small white flower on the right is tilted to the right, which makes people feel unstable. Losing balance, from the momentum point of view, the overall momentum presents a dangerous momentum that is about to fall, but the artist wrote the word “shoulder” in calligraphy on the left side of the leaf, and stamped a seal of “Pan Tianshou”. Immediately adjust the atmosphere of the painting. The balance between the left and right sides of the screen makes the painting stable and vivid.

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Figure 2.52. Ni Zan painting. Source: Ni Zan's Crane Grove, undated.

2.2.14 Roles of seal

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There are eight initial roles of the seal: i). Anti-counterfeiting effect of the token certificate. ii). As a token of trust in the covenant between the various vassal states. iii). A symbol of rights. iv). Taxation, management of the city, inspection of goods, governance, prohibition of the banned goods circulation market mark, v). The commodity mark of the manufacturing industry. vi). After Song and Yuan, decorations and embellishments, vii). Enrich the color and mood of painting and calligraphy, adjust and balance the entire composition of the painting and viii). Connection object like unified screen (Yin Yihuan2009).

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While in the inscription, appearance of the seal: time can be traced back to the late stage of the clan society and the text written on the screen. There are more or less such words, a few hundred words, and a few words or no words. Someone else usually writes the title (Zhang Rui 2009).

.2.3 Dynastic China

2.3.1 Song Dynasty

In 1127 AD, when getting changed by Xu Jin Guo Bei, the other is Song Qinzong captive, Northern Song Dynasty perish. Zhao Gou, the ninth son of emperor Hui Zong of Song Dynasty, succeeded to the throne in Nanjing (now Shang Qiu). Lin'an prefecture, the capital of the Southern Song Dynasty, was located in the lower reaches of the Qiantang river. The geographical landscape changed fundamentally. A large number of people in the north moved southward, bringing the northern culture to the south and promoting ethnic integration. The production, life style and experience formed on the basis of physical geography, climate and environment are different, resulting in different ideas and cultural characteristics generated on the basis of economy. Geographical environment and climate environment have a subtle influence on the cultural habits and aesthetic habits of people living in a fixed region for a long time, while aesthetic habits will have a direct impact on the painting style.

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Hangzhou area of the geographical environment for the gentle, rolling Jiangnan pattern of hills, hills gentle slope, shape perfectly round, the relative height of the general in one or two hundred meters, different from the natural mountains in the north of the precipitous majestic. At the same time, the south is wet and rainy, flowers and trees flourishing species, rivers and lakes criss-cross, the natural landscape presents a completely different from the north of the floating mountains, natural customs. Brought by the transformation of this geographic environment is the change of two aspects: on the one hand, the change of natural environment, natural environment changes bring painter visual impression, natural environment and the large differences in the north, to the early south of the north by the painter visual impact is inevitable, especially the landscape painter has beyond the ordinary person more sensitive and attention to natural landscape. On the other hand, the change of human form and the change of the aesthetic psychology, certain geographical environment will germinal unique cultural context, this kind of downy, destined to be brewed with beautiful scenery of the north of different culture and tradition, form the pursuit of refined elegance, and gentleness of Jiangnan culture form, the aesthetic orientation and value identification in painting will be more obvious. At the same time, with the migration of people from the northern part of the Southern Song Dynasty, the culture of the south of the river merged with the culture of the central plains, which enriched the local humanistic connotation of the south of the river and became the necessary condition and historical opportunity for the style change of landscape painting in this period(Mary Tregear 1997).

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The biggest difference between the social economy of the Song Dynasty and that of the Tang Dynasty lies in the enhancement of economic consciousness. Song Dynasty cities have been all over the country, from large cities to small and medium-sized market towns have developed rapidly. In the Northern Song Dynasty, the capital of Tokyo, had a population of 1.36 million. It had prosperous commerce and numerous industries. Hangzhou, the capital of the southern Song Dynasty, is even larger than Tokyo.

The huge population and prosperous city made the social form of the Song Dynasty change considerably compared with that of the Tang Dynasty. The prosperity of civic culture is the result of the development of commerce. The townsfolk class with handicraft industry and merchants as the main body is a new social class. This class is not interested in pursuing the artistic conception of simple elegance, but in the artistic style of directly and passionately satisfying the sensual pleasure. Therefore, their aesthetic taste is different from that of the aristocracy and the scholars (Wang Huibin 2018).

Poetic sentiment became a social existence that could not be ignored in the cultural system of Song Dynasty. As a result, the ideology of the society as a whole has changed, and the city life has become a breeding ground for new culture, forming a civic cultural circle within a certain range. New civic lifestyles and tastes corresponding to it have

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been born, and new forms of entertainment have also come into being. Public entertainment activities are mainly concentrated in He She Lou Lan, form a new cultural form, reflects the new trend of historical development, has the distinct characteristics of that times, become a kind of the existence of the dominant traditional social prosperity and even boast, a certain influence on the establishment of the pattern of the Song Dynasty culture.

The Song Dynasty was an important transition period of ancient Chinese society, which was mainly reflected in three aspects: First, the change of rural economic structure as the mainstream economic form. The second is the rise of civic culture. The third is the special status of scholars (Mary Tregear 1997).

Culture is usually a reflection of economy and politic, cultural achievements must be determined by economy and politics. The culture formed in a specific period and a specific region must be directly influenced by economy and politics. In the middle of the Song Dynasty in Chinese feudal society is slow and profound changes in social political and economic relations and production development period of prosperity, the establishment of the new type of attachment, rural land private system hyperplasia, pragmatic and calm in the city's economic consciousness, common constitutes the economic basis of the Song Dynasty that formed on top of this generation are very different, before the Song Dynasty culture and began with the development of the

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humanities, showing a fine greasy plump features (Raig Clunas1997).

Human and nature are the eternal theme of landscape painting, and the theme of creating environment always revolves around the concept of nature. The reason why landscape presented a golden period in the two Song Dynasties, in addition to historical conditions and social background factors, is related to the Song people to the nature, social awareness of the new angle. From the five dynasties of pursuit of the “truth” of mountains and rivers to the Song Dynasty’s emphasis on the “common sense” of the universe, the generalized understanding of the “noble objects” means that the original exploration of the material world was expanded to emphasize the cognition of the world as a whole the introspection of spirit and philosophy. In this way, painters and scholar-officials of different identities can realize the nature of things and explore the interest under this general concept. The typical portrait height of Song people is closely related to their perspective of singing and dancing spirit generalization and penetration of nature.

Now of that kind of reason law rigorous medium, let a person feel again everywhere the feeling that the pen and ink that enter sex materialization gives birth to hair, those seem to be casual branch, the cloud between false and real, or a group of graceful and graceful appearance of small grass, all show their temperament and the deep understanding to the nature (Raig Clunas1997).

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The change of the view of nature not only reflects the psychological track of the aesthetics of mountains and rivers of the Song Dynasty, but also urges the landscape painting to move towards the wider reality of life, opens up new aesthetic space in the view of setting, stimulates the thinking of landscape creation to face nature and deepen nature. The differences in the forms of landscape paintings between the northern and Southern Song Dynasty people also reflected the differences in the artists' aesthetic psychology towards nature after the shift of cultural, economic and political center of gravity to the south. Southern Song Dynasty artificial boundary is only the reservation in the late northern Song Dynasty, Yuan in the built environment in Jiangnan scenery more misty rain fan lemon mingled with north sent drawing, such as to virile appeared soft knit brushwork to performance of Jiangnan landscape, therefore, on the one hand is the schema on the south of the beautiful empty spirit, on the other hand it is in the pen and ink language show north and vigorous, a strong brushwork. It should be said that the Southern Song Dynasty this kind of corner vision is the landscape history of the theoretical study of a major schema evolution. From the perspective of the local structure of these schemata and their representation, there are many novel and unique formal structures between concrete and abstract, and the artistic conception and schemata they create seem to be closer to the poetic landscape in our understanding.

Since the middle and later period of the Northern Song Dynasty, the maturity and

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growth of the painting academy with the background of the emperor's aesthetic taste almost influenced the painting performance of the later two Song Dynasties. And the quality evaluation standards and status classification established under the mature, perfect art research and management mechanism of the academy, from the perspective of history, it should be said that their vision and judgment are trustworthy. The moisture and moisture of the natural environment in the south of the Yangtze river make the use of materials and tools more suitable for ink smudging.

2.3.2 Yuan Dynasty

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From the Period of 1260-1368 begin the Yuan Dynasty. Great Yuan State was the empire or ruling dynasty of China established by Kublai Khan, leader of the Mongolian Borjigin clan. It followed the Song Dynasty and preceded the Ming Dynasty. It was the first foreign dynasty to rule all of China and lasted until 1368 which ended in Ming Dynasty defeating the Yuan Dynasty. The ensuing Yuan Dynasty was one of the two foreign dynasties in the history of China and ruled for less than one hundred years, with its capital at Beijing (Mary Tregear, 1997). The researcher realizes that, the two artists were from same dynasties. Ni Zan and Wang Meng from Yuan Dynasty.

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To the Yuan Dynasty painting development, the political environment, the ruling class to the survival of disruptive change, two Song period of the literati superior social status, the elegance of the upper life disappeared, literati in the south on the political future of unprecedented, make the mood of literati in Song Dynasty further development based on the first turn to introversion, appear increasingly introspective characteristics. Reflected in the painting is to express the inner complex feelings in a roundabout and conceptual way, which is an important fundamental factor that makes the development of the literati landscape in landscape painting reach its peak.

In the Yuan Dynasty, the Mongols, who had risen from the grasslands, established the minority regime. The economy of the Yuan Dynasty was greatly influenced by the political changes. The national economy developed in multiple ways, and agriculture, animal husbandry, handicraft and commerce existed in parallel. Influenced by the contact with Chinese culture, they followed the Han Dynasty and attached great importance to the role of Confucianism. At the same time, they also considered the significance of cultural identity. Therefore, they adopted an inclusive attitude and vigorously implemented cultural and educational policies and cultural nourishment, which promoted the great integration of various ethnic cultures. From today's point of view, the Chinese nation is a big family that includes all kinds of ethnic minorities. There is a kind of cultural cohesion in both territory and psychology, for which the Yuan Dynasty undoubtedly provided the most important fit.

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However, at the same time, did not be denied that the Mongolian rulers are still wary of the ruled Han people, sharp class and ethnic contradictions have always developed in tandem, and cruel class oppression and ethnic discrimination have always existed. The rulers of the Yuan Dynasty used the policy of class division to divide the people into four groups: The first group was the Mongols, the second group was the Barbarians, the third group was the Northern Han, and the fourth group was the Southern Han. The social status of the four groups of people is obviously different, which is unprecedented in Chinese history, and makes the social status of the Han people drop to the lowest point in history. In addition, the Mongolian aristocracy also divided the people into ten grades: One official, two officials, three monks, four daoists, five healers, six laborers, seven hunters, eight people, nine Confucian scholars, each of which had its own jurisdiction. Especially at the end of the Yuan Dynasty after 1352, due to the decline of the ruling power and the intensification of unrest, China's cultural environment suddenly changed from relative stability to unrest. In such a background, the intellectuals, whose social status was already extremely low, had no official career, which made the Han literati have no way to serve the country although they had the heart to help the world, and thus had a sense of forgetting the world. Art creators and the relationship between the specific cultural environment characterized by the spirit of the creation subject is intensified, the education function of art and the unified specification is weakened and creation became painters will and lyric, the method that the chief use for delight sattva, painting form also stressed, the pursuit of power to carve, but comfortable natural. It can be seen that the Yuan dynasty have distinct era in the

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social structure, become a form of consciousness the important content of specific social factors in the model.

The culture and aesthetics of the Yuan Dynasty were the cultural changes brought about by the changes of the times under the social status that the division of labor and the order of strata were completely disrupted. Traditional ethical values were overturned, and the cultural spirit established in the Song Dynasty could not adapt to the new special era. For the traditional literati, literature and art are their last spiritual refuge, the essence of literature and art has undergone qualitative changes, which have broken through the level of "technology" and deepened the focus on the noumenon "human".

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In the early Yuan Dynasty, the literati experienced the fusion of the world and created a sense of mission, thus creating a mellow style of The Times. In the Yuan Dynasty, the northern part of the country was under the rule of a foreign race for a long time. Compared with the southern literati, the resistance of the northern literati was relatively relaxed from the cultural perspective, while the southern literati lagged behind in forming national identity. The group formed in the early Yuan Dynasty is the best (Raig Clunas1997).

Examples, they have not to change in the summer of shame, Hu to the continuation

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of culture and class and survival of dignity, they are to carry on the innovation, explore the culture, as the Yuan Dynasty regime consolidation and attention to the Han culture, the Han nationality of the orthodox culture under the new social condition, based on their own potential in integration and collision of forward, make the mixture of the north and south culture system possible.

The changes in the composition of the identity and quality of the subject of painting creation will inevitably bring about a series of new results in creation. The painters of the Northern Song were mostly outside the academy, the painters of the Southern Song were mostly inside the academy, and the painters of the Yuan Dynasty were mostly literati. At the same time, the emperor's interference in the creation is also an important reason for the development of painting. This kind of interference sometimes limits the development of painting, but sometimes it actively promotes the development of painting style to a certain direction.

In the aspect of creation personality, the individual artist's inner consciousness of seeking new style is one of the important driving forces for the change of painting style. Creation subject and in the interaction between cultural environment is an important variable, because body growth environment, different experiences, social status, so as to build the specific social factors in different aesthetic perception mode, lead to the final formation of the aesthetic idea and aesthetic attitude are also different,

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performance on specific images, showing a picture also each have their own characteristics. We can see how the more fixed traditional Chinese vocabulary acts like a sieve, allowing only those features of the existing schema to enter the painting. The artist is attracted to motifs that can be described in his conventional way. When he looks at landscapes, those that can be successfully matched with the schema he has also mastered become the center of attention. Style like means, creates a psychological orientation that allows the artist to look for aspects of the landscape that he can describe. The tendency of painting is a kind of activity, so the artist is to see him to draw something, rather than the things that he saw people's visual experience is the particularity of vision in the past have been training is the main cause of particularity, the artist's way to watch and habits include personal aesthetic standards are affecting the formation of individual special visual experience, such as the court of the Tang dynasty Li Sixun led to his noble position pay more attention to the colour of images rather than natural objects, green as a kind of subjective interest factors be strengthened in natural images.

In the Yuan Dynasty, the main subjects of painting creation were the Han people in the south of the Yangtze river, who were divided into the fourth class. They had high literary attainments, but their social status was low. The identity of the creative subject has also become an important part of the specific social factors in constructing the aesthetic form perception model. With the transformation and difference of the identity of the creative subject in different stages, the progressive variation or reconstruction of

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the aesthetic form perception model will be brought (Raig Clunas1997).

In the Yuan Dynasty, the Han people were not valued in cultural consciousness, but they carried a long tradition and strong vitality. For example, the literati calligraphy and painting followed their own law of artistic development, and as a symbol of national spirit, they still developed and advanced tenaciously. At the end of the Yuan Dynasty, most of the literati were forced to live in seclusion due to the situation. The art they enjoyed together was also the landscape where intimate friends Shared their feelings in the mountains and study, which became the most appropriate medium of expression.

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At the beginning of the Yuan Dynasty, most intellectuals had no official career reasons for abolishing the imperial examination. Although Kublai Khan put forward the imperial examination to collect scholars, in the 54 years since the real restoration of the imperial examination, no more than nine people participated in the imperial examination. The Yuan Dynasty's main channel for appointing high-ranking officials was through elections, but the number of people who could be promoted by election was very limited. In the end, there were only 60 - 70 Yuan officials. It is impossible to make a career in politics and feel ashamed of being a slave to a different race. Therefore, most taxi classes choose to live in seclusion and self-regulate spiritually. Through meditation and enlightenment, they make surrealistic reflections on life and devote themselves to the development of life, as to find the balance of mind and the dreariness

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of emotion.

2.3.3 Ming Dynasty

The Ming (literally 'brilliant') dynasty was founded in 1368 by General Zhu Yuanzhang, a rebel leader based in Nanjing who came from a very unconventional background, being an orphan and Buddhist novice (Raig Clunas 1997).

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The last Mongol rulers had generally been inept. Peasant unrest was compounded by disastrous droughts and famines, and antagonism grew against alien rule. Zhu Yuanzhang, the most successful general in the south, emerged victorious form among the warring factions and pushed the Yuan court into Inner Mongolia. He declared himself emperor with the reign title. Hongwu ('vast military accomplishment'). (Beginning early in the Han Dynasty, a Chinese emperor, on his accession, would adopt a title by which his reign would be known, and sometimes this was changed the name of Yuan dynasty's southern capital Dadu to Beiping (literally 'the north pacified')).

It was first time since 1127 that a Chinese dynasty had ruled over the whole of China. However, many of the early emperor's policies were based on those of the Mongol

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Dynasty that preceded them, and there was a strong military emphasis, which was some at variance with traditional Confucian practice. The Ming Dynasty proved one of the most stable and longest dynasties of Chinese history. Rules of Korea, Mongolia, Chinese Turkestan, Burma, Siam and Vietnam regularly acknowledged Ming overlordship, and tribute was received from as far as Samarkand.

The third emperor, Zhudi (reign title Yongle,1403-24). Sent our six great maritime expeditions under the eunuch admiral Zheng He. Zheng He fleet reached as far as the east coast of Africa. The Yongle emperor also moved the capital to Beijing. He had been Prince of Yan in his father Hongwu's time, Yan with its power base in the north made him feel that the northern frontiers of China could be better defended from the north than from the southern Nanjing. He embarked on a huge programme which involved a complete rebuilding of the old Yuan capital. Beijing became the official capital in 1421, and although rebuilt in part many times since, the Ming design has been maintained.

From the end of the fifteenth century the Mongols again threatened form the North and Japanese pirates had become increasingly powerful, workers went on strike in many areas and the emperor's authority waned as eunuchs took over power in many areas (had happened before in Chinese history).

Landscape painting in Ming Dynasty includes Zhejiang school, Wu school, Wu lin

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school, Jiangxia school and so on, among which the two most influential schools are the magnificent Zhejiang school and the beautiful and meticulous Wu school. Dai jin, a native of Zhejiang province, later generations will be similar to this person painting style of people collectively called the school of Zhejiang, Zhejiang school of the highest level of Daijin and Wuwei. Zhejiang area as early as in the Southern Song Dynasty period, gathered a large number of professional painter and art academies painter, social and economic development and prosperity of the city of Ming Dynasty promoted the activities of the professional painter, among them, the skilled person is called by the court became a court painter, they straight after the Song Dynasty in the technique, pays attention to realistic, interest and avoid the Yuan Dynasty heavy ink painting style. The Wu school, centered in Suzhou, was founded by Shen Zhou and formed by Wen Zhengming, followed by Tang Bohu and Qiu Ying. Both of them had high cultural accomplishment and regarded painting as an elegant artistic leisure activity. The Wu school of painters is good at starting from their own aesthetic taste. Most of these painters were hermits, unwilling to get involved in the life of the government.

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The supreme power of the Ming Dynasty was concentrated in the hands of the emperor. Zhu Yuanzhang did not allow any institution or individual to have the right to contend with the emperor. Therefore, the Ming emperor directly decided the size of the world things, long busy trivial government affairs, the pressure of the emperor breathless. Virtuous emperor barely day, diligent in government affairs, the emperor is retired to the harem ignore government. The minister had no right to decide the

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government affairs, and the emperor let it go. Therefore, the literati were unable to do anything about the government and were at a loss and faced with danger all the time. They only sought for their peace of mind and a state of mind in which they could fulfill themselves. At the end of the Ming dynasty, the literati infused their spirit into art (Raig Clunas1997).

2.4 Chinese artists

Painters in China during Yuan and Ming Dynasty. The "Four Masters of the Yuan Dynasty"- Huang Gongwang (1269-1354),Wu Zhen (1280-1354), Ni Zan (1301-1374), and Wang Meng (about 1308-1385) - lived and worked as an artist, calligrapher or poetry in the Jiangnan region, to the Yuan rules (Becker 1999).

The aim of all the creative painting by Ni Zan formulated the new aesthetic principle in the manipulation of natural forms subject with the purpose of self-expression. While, Wang Meng was a landscape painter of great renown, mainly working in the Yuan Dynasty, referring to his artwork titled of "Meditation under Trees".

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2.4.1 Ni Zan - (1301-74)

The painter and theoretician Ni Zan, who had many artist's names in his career-one of the best known is Yunlin, "Grove of Clouds" (Becker 1999). He comes from a wealthy family in particular, and received a good education, but he does not care about the family rich, he is a man of great personality. He was an educated man who chose not to take up the office for which he would have been fitted. During the period of national troubles, both taxation and local unrest hit his family and eventually he sold up the family estate and, to avoid having to submit to the local ruler, he and his wife live on the boat on the lakes. It seems that his highly personal landscapes, variations on the same lakeside subject, date from his period. His vision is one of calm waters and of uninhabited land in a silvery light. Most of his paintings are painted in light ink on rice paper, and he is good at using light to express his works (Bao Mingfang2013).

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Figure 2.53. Ni Zan (1301-74) The Rongxi Studio. Ink on paper, hanging scroll,73 x 34.9 cm. Source:Taipeh Palace Museum.

Ni Zan's river landscape is quite different again. Indeed, the actual lives of the artists illustrate the differences between them. He came from a rich family and was surrounded for half his life by the treasure of art and literature they had collected, to which he himself contributed (Mary Tregear 1997).

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A distinctive characteristic of Ni Zan's work is a kind of pictorial composition new Chinese art, showing an empty, desolate view. In such compositions, which are very sparing with narrative elements, the often-leafless trees in the foreground are the only visual link between the foregrounds itself, usually an embankment or sandbank, and the background showing mountains overgrown with vaguely depicted vegetation beyond a wide expanse of water. Strongly accentuated touches of ink, "moss dots", put the final addition to the composition. Ni Zan did not cover large surface with dark ink and usually used a dry brush. The dry brush technique earned him a reputation as a painter of particularly economical style and it lend his works a light, bright appearance. The swirling vapor and banks of mist that are typical atmospheric features of Song painting do not appear in the work of Ni Zan and the other literati of the Yuan period.

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The artist has expressing space across water. He uses a vertical hanging scroll format and he is the finest exponent of the 'stretched' composition: whereas the eleventh-century landscape painter bound his painting to the edges of the frame and related one eye level to another by interlocking units within the composition. Ni Zan expanded the space between the units, daring almost to split, such as a tall tree in the foreground, to unite the surface (Wang Yonghong 2015).

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Figure 2.54. Painting by Ni Zan. Source:http://blog.sina.cn/.

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Figure 2.55. Painting by Ni Zan. Source:http://blog.sina.cn/.

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2.4.2 Wang Meng (1308 – 1385)

Wang Meng was born in Wuxing (吴兴), now known as Huzhou (湖州), Zhejiang and a Chinese painter during the Yuan Dynasty. He was a maternal grandson of Zhao Mengfu, thus making him a descendant of the Song Dynasty's royal bloodline on his mother's side. Wang Meng was erroneously accused of conspiring against the Ming Emperor Taizu and spent the last five years of his life in jail.

Wang Meng is considered to be one of the Four Masters of the Yuan Dynasty, along with Huang Gongwang, Wu Zhen, and Ni Zan. They famously refused to serve the Mongolian rulers of their country. These artists mostly worked on paper instead of silk, an indication of the importance they gave to the calligraphic touch of the brush on paper. They exclusively painted landscapes, which they believed to be the visible key to the invisible reality. His most famous works are the *Ge Zhichuan Relocating*, *Forest Grotto at Juqu*, *Writing Books under the Pine Trees*, *The Simple Retreat*, and*Dwelling in the Qingbian Mountains* (Birgitta Augustin 2015).

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Wang Meng was arguably the most inventive of this group of fourteenth-century painters. Nevertheless, he used a tenth-century type of composition for his big paintings, building his mountain scenes with multiple eye levels and using a tour force perspective construction to produce a receding mountain ridge beside an open expanse of water. Wang Meng was also a master of complex brushwork, modelling his forms all over in

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tiny “Cun” (this technical term, which derives from the word for the winkles on the bank of hand, refers to strokes, which express both texture and modeling). After a brief official career between 1354 and 1368, Wang Meng retired to the mountains near Suzhou. He was later called to the court of Hong Wu (1369-98). Who was the first Emperor of the Ming Dynasty, however, shortly after, purged by Hong Wu, together with several literati of whom the new Emperor was very suspicious, Wang Meng was thrown into prison where he died (Wan Lili 2013).

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Figure 2.56. Wang Meng. Forest Chamber Grotto at Ju'ou (Lake Tai) (具區林屋圖).Hanging scroll, ink and colors on paper, 68.7 x 42.5 cm. Source: National Palace Museum, Taipei.

This painting represents scenery around the Forest Chamber Grotto at Lake Tai. The fascinating grotto, layers of twisting landscape forms, dense trees, scattered buildings, and waves fill the surface of the painting, presenting a bold interpretation that goes beyond the appearance of natural scenery. The composition is so dense that it appears almost claustrophobic. However, Wang Meng cleverly manipulated areas of form and

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void to create a visual passage in the upper right corner. Thus, the view extends into the background and opens the composition to prevent a closed atmosphere. Wang Meng used “ox-tail” texture strokes to delineate the landscape forms and long “hemp-fiber” strokes for the tree trunks. Combined with the dense “moss” dots, the brushwork is notable for its variety and finesse. Layers of ink washes were also added to create a distinction between light and dark. Finally, Wang Meng used touches of ocher and red to provide this painting with an aura of autumn (Mary Tregear 1997).

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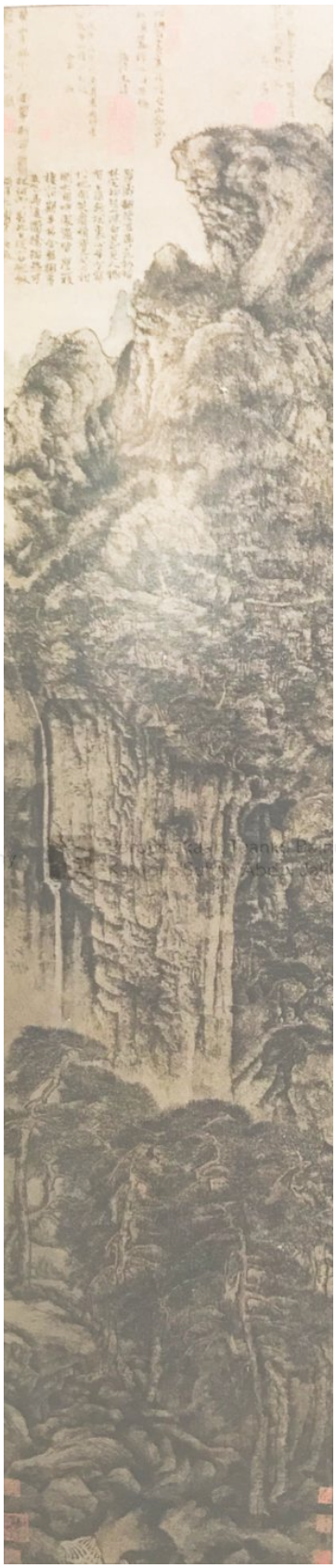


Figure 2.57. Wang Meng. Meditation under Tress (138.3x30.1cm). Source: Jessica Rawson (2007).

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2.5 Calligraphy and Traditional Painting

2.5.1 Calligraphy

Chinese calligraphy is a form of pleasing writing. This type of expression has been widely practiced in China. Calligraphy is consider of the four best friends of ancient Chinese literati, along with playing stringed musical instrument, the board game “go”, and painting. Chinese calligraphy ink and wash painting are closely related: They are accomplished using similar tools and techniques, and have a long history of shared artistry. Features of Chinese painting and calligraphy include an emphasis on motion charged with dynamic life. According to Stanley-Baker, “Calligraphy is sheer life experienced through energy in motion that is registered as traces on silk or paper, with time and rhythm in shifting space its main ingredients.” Calligraphy has also led to the development of many forms of art in China, including seal carving, ornate paperweights, and ink stones. Chinese calligraphy focuses not only on methods of writing but also on cultivating one’s character and taught as a pursuit.



Figure 2.58. A specific example of Chinese Character 木 (a tree) written in Seal script

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Seal script Figure 2.58, is an ancient style of writing Chinese characters. It evolved organically out of the Zhou dynasty script. The Qin variant of seal script eventually became the standard, and was adopted as the formal script for all of China during the Qin dynasty.

- 

Oracle script

- 

Bronze script (Western Zhou)

- 

Bronze script (Spring and Autumn period)

- 

Bronze script (Warring States)

- 

Slip script (Chu)

- 

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Slip script (Qin)



Shuowen Small seal script



Clerical script



Regular script (traditional)



Semi-cursive script



Cursive script



Regular script (simplified)

Figure 2.59. Different scripts of 馬/马 (horse). Source: Elizabeth Lawrence. 2014.

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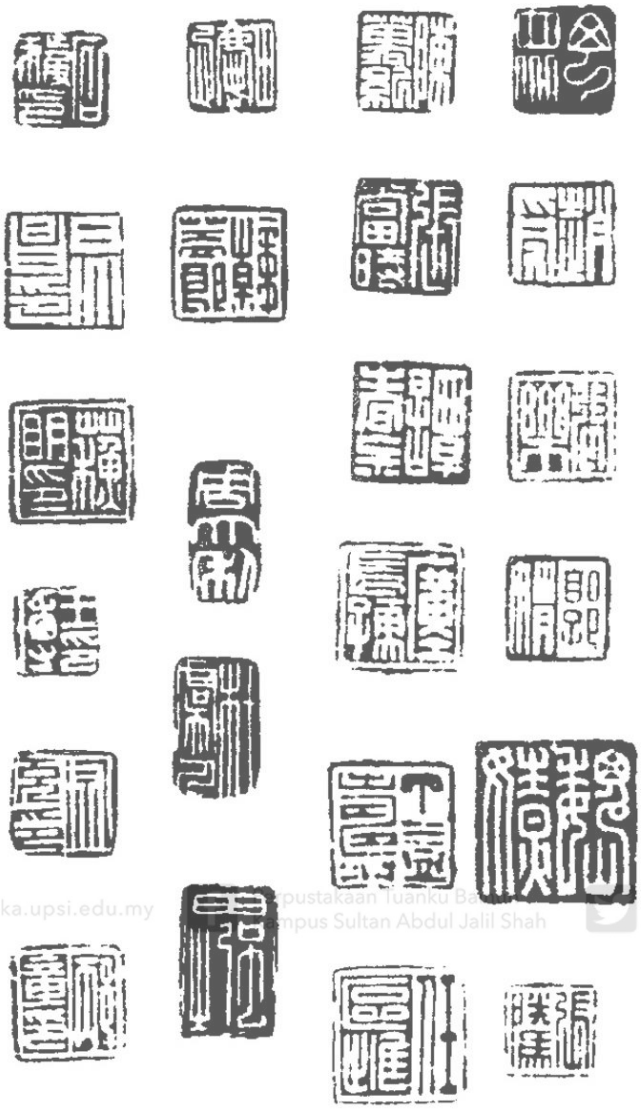


Figure 2.60. Han Dynasty name seal imprints reproduced in Kong Yunbai's how-to manual. Source: Elizabeth Lawrence. 2014.

From the surface meaning understanding, calligraphy refers to the writing of the law. In daily life, the word "calligraphy" also has the following meanings: First, the generation name of a written work or a general name of all written works. Second, a kind of art, generally refers to the art of writing Chinese characters. Kang Youwei said in (Guang Yi Zhou Shuang Ji 2016) that "the structure of Tang Dynasty is of great interest and interest in Song Dynasty", from which we can see that the calligraphy of

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the Tang Dynasty pursued the highest and most rigorous law, and the achievement of calligraphy in the Tang dynasty was also the highest in the history of calligraphy.

Calligraphy is a traditional art peculiar to China. Chinese characters was created by working people, began to painting note, after thousands of years of development, evolved into today's text, and because the ancestors invented writing with the writing brush, the calligraphy, is produced through the ages, all give priority to with writing brush to write Chinese characters, as for other forms of writing, such as modernization, refers to the books, the written law compared with Chinese calligraphy, is not very different, but basically is same (Tang Jianfeng 2016).

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In a narrow sense, calligraphy refers to the method and rules of writing Chinese characters with a brush. Including writing, writing, point painting, structure, layout (distribution, line order, chapter) and other content. For example, pen refers to solid palm virtual, five fingers together. Handle the pen center shop. Point painting to the pen with, embellish the same. The structure is shaped by the word, corresponding to each other. Complex distribution, appropriate density, virtual reality, the whole chapter through the spirit; Section literacy ancient section today, the word is small, rather high not low.

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Calligraphy is an art that uses the four treasures of the study room as a tool to express emotions. The particularity of tools is an important aspect of the particularity of calligraphy art. Using the four treasures of the study as a tool to fully reflect the performance of the tools is an important part of calligraphy techniques. Without the four treasures of the study, the art of calligraphy is out of the question.

The art of calligraphy is based on Chinese characters. The particularity of Chinese characters is another important aspect of the particularity of calligraphy. Chinese calligraphy is inseparable from Chinese characters, the form of Chinese dot painting, the collocation of the side are more concerned about the content. Different from other phonetic characters, Chinese characters are a combination of form, sound and meaning, with a strong sense of form (Zhang Jianjun 2016).

The ancients so-called “six calligraphy”, refers to pictographs, finger-pointing, understanding, shape and sound, transcribing, under the guise of six Chinese characters to create calligraphy art background is the Chinese traditional culture. Calligraphy is rooted in the soil of Chinese traditional culture, which is the background for the survival and development of calligraphy. We can see today since the Han Dynasty calligraphy theory, has its own system, integrity and order. Like other theories of literature and art, the theory of calligraphy includes not only the theory of techniques of calligraphy itself, but also the theory of aesthetics. For example, the theories on how to express the

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categories of “Shen, Qi, Gu, Xue” in calligraphy, the theories on techniques such as brushwork, calligraphy and layout of calligraphy artworks, as well as creation theory and product criticism, all have their own systems.

The noumenon of calligraphy art includes brush method, word method, construction method, chapter method, ink method, brush style. Calligraphy is the core of its technique. Brushwork, also known as skills of brush, refers to the method of handling a brush with a sharp edge. The word method, also known as structure of character, refers to the collocation, interspersed, echo, avoid and so on relationship of the word dot painting. Layout of artworks, also known as “space of artworks”, refers to the overall layout of a word, including the relationship between the word, the relationship between the processing. Ink method, is the method of using ink, refers to the thick ink, light, dry, wet treatment.

In a broad sense, calligraphy refers to the rules of writing language symbols. In other words, calligraphy refers to writing in calligraphy, structure according to the characters and their meanings, making it a work of art full of beauty.

With the development of cultural undertakings, calligraphy has not only been limited to the use of writing brush and Chinese characters, its connotation has greatly increased. In terms of using tools, this pen is a variety of brushes, pens, computer

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instruments, spray guns, carving knives, engraving machines, daily tools (mainly referring to the quality of hard materials, the hardware that can be used for writing, Life tools) and so on. Pigment is not only the use of black ink block, ink, adhesives, chemicals, paint glaze color colorful, no wonder. The variety is too numerous to enumerate. From the way of writing, some use the hand brush, some use the foot brush, even with other organs pen is not lack of some people, and even some people do not use a pen to write, such as refers to the book, squeeze the book. In terms of the type of writing, it is not just Chinese characters. Some minority languages have also entered the art circle of calligraphy, such as Mongolian.

There are five main types of Chinese calligraphy: Seal script (including big seal script, small seal script), Yan script (including Yan Xing), Official script (including ancient script, modern script), Regular script (including Wei Bei, Block script), running script (including block script, running script), and Cursive script (including Zhangcao, Xiaocao, Dacao, standard cursive script).

The art of calligraphy in China began with the production of Chinese characters. The first works of calligraphy were not words but descriptive symbols-hieroglyphs or pictographs.

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Chinese characters were first used on pottery. The original descriptive symbols represented only a general concept of chaos, with no definite meaning.

Dynasty about eight thousand years ago, the Yellow River basin appeared magnetic hill, handmade pottery unearthed in Henan province, more class text symbols, the symbols, is ancestors' communicative functions of notepad, functional and decorative pattern of chaos, these are not people to recognize Chinese characters, but it is the prototype of Chinese characters.

Then the *Banpo* site of *Yangshao* culture, about six thousand years ago, unearthed some simple painted pottery with similar characters. These symbols have been distinguished from the pattern pattern, the development of Chinese characters have been a step forward. This can be said to be the origin of Chinese characters. The origin of primitive writing is an imitation instinct used to visualize a specific thing. Although it is simple and chaotic, but it has a certain aesthetic taste. This simple writing can therefore be called prehistoric calligraphy.

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2.5.2 Traditional Chinese painting

Chinese painting is one of the oldest continuous artistic traditions in the world. Painting in the traditional style is known today in Chinese as Guo Hua (simplified Chinese: 国画 traditional Chinese: 國畫), meaning "national" or "Traditional Chinese painting", as opposed to Western styles of art which became popular in China in the 20th century. Traditional painting involves essentially the same techniques as calligraphy and is done with a brush dipped in black ink or colored pigments, oils are not used. As with calligraphy, the most popular materials on which paintings are made are paper and silk. The finished work can be mounted on scrolls, such as hanging scrolls or handscrolls. Traditional painting can also be done on album sheets, walls, lacquerware, folding screens, and other media (Mu Lifang 2016).

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By the Chinese painting is in progress and the development of the ancient civilization, there are more than five thousand years of civilization history of the Chinese nation. With the development of Chinese culture, Chinese traditional painting history also has a long time, and the development to today has made brilliant achievements. It is rooted in the deep cultural soil of the Chinese nation. After thousands of years of development, it has formed a complete art system integrating the unique cultural accomplishment, aesthetic consciousness, mode of thinking, aesthetic thoughts and philosophical concepts of the Chinese nation.

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In the process of development, any art has its own form. In the long-term development of traditional Chinese landscape painting, it has created the formal beauty with national characteristics. Therefore, no matter in the use of pen, ink, color, modeling, composition, and inscription and seal, it has formed a unique form of expression.

So that Chinese painting is one of the oldest continuous artistic traditions in the world. However, traditional Chinese painting and calligraphy have a symbiotic relationship. It is believed that, between calligraphy and painting, the first is the same in tools and materials, both using brush and ink. Second, in the brushwork is the same, we should stress the strength and skills of brushwork. Third, calligraphy and painting are the same in origin or origin, both originated from the imitation of objects. These three cognition have certain truth, also have not accurate place, but the key is that the majority of ancient Chinese calligraphers and painters believed that “calligraphy is the same as calligraphy and painting is the same as the source” such truth, and this truth with their own calligraphy, painting creation, further promote the connection and combination of calligraphy and painting art. This has also become an important part of the national characteristics of Chinese calligraphy and painting. In the final analysis, the combination of calligraphy and painting is essentially the combination of character art and painting. Therefore, in the history of ancient Chinese art, the combination of calligraphy and painting, calligraphy and painting with poetry and painting, and even the combination of poetry, calligraphy, painting and printing constitute a magnificent landscape to show the talent of artists in ancient Chinese art.

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From the point of view of time sequence, calligraphy and painting cannot be the same origin. As elsewhere in the world, Chinese painting predates writing. The emergence of the earliest paintings in China are rock paintings, which may have appeared from the late paleolithic to the early neolithic 10,000 years ago. In addition to rock paintings, ground paintings have been found in some places. The painted pottery widely appeared in the neolithic age, the painted patterns on its surface were important forms of early paintings, which can be called pottery paintings. In the decoration of colored pottery, there are already smooth lines, highly refined and generalized shapes. In addition, the painting tools used by the neolithic painted pottery painters may have included brushes similar to brush brushes, which can be regarded as the embodiment of the homology of calligraphy and painting and the homology of calligraphy and painting. After entering the civilized society, China appeared the first hereditary dynasty in history-Xia. According to the oracle bone inscriptions of the Shang Dynasty, which was already a fairly mature writing system, it is speculated that there were already characters in the Xia Dynasty, but the materials of the characters in the Xia Dynasty have not been found. Oracle bone inscriptions of the Shang Dynasty were mainly unearthed in the Yin ruins in Anyang, Henan province, and have been found in other sites. Oracle bone inscriptions were divination characters carved on tortoise shell and animal bones, often written and engraved with cinnabar. In addition to bronzes, there are known to have been murals in the palaces of the royal and noble families of the Shang dynasty. Therefore, painting and calligraphy have different origins.

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2.5.3 Landscape Painting

Landscape painting is a traditional Chinese painting art, which mainly depicts the natural landscape of mountains and rivers. After more than one thousand years of development, landscape painting embodies the essence of China's traditional culture and reflects the unique aesthetic and value orientation of the Chinese nation. Originated in the Wei and Jin Dynasties, developed in the Sui and Tang Dynasties, matured in the five dynasties and the Northern Song Dynasty, landscape painting is a traditional Chinese painting art. Chinese landscape painting is different from western painting art, in the aspect of composition, ink has a distinct aesthetic characteristics, especially the artistic conception of landscape painting pursue beauty, is the most distinctive aesthetic features Chinese painting art.

The perspective of Chinese landscape painting and western painting is completely different. Chinese painting was painted in flat way regardless of depth and distance of an object. It is partly of different traditional Chinese painting and western painting materials. Traditional Chinese painting are not allowed to go back to redo painting part of western painting, the artist is to be able to go back to start again, this is because the author want to through their own painting in the traditional Chinese painting image to express their emotions, rather than precise details of the scene.

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(Yin Lifu 2015) The composition of Chinese landscape painting stresses the combination of primary and secondary, the combination of virtual and real, the adaptation of complexity and simplicity, to show the theme and content of the painting.

Since the creative requirements of Chinese painting do not demand strict adherence to reality or to a particular angle of view or source of light, the painter has complete freedom in terms of artistic conception, structural composition and method of expression. To give prominence to the main subject, it is quite permissible to omit the background entirely and simply leave it blank. At the same time, since the sizes and shapes of the spaces in the painting are different, the very absence of content can itself create rhythm and variety. Sometimes the variety and balance created in this way is further enriched by the addition of inscriptions in the empty space.

Chinese landscape painters' aim is to depict the familiar mountains and rivers of China from the perspective of nature as a whole and based on their understanding of the laws of nature. In artistic conception and structural composition, most landscape paintings create the impression that the scene is viewed from high in the air, as if seen through the eyes of a bird (Fang Jing Pei 2004).

With flower-and-bird paintings, sometimes a single flower hangs as if suspended in space, or the flowers and plants of different seasons appear together. Explained by one

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of the Ming painters, Wang Fu (1362-1416), as “likeness through unlikeness” and Qi Baishi (1863-1957) as “subtlety of a good painting lies in its being alike and yet unlike the subject” Chinese painters attach great importance to reality, science, space and time and yet manage to disregard them at the same time. The laws of these things must come second to the requirements of artistic creation and should not become shackles that bind artistic expression (Mary Tregear 1997).

2.5.4 Artistic Character and Techniques

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By the fourth century, landscape painting had become an independent form of expression. Then it developed into two independent styles, “blue-and-green” and “ink-and-wash”. The turquoise landscape uses bright blue, green and red pigments from minerals to create a rich decorative style. Ink-and-wash landscape relies on vivid brush strokes and varying degrees of ink intensity to express the artist’s concept of nature as well as his own emotions and personality.

(Fang Jing Pei 2004) Flower-and-bird paintings were separated from decorative arts, forming an independent style around the 9th century. There were many artists of this type in the Song Dynasty, whose subjects included a variety of flowers, fruits, insects

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and fish. Many learned painters who use ink and brushes save a great deal on lines. They used themes to reflect their ideals and personalities, creating paintings such as plum blossoms, orchids, bamboo, chrysanthemums, pine trees and cypress trees.

Modern artists often mix several colors on a single brush, or mix their colors with black ink. As a result, they acquire a more natural and rich variety of colors. This technique has been widely adopted and further developed in modern times.

One of the important factors contributing to the evolution of the distinctive style of traditional Chinese painting has been the close relationship between the materials used and their influence on artistic forms and techniques.

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2.5.4.1 Chinese Brush

Though similar to the brush used for watercolor painting in the West, it has a finer tip suitable for dealing with a wide range of subjects and for producing the variations in line required by different styles. Since the materials used for calligraphy and painting are essentially the same, developments in calligraphic styles and techniques can be used in painting(Feng Lingyu＆Shi Weimin 2001).

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China has a long history of using brush. Among many neolithic colored pottery and primitive rock paintings, animal hair pens have been used to draw graphical symbols.

(Liu Gong 2018) No empirical evidence, there are also a part of the oracle bone inscriptions directly with a brush on the tortoise shell bones Zhu Shu or ink book. In 1995, pottery jars and pottery tablets unearthed at the Shang Dynasty site of Xiao Shuangqiao, northwest of Zhengzhou, Henan province, were found to contain eight Zhu Shu characters written by writing brushes. According to the examination, at that time, the brush was tied with animal hair on the outside of the brush. The unearthed objects and handwriting can prove that the use of writing brush in China can be traced back to before the neolithic age. Up to now, ancient writing brush has been found in many places, and the earliest found writing brush was unearthed in the tomb of the Zuo Jia Gong mountain, Changsha, Hunan province. As the main expression tool of Chinese characters, the brush, after more than two thousand years of development, has played a decisive role in the stroke, structure and even structure of Chinese characters impact.

In the process of writing and expressing Chinese characters with the brush, due to the characteristics of tool performance, the unique linear character of Chinese characters has gradually formed, which has influenced the form and characteristics of Chinese characters. Brush has its own performance characteristics: First, because the wool is soft elastic, so in the use of the brush to write, the press can present different

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thickness of handwriting, such as the combination of the press and brush speed, can form quite rich linear changes. In addition, because the tip of the brush is tapered, the line shape is soft and the edge of the stroke is smooth in the process of handling or rotating the brush. If the brush is used with a side edge or a folding brush, the starting brush and turning point of the stroke will present corresponding angles and different line shapes. Therefore, the use of the brush to carry, press, turn, fold, side, forward, fast, slow changes will make the brush mark linear changes, line performance is very variable. Chinese characters are written with a brush (He Linying ＆Zhang Zhanjun 2019).

As a matter of course, the recognition system of writing norms and evaluation of Chinese characters is formed by convention. The formation of these visual habits is not an overnight process, but a long-term visual practice gradually formed through common cognition. Some of the established visual habits have even become the norms for the visual appeal of Chinese characters.

Although the tools of daily expression of Chinese characters have changed, Chinese characters still inherit and follow the long-formed formalization and visual appeal norms of brush calligraphy, which must be objectively acknowledged and taken seriously. During the eastern Han dynasty, with the introduction of Buddhism into China, Dunhuang became the first stop for foreign Buddhism and believers to enter the

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central plains. This region had the first wind, so Buddhism prevailed, and there were many monasteries. At that time, it became an important place for copying and circulating Buddhism sutras. In the Tang dynasty, due to the Tu Lufan people's occupation of Dunhuang, due to the influence of the war between the Han dynasty, the transportation between Dun Huang and the mainland was not smooth, and the calligraphy brushes produced in the mainland were difficult to be transported.

According to statistics, the total number of hard written books in Dunhuang is about 20,000 pages, and there are Chinese characters, Sanskrit, Su Te, Tu Lufan, He Tian, Xi Xia, Hui He and other languages. In the text of Chinese characters, those written with pens include regular script, running script, cursive script and official script. Writing dates from Han Dynasty, Tang Dynasty and Yuan Dynasty, with a span of more than one thousand years. In 1906, an Englishman stein found three reed pens in the Mi Lan site of Ruo Qiang county of Xin Jiang. In 1972, Chinese archaeologists found three bamboo pens in the Xixia site of Zhang Yibao, Wuwei of Gansu.

The six pens found had been painstakingly sharpened, with sharp nibs and a horse-eared tongue. There is a gap in the middle of the tongue of these two kinds of brush, which not only increases the softness of the brush tip and weakens the stiffness, but also opens a passage for the ink to flow down slowly, which makes writing more fluent. It is similar in shape and principle to modern pens. It can be asserted that ancient brush

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had opened the modern pen tongue production process. These two kinds of brush are very similar in shape and structure, indicating that this kind of brush is not a solitary object. From the perspective of age, the brushes unearthed in these two sites are ancient relics of the third century and the 12th century respectively. The introduction of foreign hard brushes has left precious historical data for the hard pens to write and express Chinese characters.

However, objectively speaking, the use of bamboo brush by the Han people at that time had its specific historical background, and compared with the manufacturing technology and functional characteristics of bamboo brushes at that time. The use of bamboo brushes was certainly a historical regression, so the introduction of writing tools from other countries was limited to a specific local area.

In the early 20th century, American “Waterman” pens were introduced into China and distributed in coastal cities. After that, “con-kling”, “Pelikan”, “Eversharp”, “Sheaffer”, “Parker” and other brands of brushes have been introduced into China. But at that time people are not habit to use, and the price is expensive, so for a long time has not been widely used. Until 1928, China’s first fountain pen factory-Shang hai fountain pen factory was founded, Shanghai production of “doctor”, “Venus” and other pens have come out. With the mass production of domestic pens, the use of brushes is gradually popularized.

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With the introduction of the pen, pencil and ballpoint pen and other western writing tools also began to be used in China. With the development of China's new cultural movement, the pencil was imported into China from Western Europe. Before the 1930s, China's pencil market was all dependent on imports, now China has become the world's leading producer of pencils. After World War II, ballpoint pens were introduced to China from the United States. Since 1946, the "atomic pen" produced by Renault entered the Chinese market, it has only had a history of more than 50 years, but its popularity has developed rapidly.

In the 1980s, China produced nearly 200 million pens annually, accounting for the first place in the world. The annual output and sales volume of ballpoint pens exceed that of pens. The annual production of pencils accounts for more than one third of the world's total. The eastward spread of western writing tools represented by the pen not only changed the writing tools used for thousands of years in China, but also changed the traditional writing habits of the Chinese people.

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2.5.4.2 Brush Techniques and Strokes

The ancients used the expression Yong Bi You Mo 用笔有墨 (to have brush, to have ink). These show the significance of the meaning for the two terms bi (brush) and mo (ink). The brush techniques so much emphasized in Chinese painting include not only line drawing but also the stylized expressions of shade and texture (cunfa) and the dotting methods (dianfa) used mainly to differentiate trees and plants and also for simple embellishment.

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The brush strokes give the painting rhythm and beauty and depict the subject's outward and inner qualities. At the same time, they reveal the individuality and style of the painter himself. Proudly speaking, Chinese painting tool itself is an art, or even a cultural luxury. It is well known that the brush is a universal tool for Chinese calligraphy and painting. It is made of animal hair, with a round pointed head and a brush tube usually made of bamboo. In addition, there are jade, carved lacquer, ivory, porcelain, enamel and other materials, but its use has not changed. In terms of traditional Chinese painting and calligraphy, the invention of the brush has played a decisive role in the extension of writing tools. The brush was born when and where, regardless. However, as a traditional writing tool in China, the brush is transformed into a painting tool, which further broadens its cultural and artistic value (Tao Hong 2019).

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Interestingly, the calligrapher talked about the brush, saying that the brush has a sharp, neat, round, healthy flexibility, using the brush to write requires long-term training of the wrist. It can be said that no flexible use of wrist skills, it is impossible to use a good brush. However, although there is a set of standard methods to use the brush, but in practice each has his own skills.

2.5.4.3 Type of Painting Brushes:

Hsieh chao bi: Crab claw brush, large and small sizes.

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Hua jan bi: Brush for painting flowers.

Lan yu chu bi: Brush for painting orchids and bamboo (Tao Hong2019).

2.5.4.4 Brushes used for writing and painting

Tu' hao bi: Rabbit's hair brush.

Hu Ying bi: Hunan sheep's hair brush (Tao Hong 2019).

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2.5.4.5 Chinese Ink

Ink has been used in calligraphy and painting for over two thousand years. When the ink cake is ground on the painter's stone slab with fresh water, ink of various consistencies can be prepared depending on the amount of water used. Thick ink is very deep and glossy when applied to paper or silk. Thin ink appears lively and translucent. As a result, in ink-and-wash paintings it is possible to use ink alone to create a rhythmic balance between brightness and darkness, and density and lightness, and to create an impression of the subject's texture, weight and coloring (Wang Wei2019).

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Brush and ink are the main expression language of Chinese painting art and the unique means and medium for Chinese painting art to build images. It is a result of the influence of Oriental history, culture and national customs. If the pen and ink were abandoned, there would be no Chinese painting or Chinese landscape painting. After thousands of years of development, Chinese traditional landscape painting has formed its own unique beauty in the use of ink (Wang Wei 2019).

The form of ink is naturally formed. About the history of ink at a site in Lintong country, Shanxi province in China, archaeological experts accidentally discovered a set of painting tools, including a stone grinding rod, which according to research, was used to grind ink. Therefore, it can be concluded that the original graphite appeared in the

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Yang Shao culture 5,000 years ago. After that, archaeologists in Hubei province in China also found bolus-shaped inks made from a mixture of natural minerals and pine tobacco. Therefore, the history of ink is long.

Actually is the earliest artificial ink by a Chinese western Zhou Dynasty (BC1027-771) called Xing Yi invention. There is a legend about him, one day Xing Yi in stream to wash their hands, inadvertently found floating in a black thing, so conveniently pick it up, he saw a black blood on, feel very strange, he especially for the black things curious, then take it home, pounding it to pieces, and viscous porridge together again, to make the ink block. Therefore, Xing Yi ink historically marked the beginning of artificial ink. The appearance of artificial ink has greatly improved the quality, use value and appearance of ink, leading to the gradual elimination of natural ink from the stage of history.

At the end of the Tang Dynasty (BC 923-936), there were frequent wars in the north of China, and a large number of ink-making workers migrated to the south to escape the wars, which led to the highly developed ink-making industry in the south. There is a father and son called “Xi Chao” and “Xi Tinggui”, they add pearl, musk, gamboge, rhinoceros horn, camphor and other 12 drugs in the formula of the ink, in the process of production and add lacquer, made people like the good ink.

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The production techniques of mo were improved after the Wei and Jin Dynasties reached a peak after the Tang Dynasty and the Song Dynasty. The change of ink shade is the key to show the lasting appeal of calligraphy and painting. Ink is a mixture of smoke and glue, there are pine, lampblack and paint smoke. The quality of ink, level of light and shade, and the performance of painting and calligraphy art is closely linked. The use of ink determines the success or failure of a work of art, so the selection of ink is very particular about painters and calligraphers.

Ink has been used in calligraphy and painting for over two thousand years. When the ink cake is ground on the painter's stone slab with fresh water, ink of various consistencies can be prepared depending on the amount of water used. Thick ink is very deep and glossy when applied to paper or silk. Thin ink appears lively and translucent. As a result, in ink-and-wash paintings it is possible to use ink alone to create a rhythmic balance between brightness and darkness, and density and lightness, in addition, to create an impression of the subject's texture, weight and coloring.

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2.5.4.6 Chinese Paper

(Liu Gong2018) The original paper (around 100 AD) was made from many different materials including pulp, old fishing nets and bark. Modern paper is often machine made. It is classed in degrees of weight and amount of size used. The paper is absorbent and the amount of size in it will dictate the quantity of ink used for strokes on the paper. Different paper produces different results, some are rough and absorb ink quickly like a sponge, others have a smooth surface which resists ink. Chinese paper is usually known as Xuan paper in English.

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In terms of basic materials, Xuan paper is indispensable. It is named as Xuan paper because of the name of Xuan Zhou (Xuan city of An Hui province in China). In fact, Xuan Zhou is not the only place where Xuan paper is produced, but Xuan paper has been the gathering place of Xuan paper since Tang Dynasty, hence the name Xuan paper. Before Xuan paper was widely used, the other two background materials for painting and calligraphy were silk. Since the prices of silk and silk are too high and Xuan paper is cheap, Xuan paper gradually replaces silk.

The traditional technological process of Xuan paper is generally divided into four stages: Initial preparation, refining, mixing and papermaking. Each stage has more than one working procedure. Primary and refining refers to the process of making materials,

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including leather production and forage production of two parts. Leather is the main raw material of rice paper, sandalwood bark, the quality of sandalwood bark is directly related to the quality of rice paper. In leather production, cutting is the first step. The so-called cutting is cutting the branches of sandalwood, with the best two years after the growth of sandalwood twigs. The first cut to pay attention to the height of the branches, too high or too low will affect the growth of sandalwood.

After the first cut, it will be one to two years before the second cut. The cutting method is not only beneficial to increase the yield of sandalwood bark, but also makes it easier for sandalwood to shoot in next spring. The next step is cooking. In Jing county, known as the hometown of rice paper, artisans use a steamer and a drum. Stack the sticks one by one in a steamer, place them in a barrel, and cook them for a day and a night. Soak in the stream for 24 hours, and then pick up the sandalwood bark, artificial peel, dried. With only three processes, it takes so much time and effort, let alone production.

The whole process of making rice paper. In the leather production stage, and after the stain ash, accumulation, steaming, step washing and other 21 procedures, if there is no patience and perseverance, the average person is impossible to undertake such a heavy and complicated work.

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Modern Xuan paper is made from a mixture of straw and sandalwood bark. This method of making Xuan paper dates back to the Qing Dynasty. The combination of straw and sandalwood bark can complement each other and bring out the best in each other. Grass production generally has more than 20 processes, from grass selection to bleaching to experience nearly a year of time, but that is time consuming. After that, we enter the stage of dosing and papermaking. Before this, the worker wants to make pulp first, this also is a meticulous job, want to remove the impurity in forage first, break next beat even, filter, stir, beat until paste. Wait until pulping is complete, can mix, and make paper. The process of ingredients to go through mixing, beating, water three steps. Among them mixed to pay attention to the proportion between leather and grass, experienced teachers in accordance with different requirements summed up 82, 73, 64, 55 and other proportions. Paper finished, and finally into the paper stage.

There are several steps in the process of papermaking, such as water distribution, fishing, paper pressing, drying, paper inspection and paper cutting. Water is to add water to the paper trough where the ingredients are placed. It is very important to add water to any degree. The process of fishing for paper seems simple, but it is difficult to grasp. Fishing paper is all by hand, the thickness of the paper in the hands of the workers, miss, this kind of Kungfu did not go through a long time, it is difficult to understand the secret. Pulp concentration with many times of fishing, will also produce the difference in concentration, in order to make before and after the thickness of the fishing paper is the same, must use paper curtain stirring.

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The thinner the paper, the more difficult to retrieve, a careless, thickness, cause the paper broken. Generally four feet single statement two people can operate, if it is a large paper, you must increase the number of people, up to six people together for paper, it is spectacular. Out of the paper cannot be immediately taken to dry, but also need to squeeze out the water, this is also a test of human patience, too hasty will only make the hard work in front of ruin. The final process is drying and paper inspection. A good teacher can see which process is not perfect or failed when checking paper, which is impressive. Rice paper processing and deeper. After so many complicated processes above, the production of rice paper is only a living Xuan, after processing to become cooked Xuan. Sheng Xuan paper is suitable for the creation of freehand brushwork, when the ink falls on the paper dizzy dye, form a distinct, rich three-dimensional sense, appropriate, ink dripping wet effect, natural charm from this. The rice paper after processing is called cooked Xuan. It is the rice paper after dyeing, sprinkling, dusting, waxing and printing based on raw Xuan. In the traditional process, it is also called processing Xuan. Due to the rich levels and the characteristics of the muddle, it is suitable for creating fine brushwork. In addition, there is a kind of gong Xuan, whose characteristics are bounded between Sheng Xuan and Shu Xuan. The characteristics of rice paper itself determine its relationship with Chinese books.

A close relationship between paintings. First, its durability allows painting and calligraphy works to maintain the original strength, toughness and color for a long time. Secondly, the moistening ink of rice paper makes Chinese calligraphy and painting have

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strong performance ability. The shade of ink, dry and wet, subtle changes, so that the original monotonous black gives out wonderful, rich changes. Thirdly, the stability of the rice paper ensures that the calligraphy and painting works will not be affected by the deformation of the paper. It is this characteristic of Xuan paper that provides important conditions for the unique character of Chinese calligraphy and painting.

If western painting is a symphony of elegance and color, then Chinese painting is the accompaniment of dots and lines and ink painting, so brush and ink become the core of landscape painting. As we all know, the formal beauty of any art is its unique form language in accordance with the principle of formal beauty, under the premise of regular combination and composition, Chinese landscape painting is no exception, its form of expression-ink should also be processed according to a certain rule of formal beauty, to become the aesthetic object. It is precisely because of the unique requirements of Chinese painters for landscape that determines the unique aesthetic characteristics of landscape painting. It is also because of the pursuit of artistic aesthetic characteristics acting on such cultural characteristics that determines the formal beauty characteristics of traditional Chinese landscape painting.

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2.5.4.7 Chinese Silk

Before painting on silk, the silk should be treated with alum and glue before use. This method makes silk less absorbent than paper. Brushstroke is best shown on paper. Because of this reason and the paper's variety of texture and finish, artists and calligraphers quickly favored paper (Liu Gong2018).

The book of the life of rites records the function of different fabrics. The clothing in the living period is made of hemp, while the clothing after death is mainly made of silk. Silk was used for sacrificial garments in the early period, in addition to garments for the afterlife. According to the book of rites, the first layer of sacrificial garments must be dressed in silk to represent the worship of god, and the second layer must be dressed in silkworm reeling and silk reeling. This is to show the fear of god with all one's heart and soul. Sacrificial articles were also made of silk in the early period, such as silk books, silk paintings and silk vessels.

The silk scrolls unearthed at the Zizhen vault in Changsha, Hunan province, and the two silk paintings unearthed from the tomb of Han dynasty no. 3 were both used to indicate the improvement of social productivity and the popularization of silk. During the Shang and Zhou dynasties, China gradually led the souls of the dead to heaven to serve the ghosts and gods.

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Clothing silk: in the use of silk into various fields, used to make clothes and hats, scarves is called silk.

Mounting silk: in order to increase its artistic conception, silk will also become a highlight of its artistic conception, women's handbags will be decorated with silk its elegant and noble wind, this type of silk used as decoration are called decorative silk.

Industrial silk: ribbon is used in typewriters, and the strip at the front of the ribbon is silk. The soft silk can adapt to the heavy pressure of the printer, so the industrial silk is called industrial silk.

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Medical silk: the silk artificial blood vessel that not everybody knew and artificial skin, actually raw material comes from silk, accurate point calls silk of health care.

1. Promoted the development of textile industry

The local silk culture reacts on the local textile industry, making it carry out a series of innovations and reforms on the original basis, thus improving the labor production efficiency, creating new fabric types, and further enriching the silk culture.

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The contribution of Chinese silk to the world first lies in the spread of Chinese silk technology along with the spread of silk. Chinese silk technology was first introduced to central Asia. In the story of the western regions of the tang dynasty, there is a story about a silk princess who introduced silkworm seeds to the state of qu Sabina.

The spread of silkworm eggs from central Asia to Europe took place during Justinian's reign, when a Persian monk brought them to Rome in a cane.

2. Promoted the development of Chinese language and literature

Silk culture played a great role in the generation and development of Chinese characters, which was reflected in the generation and application of mulberry, silkworm, silk and a large number of characters and related Chinese characters.

(Xu Shen 1963), there are 9353 characters in Zhuan Wen, including 248 characters, accounting for about 3% of the total number of Zhuan Wen. There are also a large number of words related to these characters in Chinese, such as silkworm, mulberry, silkworm seed, silk reeling, spinning, silk road, silk painting, jade and silk, wealth and silk. Most of these words are closely related to the production of silk.

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First, the caravans on the silk road brought rare animals, plants, furs, medicinal materials, spices and jewelry from the west, and then goods such as silk, tea and porcelain from China.

Secondly, after the opening of the Silk Road, technologies such as cast iron smelting and well sinking from the central plains were introduced into the western regions, which promoted the improvement of social production level and economic development in the western regions. Through the Silk Road, China's four great inventions, silk weaving technology and lacquerware technology were also introduced to the rest of the world and promoted world civilization.

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Third, after the opening of the Silk Road, envoys from various countries in the western region came to the central plains to make appearances, which strengthened the political ties between the central plains dynasty and the western regions. At the same time, Persia, Rome and other empires also sent envoys to China, promoting cultural exchanges between China and the west.

Fourth, Buddhism, Zoroastrianism, Manichaeism and Nestorian religion also came to China along the Silk Road, they became the belief of too many people. Along the branches of the Silk Road, Buddhism spread to the Korean peninsula, Japan and other Asian countries. In addition, the Silk Road is of great significance in promoting ethnic

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integration and artistic and cultural exchanges.

2.5.4.8 The color on the Chinese painting

Color is pigment, the main pigment in Chinese painting (mineral pigment) two categories. Tell from use history, should have mineral pigment first, after plant pigment, be like with ink first have pine smoke, after lampblack is same. In addition, there are metal pigments and artificial pigments in Chinese paintings. The pigment of Chinese painting comes from nature, and it pursues the communication with nature more. According to different creation requirements, pigments are divided into plant pigments, ore pigments, metal pigments. Plant pigments have thin texture, high transparency, and are easy to render. Compared with plant pigments, mineral pigments are relatively thick, composed and have better retention. Metallic pigment brilliant color, most of them are used for painting decoration, generally appeared in the palace painting. Before the tang and song dynasties, most Chinese paintings advocated the transformation and application of color, so the research on color developed rapidly. However, after the tang and song dynasties, most people turned to the elegant and ethereal expression of ink and wash as we think of it today (Wang Wei2019).

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In the history of Chinese painting, color was initially applied to the bones of animals. With the development of the times, color has been widely used in ceramics, eaves and murals. In the development of history, we found that the color of the western Zhou Dynasty was widely used in ornaments, and the color of the warring states period was used in cotton and silk paintings. From the Han Dynasty, Chinese paintings were widely valued, and the color paintings on ceramics and rock paintings promoted the development of Chinese paintings. The art of painting in China continued to improve, until the Wei and Jin Dynasty, Southern and Northern Dynasties, painting color tends to mature. The landscape paintings in traditional Chinese paintings were developed in the Tang Dynasty, and the proportion of green mountains and rivers in traditional Chinese paintings gradually increased. In the middle Tang Dynasty, the application of ink, ink landscape and green landscape two different landscapes. In the two Song Dynasties (Northern Song Dynasty and Southern Song Dynasty), the application of color became more abundant, and the ink and wash landscape gradually became the main body of landscape painting, while the application of various colors in mainstream painting became more mature, and became the unique representative of the Song Dynasty.

In the Yuan Dynasty, people's ideas changed, and their preference for light colors increased. The literati in the Yuan Dynasty had less pursuit of fame and wealth, which directly affected the creation of landscape paintings. In the process of coloring, the painters paid more attention to the application of light colors to highlight their

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indifference to fame and wealth.

Green landscape painting, the main color is stone blue and stone green, the two colors are minerals, in the process of application, can paint the color of landscape painting is very bright. Green landscape painting, the use of color is heavier, green as a strong decorative color, in the ink painting embellishment, can make the content of the painting richer. In the traditional use of color, green is not the main color, but based on the light color of ink and green to depict.

With the development of time, green gradually becomes the mainstream color, which is distinguished in a variety of colors and becomes the independent color of the painting.

In the early stage, the main application of cyan in green landscape paintings, in the process of painting, with a heavier blue-green, to express their emotions, will be other colors as an aid to foil the content of the work. In the Song Dynasty, the combination of ink and wash with green landscape painting did not develop rapidly due to the influence of the literati at that time. After the Ming and Qing Dynasties, the mainstream color of green landscape painting changed, mainly to ink, supplemented by green, on behalf of the painter’s feelings.

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Green landscape painting is an important part of traditional Chinese painting landscape painting, in the process of the actual painting, main application blue-copper and green color, these two colors in the application process is easy to save, not easy fade, landscape can be presented in the form of majestic, the whole works perfect. First, in landscape painting, use ink to outline the content of landscape painting, make the base with ochre, when the paint is blown dry, it is in the top of the mountain with green and green embellish, so can ensure the sense of hierarchy of the painting, give a person with a sense of space. Second, when completing the above steps, use turquoise to color again. Third, at this time the need to draw the color of blues tone, the use of cyan cover dye, can make the color of the painting hierarchy. When the overall painting of dye dry, can be through the way of two, three bright bottoms. Fourth, use cover dye head green painting green stone, dye dry, with two green, three green bright overall color. This painting method was widely used in the Tang Dynasty. By golden rendering, the whole painting was colored repeatedly to present a perfect work. Multiple coloring can ensure the color hierarchy. The layout of the painting will be perfect.

In traditional Chinese painting, the application of ink and wash mainly focuses on the key parts of landscape painting. In Chinese landscape painting, the application of ink and wash plays a very important role in promoting the development of Chinese painting. As the mainstream color in landscape painting, ink and wash promoted the

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development of Chinese literati paintings, which flourished most during the Song Dynasty. In ink landscape painting, ink color is the main color, with light color as the auxiliary color. It is different from green landscape painting, mainly using the theory of Taoism, “colorless and five colors”, hoping to express a variety of different colors through the ink color, to express their own emotions, using the ink color to describe the landscape, to form a complete picture. In the actual painting, the brush and ink can be used to draw the outline of a landscape, giving people a colorless and colored mood, thus expressing the author’s emotion and mood. Color application, in the use of ink and wash methods are similar to the Taoist, using not only black and white two colors to express emotion. From this, we can see the influence of Taoism on the development of Chinese landscape painting.

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2.6 Art and Design Basics

The Art and Design Basics refers to the Elements and Principles of Art. The art elements emphasized include lines, shapes, form, texture, spaces, and colors. Whereas design principles emphasize harmony, compares, emphasis, balance, rhythm, diversity and unity. Understanding all the elements of art and design principles in Arts can help the researcher to understand in the process of producing visual artwork. Furthermore, the elements and design principles through the use of various tools, media and techniques can also assist to identify in the production of painting.

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Each painting produced must consist of one or more basic elements-lines, shapes, texture, spaces, sizes, and colors. This means that the artist has to decide on the number and type of elements to use and how the selected element will be organized. The combination of elements selected effectively will produce a meaningful artwork.

2.7 Elements of Art

The elements of art are lines, shapes, volume, texture, spaces and colors. All of these elements are intertwined in producing the artwork. This means that concentration is not tied to just one element. Good works of art are able to incorporate many elements of art effectively.

2.7.1 Line

According to Pentak & Lauer (2016), line is at its most basic level, describing the edges of a shape, but it is also a record of the path of the artist's hand in space. Lines are created by means of a single continuous dot, with specific distances. Lines are moving point effects, created using a tool or media that starts from one starting point across an area. Lines are clearly visible because they are counter to the values around them and they are usually not produced naturally. Lines are also an important element of art in

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drawing and writing activities.

Lines have different types of properties and identities and give different meanings. Line types also refer to the physical properties of a line, such as rough, fine, long, short, straight, bent, light, dark, thick, cut off, and prickly. Lines are the relationships between two or more closely related points where they are not recognizable by looking at them individually. Lines can also be recognized by simple symbols, images, letters or just symbols. The arrangement of lines in a variety of styles can bring out a ton of bright or dark colors.

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2.7.2 Shape

Shape is the result of meeting the end point of a line with its starting point. It is also an area distinguished by color and branding values. In a space the shape of the surface can be seen either positively or negatively. Shape is an area that differs from the surrounding space and has a flat, two-dimensional surface, such asa seal. Sometimes shape is also illusory even though there is no line around it.

Shape is an image that is flat, and the surface is blank and two-dimensional. Shape can also be created by lines and colors. There are two categories of shape: organic look such as: angular free and geometric shapes such as: rounded and angular faces: round,

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triangle, rectangle, hexagon, rhombus. All categories of shape refer to either nature or man-made objects. Shape as a visually perceived area created by either an enclosing line, or color or value changes defining the outer edge. A shape can also be called a form.

2.7.3 Form

Form is an entire work created by the idea and conception of an artist. Forms can be abstract or non-abstract. There are, of course, representational or realistic forms. volume can be divided into two forms - 3Dimensional concrete form and 2Dimensional illusion shape. A concrete form is a true three-dimensional shape that can be seen, felt and touched from various angles.

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Whereas forms of illusion can be created by using elements, principles and design structures that can make them appear as objects as the real thing. Shapes have their own properties such as: width, height, thickness and mass and have more than one surface. It is a common form, having mass and volume structure. This means that the form has more than one flat surface.

Definition of form as something that refers to a 3D object. Artists can create certain form through illusion through the combination of values, colors, light and shadows or

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the use of existing objects to create an effect. In order to create an illusion of a work of art, various techniques such as line, collage, painting, molding, and drawing have to be done. Dabner (2006) argues that the shape of 3Dimensions is an illusion of depth with volume in perspective-based space.

2.7.4 Texture

Texture is the effect on the surface of an object. All objects from nature or man-made have a textured effect on the surface. Texture is the surface properties of an object that can be seen and touched. The use of texture can affect the tonality, shape and pattern of the production of a visual artwork. In the visual arts, texture effects can cause mass to shape. The texture of the work using the texture will look more interesting and realistic.

Texture can be divided into two types: touch texture and visible texture. Surfaces that can be felt with touch (finger touch) such as jackfruit skin, tree bark, home floor surface, and handmade products from rattan or scraping materials are some examples of touch textures. The only visible textures that you cannot touch are replicas on surfaces such as posters, and gifst wrapping paper. There are many techniques that can be used to create textures in visual artwork, including techniques such as: molding, carving, painting, painting, pottery, metal art, embroidery, batik, and weaving.

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2.7.5 Space

Space is an empty space around an object, the distance between two objects or a cavity within an object. Space is the distance between two-dimensional or three-dimensional objects that exist in real life as well as in visual artwork. The space on the object shows the difference in size, distance and color and can be attributed from the perspective of the object in front of the object is much clearer and larger compared to the object of the same size but behind. A person's eye level determines the exact position of the perspective line. However, the distance specified by the artist can change the perspective point of the view of an object in terms of size, height and width. The work by Leonardo da Vinci in Monalisa is an example of the use of perspective techniques.

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As previously explained, space is divided into two types: (i) real space (physical: open space and enclosed space) as found in sculpture, ceramic, weaving, weaving, wood carving and three-dimensional shapes. (ii) the visible space (illusion) consisting of positive space, negative space, depth, shallow and flat space as found in painting and print.

2.7.6 Color theory

According to Holtzschue (2006) the theory that all colors come in black and white or dark and light is from Aristotle (384-322 S.M.). This hypothesis has been adopted since the 18th century. In the days of European revival, people began to believe in the

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existence of laws of nature where all laws of nature existed, and the same thing happened with color combinations.

Ittens (1997) found that twelve parts of color in a color wheel formed the basis of the theory of color theory. Whereas based on the theory of color, the light-based color coming from one source directly differs from the color based on the light coming from the surface that reverses the light. Without light, color does not exist. The main purpose of color theory is to understand the properties of color and how to apply it in visual art. Further, the three-dimensional solid theory model is used to describe color as a graphical tool to illustrate the three properties of color as, color (hue), brightness or value, and saturation (Knobler 1985).

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- Color pattern (hue) - is a spectrum of light waves that are flattened on the surface of the retina of the eye, containing red about 1/33000 inches long to purple about 1/67000 inches long. While the color-coded bands in this spectrum are called color (hue) patterns.
- Value - is the measure of brightness of a color. However not all color patterns have the same value. The brightness value can either be brighter or darker.
- Saturation - is the difference in the degree of brightness of a color. All color patterns can be reduced by saturation to the lowest saturation level of neutral or gray.

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2.7.7 Color wheel

Sir Isaac Newton invented the first color wheel in the 17th century. In 1777, an English carver introduced a color wheel system consisting of basic, secondary and tertiary colors. The basic, secondary and tertiary colors contained in the color wheel play a key role in evoking emotions and feelings. There are as many as 12 bottles in the color wheel. The base colors are blue, red and yellow. The secondary colors are green, orange and purple. The tertiary colors are made from a mix of one base color and one secondary color. In addition to the three main colors, base, secondary and tertiary colors, there are other color types such as neutral color, chroma, tonal color, monochrome, harmonic color, complementary color, hot color, and cool color.

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- Primary Color is consisting of red, yellow and blue. The basic colors are great for creating logos and posters.
- The secondary color is the result of a mixture of two basic colors: green = blue + yellow; orange = red + yellow and purple = blue + red.
- The Tertier color is a two-color blending color adjacent to the color wheel. When one base color is mixed with the secondary color, it produces a tertiary color. Examples: blue color = blue + purple; red color = red + orange; and green = yellow + green.
- Neutral colors are black and white or the mixture between the two colors produces gray. The colors do not fall into three main colors.

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- Color temperature involves warm colors and cool colors. Hot colors are generally considered' hot' or 'fierce' colors consisting of red, yellow, orange and green. Meanwhile, cool colors are often considered to be 'quiet' or 'dim' colors of blue, purple, green, and green. However, any color can be categorized as hot or cold depending on the mixing amount of color added.
- The color of chrome is the result of a color mix that is opposite to the color wheel. Examples: red and yellow; yellow and purple; and blue and orange.
- Tones of color are produced when the color is black or white mixed with other colors. When mixed with black, the resulting tonnage becomes darker and when white adds a ton of lighter colors.
- The monochrome is named for a color that has tons of different colors or colors. Black will give a dark impression and white will give a bright effect.
- Harmony color is a color located side by side in the color wheel. The color of harmony gives the mood of comfort and serenity. Textiles, furniture and interior decoration are all in perfect harmony.

In the production of a work, color is associated with images, shapes and objects. People's perception of color varies. Similarly, in the production of visual artwork the colors depend on the content and context in which they are produced. Dabner (2006) found that color selection can be performed directly from a computer application program that has unlimited color.

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2.8 Design Principles

According to Pentak & Lauer (2016) the existence of design or design principles, making a work of art more complete and of high aesthetic value. This also makes a composition more attractive. Design or design principles are used to adapt elements of art to produce a quality and valuable work. There are seven principles of design or design, as follows:

i. Harmony

Harmony is a principle of visual response in the art world, incorporating elements of art such as color, line, texture, space, shape, and appearance. These unifying factors have consequences such as comfort, suitability, uniformity, serenity and unity. Harmony as a set of appropriate elements of art in a composition to produce a masterpiece. In Visual Art, harmony and balance are intertwined. This relevance is whether it determines the elements of art that exist. Harmony can be applied in either 2Dimensional or 3Dimensional works. Examples: harmony in the body (such as color, shape, arrangement, space, balance) and harmony in visual communication (such as book covers, brochures, posters, labels, logos, packaging and signage).

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ii. Balance

Balance principles include elements such as shape, form, texture, color, space, and line. Balance occurs when various elements of art are distributed equally in the production of works. Alexander Calder has applied these principles in his mobile work entitled "Object in Y", 1955. While Leonardo da Vinci's painting in "Proportions of the Human Figure" uses the principle of balance in artwork involving the human body. Balance is a prerequisite for producing a satisfactory aesthetic composition.

The balance in the work of 3Dimension is either physically heavy or lightweight. For 2Dimensions, the balance is based on visual judgment. There are two types of balance: symmetry (symmeritical) and asymmetrical balance. Symmetry balance affects the stable, static, stable, robust and harmonious aspects of a work. A symmetry balance exists when the left and right sides are equal. The symmetry of the picture symmetry will look stronger and more stable. Symmetry balance is often found in works such as traditional crafts and architecture. An unbalanced balance, however, exists when the left and right sides of a work of art have no uniformity or imbalance in form. The asymmetric balance affects aspects such as tension, variation, focus, and assertion.

iii. Emphasis and Focal Point

Emphasis and focal point meanses the focus on one element of art that is noticeable in

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comparison to another. Emphasis is used in artwork to attract the attention of those who see it. Emphasis on artwork is influenced by elements of art such as line, shape, space, color, texture and appearance. Emphasis are commonly used in advertiser and promotional activities involving items such as drawings, posters, book covers signage and logos. Typically, a designer or painter determines the emphasis or focal point to be emphasized on a work, such as the effect of light, bold, large size, or color contrast. Designers and painters need to integrate all parts of the work as well as focus on producing unity within a work.

Resnick (2003) argues that, Emphasis indicates the most important element on the page based on the message. The most emphasized visual element in a design is called a focal point because it attracts the viewer's attention first. This opinion contrasts with Brainard (1991), who argues that emphasis should be, produced through contrasts in terms of size, value, appearance, line, relationship and colors.

iv. Contra

Contra involves the elements of art used to create a state of conflict with each other. Characteristic of the counter is to give it a sense of not boring. It aims to make a significant impact on the artwork. The counter element as a relation between extreme properties, such as black and white, empty space with full space and the basement with space. The main function of the contra is to make a difference that captures the public's

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attention to an artwork.

v. Rhythm

Rhythm is closely related to repetition and this can be seen, when the art element repeats itself. For example, the bar code is visible on the product; the space between the lines not only provides the value of the product but also produces a simple example of visual rhythm. Pattern formation can result from rhythmic repetition. Landa (1996) defines "Rhythm is a pattern that is created by repeating or varying elements, with consideration given to the space between them, and by establishing a sense of movement from one element to another." There are five types of rhythm and movement in principle designs as follows:

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(a) *Random Rhythm* - repetitive motifs such as unequal space produced random rhythms. For example, giraffe patterns bark cracks, and busy areas such as bus/train stations can cause random noise.

(b) *Ordinary Rhythm* - similar motifs and similar space between them. For example, parking and shelves. Ordinary rhythms have a consistent rhythm; if excessive, they would represent boredom.

(c) *Intermittent Rhythm* - state of motive or position of alternating object. Intermittent rhythm is created by changing the position of the motif.

(d) *Flow Rhythm* - This rhythm is the result of repeated line effect observations. For

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example, mountains, urban buildings, and ocean waves create a rhythmic flow of sight along the lines.

(e) *Progressive Rhythm* - This rhythm occurs when motions change every time they are repeated in size or color.

vi. Diversity

Diversity makes the idea of producing a masterpiece interesting and has a high aesthetic value. A work can only be achieved successfully when it can mix all the elements of art and design principles. Diversity is used in producing posters, book covers, magazines, murals and billboards. Diversity exists in things in nature such as: fruits, flora and fauna and mountains. In addition, unity can be obtained from objects of human creation, in visual art, graphic arts, and craft goods. In addition to using different art elements to create unity, the use of various techniques can help create diversity. These techniques are referred to as blending techniques such as: painting + collage, print-making + painting, and painting + drawing.

vii. Unity

Unity is a product of a combination of art elements and design principles. The combination of the two basic arts and techniques can give aesthetic value to the work created. To produce unity in the artwork of similar elements need to be used repeatedly. Unity can unite all components, making them complementary. If one of these elements cannot be adapted to another, unity will not be achieved.

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2.9 Summary

Chinese painting is quite different from brightly colored Western oil painting because it is painted predominantly in ink on paper, with a small amount of water color. It is also not framed or glazed but mounted, in different formats such as hanging scrolls, handscrolls, album leaves and fan paintings. Unlike in the West, paintings in China were not displayed permanently but were rolled up and put away, only brought out for special viewings. This is partly due to the delicate nature of the ink and color which would fade easily if left exposed to light for a long time.

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The Western world has long been fascinated by all things Chinese. Many Westerns, however, have found their appreciation of Chinese art to be limited by their unfamiliarity with the ancient cultural traditions of Chinese civilization. For some people, the result has been a frustrating inability to distinguish among the numerous bronze vessels, colorful ceramics, and elongated paintings of mist-enshrouded mountains that they have encountered in their museum visits.

This chapter shown a detailed introduction of seal, artist's artwork, and dynasty of China, so that people can understand the production process of seal, its shape, as well as the Chinese dynasty-Yuan Dynasty and artists, and can also make people better understand the traditional culture of China.

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CHAPTER 3

METHODOLOGY

3.1 Introduction

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In this chapter contains research design, research location, sampling, data collection, interview question, seal, participants, analysis of primary and secondary data, and method concern regarding to this research. The design of this study is historical study. The purpose of historical research is to reconstruct the past by collecting, evaluating, testing the truth, incorporating facts and thus conclusions that can be maintained.

According to Samsiah (2018) that, research design is the master plan for the research work while research method is a set of tools chosen based on the master plan to conduct a successful and fruitful research. This research uses qualitative approach related to the history in ancient Chinese painting by analysis of documents and interview (semi-

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structured). In which gives the importance of the historical research on seal carving inscription of the artists by Ni Zan and Wang Meng.

The researcher will collect information and data from primary and secondary data of the early writing manuscript, visual of painting and expert interview. Primary data is that researcher can obtained as raw data from field works (museum, gallery and library). The advantage of primary data is that researcher can obtained up-to-date and latest information that help to outcome the most significant data and information collection.

To encounter a perception or study researcher must be able to know the characteristic of the seal carving inscription on the paintings, also the material, meaning and the timeline. Therefore, the researcher starts to state and record it continuously from time to through the information and data that uses for analysis and evaluate. Collection of data in qualitative study such as written product, journal, and pictures of seal. It is not a collection of number in the quantitative method but more to gather on information from the sources of painting by Ni Zan and Wang Meng.

In the beginning stages of the collection information and data from primary and secondary data, the researcher will find the collection of Ni Zan and Wang Meng paintings. Furthermore, the journal, books and an expert people those who involved with Chinese ancient painting. Finally, information and data, such as in the library, museum and gallery. All of these data collection are to help researcher to get the

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information, analyze and make a summary from the research questions.

3.2 Collection Data

Data collection methods done in museums, galleries and university libraries either in Malaysia or in China. Most of the information and data are in manuscript form of books, journal and ancient Chinese painting. University library is in Malaysia, such as Sultan Idris University Education and He Bei University and Renmin University in China. While gallery such as National Art Gallery at Kuala Lumpur, and Shan Xi Art Gallery in China. Three museums visited in China to find paintings of Ni Zan and Wang Meng.

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Today, there are not many books or international journals discussed about seal of ancient Chinese painting. In the history of ancient Chinese painting, the information and data of Ni Zan and Wang Meng artworks only mentioned about the contents of the painting, but not thoroughly about the seal carving. This information from the paintings of Ni Zan and Wang Meng, researcher started to investigate and record it continuously from one painting to another painting through the information and data that gather from the books, thesis, internet and journal.

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3.3 Interview with the Expert

Sampling criteria of the expert is a complete set of common characteristics shared by the experts. The evaluation of the seal carried out by four experts from various aspects related to seal inscriptions, such as seal, inscriptions, artistic, content and Chinese characteristics letters (calligraphy) experts. The results of the evaluation by an expert can help researchers identify problems that arise in the question research. All the suggestions, recommendation and comments provided by them applied in the chapter four. Researcher will contact each of expert personally, one by one, explained the researcher's purposes of the research to arrange the interview. As they agreed to give the information, researcher began to conduct the interview session, that lasted between 30 to 40 minutes.

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3.3.1 Li Qiang

The expert of Li Qiang, he expertise in Seal, Inscription and Ancient Chinese painting. He has a strong professional knowledge in ancient Chinese painting and position the vice Dean of the calligraphy department of Renmin University in China. Li Qiang is a professor at Sichuan Fine arts institute of China, outstanding achievements in the study of calligraphy, seal and Chinese painting. He often teaches calligraphy and seal in Chinese colleges and universities students.

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3.3.2 Bai Yun Fei

The second expert to refer is teacher Bai Yunfei, he graduated in Fine Arts in 1994. He graduated in Law from International School of Business and Economics in Beijing in 2002, graduated from the Graduate School of Chinese National Academy of Arts in 2008. Bai Yunfei is currently teacher assistant of the Chinese Academy of Art and Chinese calligraphy Department, member of the Chinese Calligraphers Association. He has an excellent understanding of the origin, development and use of seal carving.

3.3.3 Liu Zu Guo

Liu Zuguo, who is an artist with strong professional ability. He has set up his own studio in China, which used to teach the members of the studio in painting. He has a deep research on figure painting, and his works have won several national awards. Liu Zuguo had studied the origin and development of calligraphy, traditional Chinese painting and seal, and have their own views. In practical application, he combined knowledge with practice, which can make the researcher's paper more convincing and logical.

3.3.4 Guo Hong Jun

The last person for the expert is Guo Hongjun. He is a member of the Chinese Calligraphers Association and has a lot of experience in calligraphy. He has been engaged in calligraphy for 20 years and has strong experience in ancient Chinese painting. Chinese calligraphy is a type of pleasing writing, embodying the artistic expression of human language in a tangible form. This type of expression has been

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widely practiced in China.

3.4 Design of Methodology

Design of Methodology using of Qualitative method approach based on a few criteria as follow:

i) The research focus more on seal of the two artists painting, which is Ni Zan and Wang Meng. The process involves continuously collection of ten paintings.

ii) Each data is analyzed inductively (detail meaning of the seal), which is not to examine the contents of painting during this research.

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iii) The seal carving, the researcher conducted as a major fieldwork in real situation as a primary data.

iv) In this qualitative research, the approach in searching the right seal carving is very important. Researcher will always refer to the expert regarding of the characteristic in the inscription to get more information. The main purpose of the researcher to the expert is to ask questions that are able to provide legitimate feedback and accurately record of the seal.

In this process of collection data, several procedures employed in which sets as a parameter of the research. The timeline for collection of information and data took six months from January to the month of June 2019.

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3.4.1 Data Collection Procedure

i. Interview expert

Semi-structured interviews-questions given to respondents were organized and scheduled but respondents have some flexibility in responding. It is not as strict as structured interviews and as unstructured interviews. Questions may be modified and asking with more flexibles way. The complete information to be obtain as well as the opportunity to examine and study other matters that related directly to the purpose of the in-depth study.

This research divided into two parts with interview method of semi-structured interviews of four expert and the seals of ancient Chinese painting. The interview conducted by one-to-one interview or through internet, and the researcher has a direct conversation with the experts. Interviews are a method of study to help researchers explore and gain more in-depth research information. Interviews are the most useful assessment techniques for understanding reactions to a given topic.

The reason for choosing these experts are because, two of them are academic scholars and the others two are full time artists. However, the interviews between the two groups can achieve a wide range of coverage and rich knowledge structure of seal and painting. All of them, with more than ten years of experience, have a strong professional background, and professional direction in academic of the ancient Chinese

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painting. Besides that, they also have a rich aesthetic value in painting experiences. The results of the assessment by the expert can help researchers identify the problems that arise and improve to answer the research questions.

ii Interview procedures

Interviews conducted using well-designed questionnaires were able to obtain 80 to 85 percent response rates. The interview procedure involves the duration of the usability testing carried out. Six questions are opened and in-depth discussions with researcher. Each expert will interviewes for more than 30 minutes, with Li Qiang, Bai Yunfei, Liu Zuguo and Guo Hongjun in different time, day and date.

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This are a few questions to the experts:

Table 3.1

Interview protocol

No.	Interview Questions
Demographic Profile	Can you please tell me your name, your age, your academic and occupation?
1	What do you understand about ancient Chinese painting?
2	Do you know the purpose of seal carving?
3	What is the benefit of using seal carving in the ancient Chinese painting?
4	Do you know Ni Zan or Wang Meng?
5	What is the benefit Ni Zan and Wang Meng's paintings to the public?
6	Can you differentiate between the seals of Ni Zan and Wang Meng's paintings?

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The main purpose of the interviewer is to ask questions that are able to provide valid feedback and to record and respond appropriately. Nevertheless, the procedure of interview to the expert followed by six questions: two questions about the ancient Chinese painting, one question about the seal, one question about the seal in the Chinese painting, one question about the Ni Zan and Wang Meng's, and the lastly one question refer to the Ni Zan and Wang Meng artists.

3.4.2 Analyzing Seal Procedure-sampling

The following Table of 3.2 and table 3.3 illustrates detailed descriptions on the associated with seals: title, size, medium, color, the total of seal and the year the painting produced in the process of identifying the seal by Ni Zan and Wang Meng.

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Table 3.2

Ni Zan's painting with seal

Item	Title	Medium(painting)	Color of Seal	Total of Seal
1	小山竹林图 Xiao Shan Zhu Lin Tu	84.5 x 42 cm	red	10
2	桐露轩为约斋写山水轴 Tong Lu Xuan Wei Yue Zhai Xie Shan Shui Zhou	53×34 cm	red	8
3	南渚图 Nan Zhu Tu	96 x 44 cm	red	9
4	水竹居图 手卷 Shan Zhu Ju Tu	30 x 63 cm		36
5	江渚风林图 Jiang Zhu Feng Lin Tu	65 x 35.5 cm	red	23
Total				86

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The insights obtained from the analysis phase were used as inputs for the evaluation phase. When analyzing the Ni Zan and Wang Meng's painting with seal, the procedure will followed such as:

i. The title of painting

ii. The size of painting

iii. The medium of painting

iv. Color of seal in the painting

v. Total of seal in the painting

vi. The year of painting

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Table 3.3

Wang Meng's painting with seal

Item	Title	Medium(painting)	Color of Seal	Total of Seal
1	层峦萧寺图 Ceng Luan Xiao Si Tu	129 x 353 cm	red	10
2	西郊草堂图 Xi Jiao Cao Tang Tu	97.5 x 27.2 cm	red	6
3	天香深处图 Tian Xiang Shen Chu Tu	99 x 46 cm	red	10
4	煮茶图 Zhu Cha Tu	107×30.5 cm	red	7
5	竹石图轴 Zhu Shi Tu Zhou	77.2×27 cm	red	8
Total				41

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3.5 Summary

A Chinese seal (Zhuwen, Baiwen or Zhu bai wen xiang jian yin) is a seal or stamp containing Chinese characters used in East Asia to prove identity on documents, contracts, artworks, where is considered important to authorship. In this chapter three, discussed about the methodology of the research, which consist of design methodology, the samples, collecting and analyzing data procedure and instruments of interview. Alternatively, along with the interview instruments, the finding of the research will be present and explained in chapter four.

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CHAPTER 4

FINDING DATA

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4.1 Introduction

The findings of this study presented in this chapter. The study involved three main aspects as follows: generally, in the paintings of Ni Zan and in the paintings of Wang Meng. The first aspect contributes the seal is to make adjustment in the painting, the second aspect contribute is to enrich the composition of the painting, and the third aspect contribute is to adjust the colors relationship of the painting. In the beginning, the seal is the last step in the Chinese painting, while the content of the seal and the artistic conception of the painting are complementary, because the seal of characters

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meaning and painting are complementary to each other (Xi Rong 2016).

The seals of Ni Zan and Wang Meng belongs to the private seals of ancient Chinese seals. The ancient Chinese seals can divided into two categories: Official seals and Private seals. The emperor's seal will occasionally appear on Ni Zan and Wang Meng's paintings. Whereas, most of the seals are private collection seals and few seal belongs to the official seals. Eventually, in most cases, the seal types of Ni Zan and Wang Meng are almost the same in their Chinese painting.

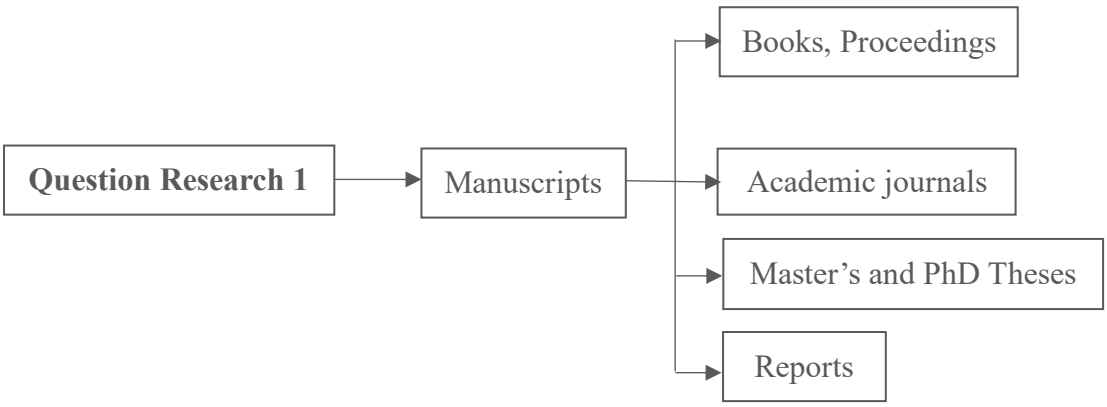
This is because most of the seals appearing on their paintings are collection seals, which are the seal, added by the descendants after they have seen Ni Zan and Wang Meng's paintings. There are only one or two of the private seals belonging to Ni Zan and Wang Meng. At the end, no matter from the functions of the seal, characters, as well as the colors or lines, Ni Zan and Wang Meng's seals are still the same in their Chinese painting.

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4.2 Research Question 1:

How to identify seal carvings of Ancient Chinese Painting from Ni Zan and Wang Meng paintings?



During the ancient times of dynasty, the seal represented the emperor's power. At the same time, the emperor used the seal to show his conquered to their enemy country. As a result, the seal become a symbol of the transfer of the imperial power to the emperor. From the time of Song Dynasty, the emperor prefers on cultural and artistic involvement rather than the martial arts. By the way, the importance of the development on painting and calligraphy, which led to the use of seals by calligraphers and painters.

Meanwhile, during the time of the great Yuan Dynasty, the painters began to engrave their own seals. Which led to increase the widespread of using private seals in the paintings and the calligraphy also, causing the painting more prominent and famous. While, in the pre-Qin Dynasty period, the level of productivity to the society especially

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in the development of the seal itself, the combination of the seal, painting and calligraphy was relatively slow and a little bit late. These things happened because the invention of a paper before, people's writing materials were using bamboo and wood, when using the seal, people used luting as a carrier. Luting is a mud pie and people used as a stamp. From the time of Warring States Period to the Han and Wei Dynasties in the third century to the fourth century, while later in the Han Dynasty, luting has always been used (Liu Gong 2018).

In the meantime, the invention of papermaking technology, making the emergence of paper and silk replaced bamboo and wooden, gradually little by little luting became no longer popular, withdrawing from people's need. After the requirement and needs of paper was becoming popular and used completely by everyone, the public started putting the seal on the paper and the appearance of seal-ink automatically replaced luting totally. Due to the appearance of paper, not only the combination of seal and painting has created sufficient conditions, but also the combination of painting and calligraphy characters, which finally formed a popular traditional ancient Chinese painting.

In the paintings of Ni Zan and Wang Meng during the Yuan Dynasty, amounts of seal art was used, which not only represented the combination of seal and painting, but also represented an aesthetic values in the dynasty, which leads to aesthetic phenomenon circulated in the present. As we noticed, engraved seal carving can divided

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into two categories, one is a neat seal, and the other one is a freehand seal.

The first type of seal expressed in the form that the characters and seal borders are relatively neat, this form generally appears in the official seal. According to this type, if character of the seal are relatively complete and neat, so that the seal borderline is neat. If the character in the seal is mottle (that mean of an irregular arrangement of spots or patches of color), the seal border must be mottle, mismatch between the font and the border. Furthermore, if the font in the seal is more mottled in the opposite case, and the lines of the border are smoother and neat, there will be an uncoordinated effect.

In ancient Chinese painting, the seals carving followed the principle of unity of style. After long-term of circulation period, some ancient Chinese seals, buried in the soil, some exposed to the air through the erosion of oxygen, there will be a phenomenon of losing the characters and borderlines (Yin Yihuan 2009).

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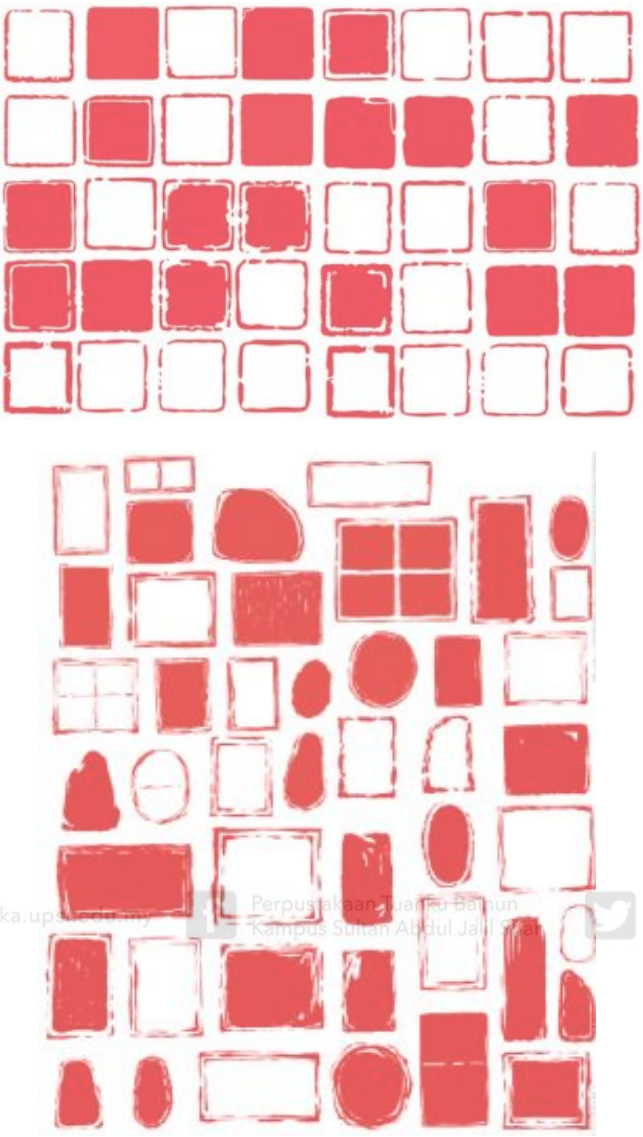


Figure 4.1. The shapes of the seals, and their borderlines. Source:https://graph.baidu.com/view/.

The Ni Zan's seal in the Xiao Shan Zhu Lin painting   line are rough, but the seal in the Wang Meng's painting Xi Jiao Cao Tang Tu  line are smooth especially  seal.

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- *Texture*

When look into the texture of the seals, it is different from ancient dynasty of China to modern days. The pre-Qin, Qin and Han Dynasties period, they used copper, jade, gold and silver for the seals. However, after the Tang Dynasty, the seal materials added ivory, rhinoceros, pottery, porcelain. After the end of the Yuan Dynasty and the Ming Dynasty, the material of stone used more for the seals. Among the popular stones were used, such as the Shoushan stone, Qingtian stone and Changhua stone. Not to forget, at the end of the Qing Dynasty until today, there are also crystal, agate stone, bamboo root and Plexiglas as a printing materials.

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- *The Meaning of Ni Zan's seal*



Figure 4.2. 小山竹林图 (Xiao Shan Zhu Lin Tu Ni Zan). Source:https://mauction.artron.net/search_auction.php?action=detail&artcode=art5049640895.

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1. 云赏 (Yun Shang)

The meaning of Ni Zan's appreciate.

2. 都尉耿信公书画之章 (Du Wei Geng Xin Gong Shu Hua Zhi Zhang)

This is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

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3. 珍秘 (Zhen Mi)

This is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

4. 宣尔子孙 (Xuan Er Zi Sun)

This is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

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5. 公 (Gong)

This is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

6. 信公珍赏 (Xin Gong Zhen Shang)

This is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

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7. 琴书堂 (Qin Shu Tang)

In addition, this is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

8. 季彤审定 (Ji Tong Shen Ding)

In addition, this is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

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9. 仪周鉴赏 (Yi Zhou Jian Shang)

This is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

10. 玄赏 (Xuan Shang)

This is the seal of Geng Shao Gong, which means Geng's calligraphy, painting appreciation collection seal.

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- *The Meaning of Wang Meng's seal*



Figure 4.3. 层峦萧寺图（Ceng Luan Xiao Si Painting of Wang Meng）. Source:http://www.360doc.cn/article/26949_766453018.html.

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1. 王蒙印 (Wang Meng Seal)

The meaning of seal Wang Meng's name, it is belongs to Wang Meng.

2. 黄河樵者 (Huang He Qiao Zhe)

The meaning of a woodcutter of the Yellow River.

3. 乾 (Qian):

The meaning of Qian Long emperor's seal the contents of a "Qian".

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4. 隆 (Long):

The meaning of Qian Long emperor's seal, it is a words of "Long".

5. 乾隆御览之宝 (Qian Long Yu Lan Zhi Bao):

It means to represent the treasures that Emperor Qian Long had already browsed.

6. 乾隆鉴赏 (Qian Long Jian Shang):

The meaning of Qian Long emperor appreciation seal.

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7. 三希堂精鉴玺 (San Xi Tang Jing Jian Xi)

It represents the seal of the San Xi Tang appreciation.

8. 宜子孙 (Yi Zi Sun)

It represents the seal of the Emperor Qian Long's appreciation.

9. 石渠宝笈(Shi Qu Bao Ji)

It represents the seal of the Emperor Qian Long's appreciation. 12, 13 and 14 is the same, also were Qian Long's seal.

10. 贞元 (Zhen Yuan)

The meaning of the year number of the Tang Dynasty.

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- *The Shape of the Seal Carving*

Different shapes of the seal represent the meaning and the applicable scene.

i. First, square and rectangular shape.

The square seal in the ancient seal generally represents the meaning of the solemn (magnificent). From ancient times until today, most of the shapes are squares, whether it is official printing or private printing. While, in the shape of rectangular seal, the number of official seals is a minority interest, and most of the rectangular seals are private.

ii. Round and oval shape

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It was found that, round and oval seals shape, are rare and oval seals are mostly private. A combination of lines in the seal font and the arc of the border of the oval seal represent all of these seals.

iii. Irregular seal

An irregular seal is a private seal. The earliest irregular seal began in the Warring States Period and the ancients of the Qin and Han Dynasties. With the continuous development of seal art, its shape gradually become diversified products, especially after the popularity of lithography, the shape is even more varied. From the transformation of the Warring States period, its shape mainly has the shape of money, animal, ring, bamboo, gourd, horn, plum, chicken, unequal, triangle, right-angled, diamond-shaped,

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tripod, furnace and other objects.

iv. With the shape of the shape

The formal seal carving based on the special seal. The material of this type of seal is stone material. The advantage of this type of seal is that people can easily carving the stone into their favorite shape and design.

v. Two sides shape

This type of seal is engraved with text on both sides, so it is called a two-sided seal. Most of the seals on two sides shape are private seals and the earliest appearance was in the Qin Dynasty period. The design of the seal has a name on the other side, such as: the prince, singer, the bird, the beast, fish and the worm.

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In addition, most of the materials printed on both sides are copper, jades are few. This kind of seal generally has a rectangular hole in the middle, which can be worn by a rope and is easy to carry. Therefore, the two-sided seal is also called wearing a seal tape.

Overall, the painting of 8  seal in the painting of Ni Zan's the Xiao Shan Zhu Lin Tu are square seal. The one is  round seal, the last one is alien seal. 

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The Wang Meng's Xi Jiao Cao Tang Tu painting,the 5 seal are  square seal, the one is the  round seal.

- *The Reading Style*

The order in which the seals are read: most of them are read from right to left and from top to bottom. Example in the Ni Zan's Xiao Shan Zhu Lin Tu seal  with Wang Meng's Xi Jiao Cao Tang Tu seal   the reading style are from top to bottom to right to left.

Round and shaped seals including round Ni Zan with Wang Meng's circular seals are also read from left to right from top to bottom. Whether it is multi-word arrangement or two-word arrangement, the reading order is basically the same.

Table 4.1

Ni Zan and Wang Meng's seal

	Ni Zan's Seal	Wang Meng's Seal
Vertical	50	10
Horizontal	36	31

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- *The Color of the Seal*

After the paper was invented, most of the seals changed the color into red color on the paper, which was determined by its use of the carrier. To use the seal on paper, it must be combined with the ink color before that. The material of the ink is cinnabar from its own color of red. By the way, three kinds of materials are needed to make the ink color process, there are cinnabar, velvet, castor oil, these three materials will be mixed together.

The advantage of using cinnabar is that the molecular structure of cinnabar stable, so the combination of cinnabar, seal is easy to keep and saves for a long time. The second point is that the color is pure and easy for people to recognize it. During the ancient dynasty period, the color of the seal in the early stage was divided into blue and red, and the blue was used separately from the red.

When people attend the funeral, they choose the color of the seal as blue, while the red seal is solemn. Since then, it has been worshipped by ancient people. Therefore, when artists or emperors use paintings, use the seal color, and red is always a priority. By the way, red is not only used for these two occasions. At the wedding scene, people also think that red is the most auspicious color, representing happiness and auspicious meaning.

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北门贩（封泥）



大田丞相（封泥）

Figure 4.4. Color of the seal. Source:https://graph.baidu.com/s.



Figure 4.5. Cinnabar and Use of Red & Blue Ink Pad. *Source*: www.xlys.h.baike.com/article-655754.html.

Overall, the seal of Ni Zan and Wang Meng's painting all of it using the red color.

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- *The Size of Seal*

The size of the seal is divided into three types of single, medium and large.

Table 4.2

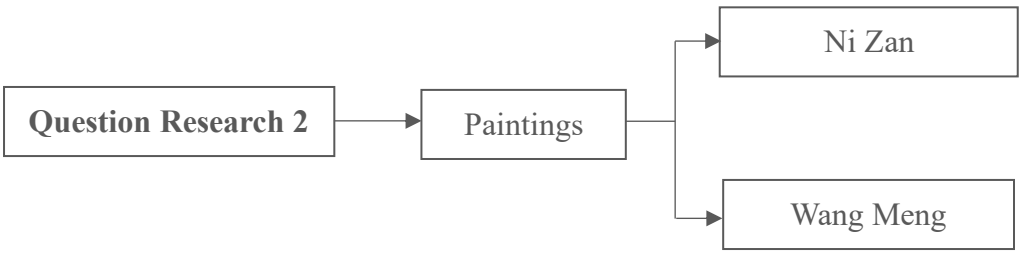
Ni Zan and Wang Meng's seal size

SIZE	Ni Zan's Seal	Wang Meng's Seal
SMALL (1x1)	17	5
MEDIUM (2.5x2.5)	61	28
LARGE (4x4)	8	8
TOTAL	86	41

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4.3 Research Question 2:

How to analyze the seal carvings of ancient Chinese painting by Ni Zan and Wang Meng?



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4.3.1 Ni Zan paintings



Figure 4.6. 小山竹林图 (Xiao Shan Zhu Lin Tu Ni Zan). Source:https://mauction.artron.net/search_auction.php?action=detail&artcode=art5049640895.

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1.  云赏 (Yun Shang)

2.  都尉耿信公书画之章 (Du Wei Geng Xin Gong Shu Hua Zhi Zhang)

3.  珍秘 (Zhen Mi)

4.  宣尔子孙 (Xuan Er Zi Sun)

5.  公 (Gong)

6.  信公珍赏 (Xin Gong Zhen Shang)

7.  琴书堂 (Qin Shu Tang)

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8.  季彤审定 (Ji Tong Shen Ding)

9.  仪周鉴赏 (Yi Zhou Jian Shang)

10.  玄赏 (Xuan Shang)

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Figure 4.7.《霜木稜稜图》(《桐露轩为约斋写山水轴》 (Shuang Mu Ling Ling Painting Ni Zan). Souce:http://www.360doc.cn/article/2153789_250714543.html.

1.  无为艺叶无为利诱永言宝之可昌尔后 (Wu Wei Yi Ye Wu Wei Li You Yong Yan Bao Zhi Ke Chang Er Hou)

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2.  五弦宝绘 (Wu Xian Bao Hui)

3.  韫辉斋印 (Wen Hui Zhai Yin)

4.  暂得于己快然自足 (Zan De Yu Yi Kuai Ran Zi Zu)

5.  季彤秘玩 (Ji Tong Mi Wan)

6.  希逸 (Xi Yi)

7.  希世之宝 (Xi Shi Zhi Bao)

8.  云林子 (Yun Lin Zi)

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Figure 4.8. 南渚图 (Nan Zhu Painting of Ni Zan). Source:https://m.sohu.com/a/138073443_165237/?pvid=000115_3w_a.

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1.  仲益 (Zhong Yi)

2. ?

3.  子英 (Zi Ying)

4.  伯瞻 (Bo Zhan)

5.  正道 (Zheng Dao)

6.  太原生 (Tai Yuan Sheng)

7. ?

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8.  文

9.  ?



Figure 4.9. 水竹居图 (Shui Zhu Ju Painitng of Ni Zan). Source:http://www.hxzg.net/html/qinqishuhua/2018/0421/12441.html.

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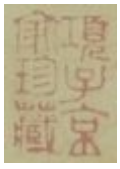
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1.  子京 (Zi Jing)

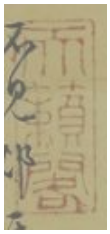
2.  墨 (Mo)

3.  林(Lin)

4.  子子孙孙其永保之 (Zi Zi Sun Sun Qi Yong Bao Zhi)

5.  项子京家珍藏 (Xiang Zi Jing Jia Zhen Cang)

6.  项元汴印 (Xiang Yuan Bian Yin)

7.  天籁阁 (Tian Lai Ge)

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8.  墨林山人 (Mo Lin Shan Ren)

9.  子京父印 (Zi Jing Fu Yin)

10.  墨林秘玩 (Mo Lin Mi Wan)

11.  项墨林鉴赏章 (Xiang Mo Lin Jian Shang Zhang)

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12.  董其昌印 (Dong Qi Chang Yin)

13.  太史印(Tai Shi Yin)

14.  琨山第六儒家 (Kun Shan Di Liu Ru Jia)

15.  乾隆宸翰 (Qian Long Chen Han)

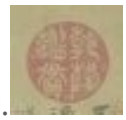
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16.  几暇临池 (Ji Xia Lin Chi)

17.  乾隆宸翰 (ian Long Chen Han)

18.  落纸云烟 (Luo Zhi Yun Yan)

19.  宝笈重编 (Bao Ji Chong Bian)

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20.  乐寿堂鉴藏宝 (Le Shou Tang Jian Cang Bao)

21.  乾隆御览之宝 (Qian Long Yu Lan Zhi Bao)

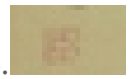
22.  宁寿宫续入石渠宝笈 (Ning Shou Gong Xu Ru Shi Qu Bao Ji)

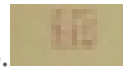
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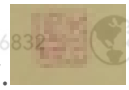
23.  三希堂精鉴玺 (San Xi Tang Jing Jian Xi)

24.  宜子孙 (Yi Zi Sun)

25.  臣 (Chen)

26.  邦达 (Bang Da)

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27.  臣梁诗正 (Chen Liang Shi Zheng)

28.  朝朝染翰 (Zhao Zhao Ran Han)

29.  臣蒋溥 (Chen Jiang Fu)

30.  笔霑恩雨 (Bi Zhan En Yu)

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31.  如此至宝存岂多 (Ru Ci Zhi Bao Cun Qi Duo)

32.  迟盦所藏 (Chi Kan Suo Cang)

33.  曾存定府行有恒堂 (Ceng Cun Ding Fu Xing You Hen Tang)

34.  行有恒堂审定真迹 (Xing You Heng Tang Shen Ding Zhen Ji)

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35.  王延吾印 (Wang Yan Wu Yin)

36.  清白贻谋 (Qing Bai Yi Mou)

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Figure 4.10. 江渚风林图 (Jiang Zhu Feng Lin Painting of Ni Zan). Source:http://blog.sina.cn/dpool/blog/s/blog_51a5fb550102ek83.html.

1.  如愿 (Ru Yuan)

2.  靖侯秘芨 (Jing Hou Mi Ji)

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3.  王淑印 (Wang Shu Yin)

4.  简静斋 (Jian Jing Zhai)

5.  竹窗 (Zhu Chuang)

6.  金花宋氏景濂 (Jin Hua Song Shi Jing Lian)

7.  ?

8.  ?

9.  怀林秘玩 (Huai Lin Mi Wan)

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10.  北孙氏 (Bei Sun Shi)

11.  子？宝之（Zi Bao Zhi）

12.  顾落耳（Gu Luo Er）

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13.  汉光阁(Han Guang Ge)

14.  靜候秘籍(Jing Hou Mi Ji)

15.  云松馆 (Yun Song Guan)

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16.  子孙宝之 (Zi Sun Bao Zhi)

17.  安吴朱荣爵子靖侯所藏书画 (An Wu Zhu Rong Zi Jing Hou Suo Cang Shu Hua)

18.  上海周子寓珍藏书画 (Shag Hai Zhou Zi Yu Zhen Cang Shu Hua)

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19.  ?

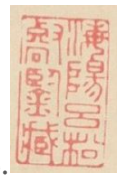
20.  吴门杨氏珍赏 (Wu Men Yang Shi Zhen Shang)

21.  (Bu San Gong Yi)

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22.  (Lou Yang Lv Song He Jian Shang)

23.  楼阳吕松壑鉴藏 (Lou Yang Lv Song He Jian Cang)

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4.3.2 Wang Meng paintings



Figure 4.11. 层峦萧寺图（Ceng Luan Xiao Si Painting of Wang Meng）. Source:http://www.360doc.cn/article/26949_766453018.html.

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1.  王蒙印 (Wang Meng Seal)

2.  黄河樵者 (Huang He Qiao Zhe)

3.  乾 (Qian)

4.  隆 (Long)

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5.  乾隆御览之宝 (Qian Long Yu Lan Zhi Bao)

6.  乾隆鉴赏 (Qian Long Jian Shang)

7.  三希堂精鉴玺 (San Xi Tang Jing Jian Xi)

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8.  宜子孙 (Yi Zi Sun)

9.  石渠宝笈 (Shi Qu Bao Ji)

10.  贞元 (Zhen Yuan)

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Figure 4.12. 西郊草堂图 (Xi Jiao Cao Tang Painting of Wang Meng). Source:https://www.404wx.com/read/1eBAvYG72aJ3Q0GqPqWo4jMlLyrVZN9E.

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1.  金匮宝藏 (Jin Kui Bao Zang)

2.  陈氏仁涛 (Chen Shi Ren Tao)

3.  黄鹤山人 (Huang He Shan Ren)

4.  泽山珍藏 (Ze Shan Zhen Cang)

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5.  筠阴居士 (Jun Yin Ju Shi)

6.  蕉林居士 (Jiao Lin Ju Shi)

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Figure 4.13. 天香深处图 (Tian Xiang Shen Chu Painting of Wang Meng). Source: http://www.360doc.com/content/18/0610/20/15883912_761249721.shtml.

1.  石渠宝笈 (Shi Qu Bao Ji)

2.  王蒙印 (Wang Meng Seal)

3.  沐璘廷章 (Mu Lin Ting Seal)

4.  乾隆御览之宝 (Qian Long Yu Lan Zhi Bao)

5.  乾隆鉴赏 (Qian Long Jian Shang)

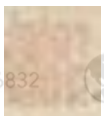
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6.  三希堂精鉴玺 (San Xi Tang Jing Jian)

7.  宜子孙 (Yi Zi Sun)

8.  刘侃印 (Liu Kan seal)

9.  九峯道人 (Jiu Feng Dao Ren)

10.  林氏？章 (Lin Shi Zhang)

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Figure 4.14. 煮茶图（Zhu Cha Painting of Wang Meng）. Source:https://www.wang1314.com/doc/topic-18057021-1.html.

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1.  如愿 (Ru Yuan)

2.  朱爵长寿 (Zhu Jue Chang Shou)

3.  靖侯秘籍 (Jing Hou Mi Ji)

4.  长卿 (Chang Qing)

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5.  香光居士 (Xiang Guang Ju Shi)

6.  黄鹤山樵 (Huang He Shan Qiao)

7.  杨慎私印 (Yang Zhen Si Yin)

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Figure 4.15. 竹石图轴 (Zhu Shi Tu Zhou). Source:http://www.china-shjyx.com/a/guandian/20170809260 41.html.

1.  张氏 (Zhang Shi)

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2.  浙江印 (Zhe Jiang Yin)

3.  张德机印 (Zhang De Ji Yin)

4.  谨亭秘玩 (Jin Ting Mi Wan)

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5.  陆恭私印 (Lu Gong Si Yin)

6.  霞壁黄瑞家藏 (Xia Bi Huang Rui Jia Cang)

7.  顾子山密箧印 (Gu Zi Shan Mi Qie Yin)

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8.  神品 (Shen Pin)

In the Yuan Dynasty, the seal was widely used and the most important reason was that the Mongolian rulers of the Yuan Dynasty entered the Central Plains. Due to the yearning for the Central Plains culture and the consolidation of their dominant position, they did not use the Mongolian culture but they took active measures to learn and accept the Chinese culture.

On the contrary, they gradually began to become Chinese people. In this journey of time, the seal has joined the ranks to landscape paintings, which led to the used of seal during the Yuan Dynasty, from which was differentiated through the practical process and formed an independent art with the book and painting. From view of the nature of the seal, the change from practical to artistic, the original reason is that the seal is involved in painting and calligraphy, while the main dynasty of this transformation process is in the Song and Yuan Dynasties. This period of dynasties can be regarded as the enlightenment period of the seal carving. Its main reason is the participation of the literati (well-educated people who are interested in literature) specifically the literati self-engraving seal, rather than being carved by a special craftsmen people. The literati not only engraved and edited the prints themselves, wrote the characteristics about the seals, but also carried out activities related to the seals.

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The artists of the two generations of Ni Zan and Wang Meng as examples, their artworks cover a large number of seals, even a number of seals on Ni Zan's paintings only reaches 36, so the seal is not only important for the dynasty, it also has important significance for the artists.

From the analysis of the seals by Ni Zan and Wang Meng's paintings, the above seals are divided into the emperor's seal, the seals of the private seals and the seals of the Kyrgyzstan. In addition, it is also found that the seals of the Yuan Dynasty are not widely used by the people. It has only been widely used in painting and works in calligraphy, and this phenomenon has formed a trend in the world of painting and calligraphy, so that it has spread until today.

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From the perspective of Ni Zan's paintings, the first point of the seal's appearance in painting is to increase the balance of the painting. The second point is to increase the color of the painting. The third point is to make the painting recognizable.

The recognition not only allows people to know who the author of the painting is, but also allows people to know the age of the painting. The seal of the seal can also indicate who has collected the painting, which allows people to understand more clearly. The details of this painting however, from the negative of the seal, too many seals on the painting will affect the overall composition of the Chinese painting, and make the painting more complicated.

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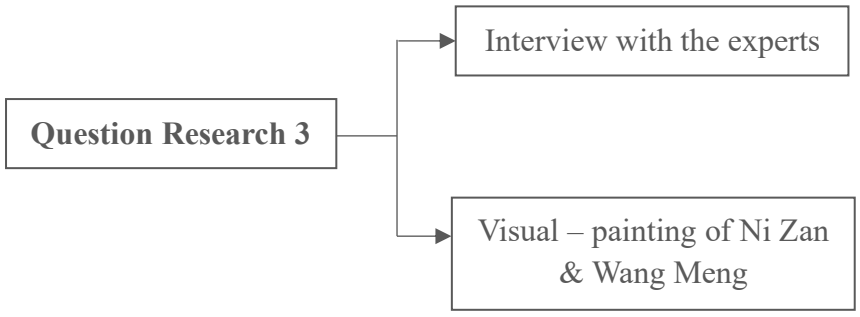
The full stamping of the Chinese painting will give people a dense sense of oppression. It affects the artistic conception and aesthetics of Chinese painting itself, and some of the paintings are unrecognizable, so that people do not know the meaning of the representative.

The positive effect of the seal on Wang Meng's painting is to increase the color of the painting, make the color of the painting brighter, and the color level becomes more abundant. The red color of the seal and the black color of the ink form a sharp contrast. The second point is recognizable. The stamps on the paintings let people know who has collected Wang Meng's paintings and appreciated Wang Meng's paintings. However, its negative meaning is that too many seals will affect the picture, because Wang Meng's paintings are large and use more ink, so the result is that the painting is too full, and the second is no ventilation effect. The third is to affect the balance of the painting.

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4.4 Research Question 3:

How to evaluate the different between Ni Zan and Wang Meng paintings of seal carving?



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Collecting data from interview and referring the painting of Ni Zan and Wang Meng.

i. Professor Li Qiang: He is a calligrapher, painter and engraver. He is the secretary-general of the National Juvenile Calligraphy Jury. He is a good-natured librarian, a great freehand engraving and a landscape of mountains and rivers. He is the leader of the popular book style.

Born in September 1967 in Hei Longjiang Province in the northeastern part of China. He graduated from the Capital Normal University Calligraphy Graduate School and studied at the Chinese Painting Department of the Central Academy of Fine Arts. He is a member of the Chinese Calligraphers Association, the deputy director of the Youth Calligraphy Newspaper, and one of the members of the famous Beijing Youth Engraving Group.

ii. Professor Bai Yunfei, born in August 1970 in Shanxi Province, now is a member of Chinese calligrapher's association. Graduated from the fine arts department of shanxi Yun Cheng University in 1994. Graduated from the law department of Beijing University of international business and economics in 2002.

He graduated from Chinese academy of arts in 2008. Currently he is member of Chinese calligraphy teaching assistant. His works have been collected by the national Olympic sports center and the general administration of press and publication.

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iii. Artist Liu Zuguo, born in 1969 in Xingping County, Shaanxi Province. He is a member of the Chinese Artists Association, member of China Claborate-style painting Association and member of Shan'xi Artists Association. Sang Jianguo studio assistant and Beijing Liu Zuguo, Shi Qing National Exhibition Studio Tutor.

iv. Artist Guo Hongjun, born in 1973 is a native of Ning Countryside, Gansu Province. He is currently a member of the Chinese Calligraphers Association, a member of the Lishu Professional Committee of the Gansu Calligraphers Association, and the deputy secretary general of the Qingyang Calligraphers Association.

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From 1992 to 1994, he studied at Lanzhou Arts and Crafts College.In 1995 and 1998, Changqing Bridge opened a decoration company in 1998.From 2002 to 2008, and he served as a calligraphy teacher at Changqing Petroleum School. In 2008- 2019, deputy secretary general of the Qingyang Calligraphers Association.

- *Interview with the experts*

Researcher selects four experts as the research sampling, each expert is interviewed more than 30 minutes in difference date and times, each expert will be given five questions to answer, the time for the four expert designs is not the same, but the problem questions raised for each expert is the same. The interview may serve two purpose.

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Firstly, it may be used as the principle meaning of gathering information having direct through on the research objectives. Secondly, it may be used to get information or to suggest new ideas, or as an explanatory device to help identify sample and relationships.

Table 4.3

Interview with the experts

	Question 1: What do you understand about ancient Chinese painting?
Professor Li Qiang	*In the history of Chinese art development, the reason why all the ancient works regarded as classics have become the object of admiration of people in the past, not only because it embodies the depth of thought of a time culture, but also reflects the art form itself.* *The height of technology therefore, when the aesthetic ideals of an era fall and the aesthetic taste is chaotic, people need to go back to the great ancient classics to find revelation. However, the classic does not represent the whole of tradition.*
Professor Bai Yunfei	*The ancient Chinese paintings do not pursue the similarity of the appearance of objects, but pay attention to the expression of the author's subjective interests. Chinese painting generally uses the shape of the object to express the inner of the object, and then requires the painter to forget the shape of the object. Chinese painting pursues a concept between "similarity and unsimilarity".* *1. Chinese painting is divided into meticulous painting, free sketch painting and concurrently three forms, no matter which kind of form, to embody the author's "snapshot spirit", this is the humanities spirit through painting convey a way.* *2. From the perspective of art, Chinese painting is divided into figures, flowers and birds. This classification is mainly based on the delineation of objects.*

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	3. The composition of Chinese paintings adopts scatter or multi-point perspective. *4. The shape of Chinese painting is based on ink and brush.* *5. The coloring of Chinese paintings is not affected by light and shadow changes, and the pursuit is "to give color to the object according to the type of object being painted".* *6. Chinese calligraphy is indispensable to Chinese painting.*
Artist Liu Zuguo	*Ancient Chinese painting is a painting with special national characteristics. It uses special tools and materials, coupled with special expression techniques, to show a special line with a mysterious line, and then to form a special beauty, passed down from generation to generation, and styles are different. Ancient Chinese paintings show the diligence and wisdom of the working people of China's ancestors. This represents the trajectory and humanistic thinking of Chinese social development. Ancient Chinese painting is a very perfect piece of treasure left by the Chinese nation's ancestors.*
Artist Guo Hongjun	*Ancient Chinese paintings use lines as beauty and ink as elephants. This represents the benchmark of Chinese painting.* *The first slogan is focused on it, and then it is the idea of Chinese painting.* *Second, the shape of the line, the shape of the expressive, this is the law of Chinese painting.* *The third, multi-point perspective, the white ink is the composition of Chinese painting.* *It reflects the philosophical and aesthetic concepts of the Chinese nation in its observation of consciousness, image formation and expression.*
	Question 2: Do you know the purpose of seal carving?
Professor Li Qiang	*I know that it is generally divided into an unofficial personal seals and*

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	name seals.
Professor Bai Yunfei	*The seals on Chinese paintings are divided into naming seal and free seal.* *The content and form of seal are coordinated with the painter's style, which can give full play to the "supplement" and "coordination" of seal on the picture, to enhance the artistic value of traditional Chinese paintings.* *The seal represents:* *1. Identification of the author.* *2. Enhance the texture and beauty of paintings.* *3. Improve the rationality of the structure and layout of the painting.* *4. Gather the breath of the work and make it more vivid.*
Artist Liu Zuguo	*The seals were from the Qin and Han Dynasties. They were divided into official seals and private seals. Their role was to mark people's identity and to prove certain objects. It was occasionally used for painting and calligraphy during the Sui and Tang Dynasties. The paintings and calligraphy in the Song Dynasty developed rapidly, so the seal began to spread slowly in painting and calligraphy works, but it was not very particular.* *Until the late Ming Dynasty, some calligrapher and painters such as Wen Peng and Ding Jing promoted the painting and calligraphy to a high peak. In the Qing Dynasty and the Republic of China, the seal of calligraphy and painting was once again flourishing. Therefore, the development of the final seal has the difference between official seal, private seal, calligraphy seals and painting seals. The types of calligraphy and painting are more complicated, including the Yin Shou seals, the Name seals, the Character seals, the Zhai Hao seals, and the collection seals. The contents of calligraphy and seals are varied and*

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	varied.
Artist Guo Hongjun	*The purpose of the seal is that the seal is divided into two types: official seal and private seal. The official seal is the official seal, which is represented by the royal representative. Private seals are mostly Name seals, Zhai Hao seals and Collection seals, mostly for the signature of the painter and the artist, in order to complete the integrity of the works.*
	Question 3: What is the benefit of using seal carving in the ancient Chinese painting?
Professor Li Qiang	*The use of seals on paintings and paintings will make the style rich and colorful, adding more rhythm and changes in the weather.*
Professor Bai Yunfei	*The seals on Chinese paintings are divided into naming seal and free seal.* *The content and form of seal are coordinated with the painter's style, which can give full play to the "supplement" and "coordination" of seal on the picture, to enhance the artistic value of traditional Chinese paintings.* *The seal represents:* *1. Identification of the author.* *2. Enhance the texture and beauty of paintings.* *3. Improve the rationality of the structure and layout of the painting.* *4. Gather the breath of the work and make it more vivid.*
Artist Liu Zuguo	*The seal on Chinese painting, the first role is to verify identity, the second role is to balance the painting, and has a certain decorative function, the third role can also use the text content of the seal to express the artist's thoughts and feelings, and reflect the artist's Knowledge and*

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	cultivation. The fourth role is to confirm the time.
Artist Guo Hongjun	*In the Chinese painting, the use of seals, the writer of the Qing Dynasty, Sheng Dashi said that the use of seals in painting, the seal must be of a refined and elegant nature, the color of the seal must be a bright color, which can add color to the painting. I think that painting and seal are unique art forms in Chinese traditional culture, and the seals have a icing on the cake for Chinese art.*
	Question 4: Do you know Ni Zan or Wang Meng? What is benefit Ni Zan and Wang Meng paintings?
Professor Li Qiang	*Yes.* *Both are the most important artists in the landscape paintings of Chinese art history. They have a long-term influence and there are still many students studying their paintings. Ni's landscape painting style is simple and clear, and Wang's landscape painting style is rich and colorful.*
Professor Bai Yunfei	*Ni Zan's painting:* *1. Extricate from the appendage of realistic political morality and begin to express my personality.* *2. Ni Zan is a highly accomplished painter. His independence and pursuit of freedom are the most valuable manifestations of his art.* *3. Emphasize the artist's own subjective consciousness and interest of the ink and brush.* *4. Dilute paintings of practical function, personal feelings and experiences, mainstream by realist painting to the snapshot style.* *5. Ni Zan created the folding texturing method by using brush technique in landscape painting. The skill of use brush is characterized by elegance and looseness, while the ink color is characterized by*

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	simplicity and calmness. *Wang Meng's paintings:* *1. Wang meng to create "Shui Yun Mo Zhang" (refers to using tools such as paper and ink created a set of painting techniques. It can appear to be unique texture in the plastic arts, volume, and space. The concrete method is melt in a large number of moisture, ink to dizzy into a variety of different levels, and then to produce beautiful and different shade seal), enrich the performance of national painting techniques, created a unique style, show that the atmospheric vigorous, vertical and horizontal quirky style.* *2. With the changeable and "complex" brush, we use light ink to hook stone lines, plus a very strong dry ink brush,* *3. Wang Meng liked nature, so he made more efforts to depict the nature of mountains and rivers.* *In short, Wang Meng's painting style is characterized by depression.*
Artist Liu Zuguo	*Ni Zan and Wang Meng are both members of the Yuan Dynasty. They are famous for their landscape paintings.* *The style of Ni Zan's paintings is simple and faint. Most of his paintings are landscapes around Taihu Lake. His composition style is dominated by minimalism, which is reflected in his likes to draw sparse woods and sloping shores. His pen is used to change the center of the brush as a wing. He likes to use dry ink. His style is elegant and the artistic conception is cold and empty. His paintings contain simplicity, and the small scenery symbolizes the big artistic conception.* *Wang Meng, the main style of his landscape paintings is dense. His layout is generally multi-mountain and multiple waters. He expresses the fresh and clean style of the landscape to the heavy and beautiful*

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	scenery. His pen-printing method is mostly coke and ink. Taking advantage of the trend, the whole painting shows the atmosphere of the woods. There are two kinds of commonly used brushstrokes. The characteristics of these two styles are one that is distorted like a hill and a brush, and the other is the use of light ink to outline the outer contour of the stone, and then add the coke, so that the painting The gap between the rocks is particularly tight. *Eventhogh Ni Zan and Wang Meng belong to the same dynasty, but the style are very different.*
Artist Guo Hongjun	*Ni Zan's paintings are the mature representatives of traditional Chinese paintings and private paintings. They all emphasize the artist's own subjective consciousness, and the paintings focus on the painter's pen, ink, and self-subjective consciousness. His paintings mainly reveal an artistic atmosphere that belongs to him.* *Wang Meng is a painter who has been hailed as one of the "four members of the Yuan Dynasty" since the 16th century. He was born in a family of painting circles, creating a form of watery ink, enriching and expressing the characteristics of national painting. His artistic style was deep. He is skilled in his work. His whole works reflect the majestic artistic features.*
	Question 5: How do you understand the seals of Ni Zan and Wang Meng's paintings?
Professor Li Qiang	*The seal of that dynasty was not very clever and not so much skillful, and the seal style used was a regular seal.*
Professor Bai Yunfei	*Has been passed down from NiZan and Wang Meng seal can be divided into two parts:* *1. Personal seal of the author.* *2. Preciation seal and collector seal.*

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	Personal seal of the author: *The symbol of Chinese literati painting.* *Poetry, books, paintings, seal the perfect combination, make the expressive force of traditional landscape painting to expand and ascend.* *Appreciation seal and collection: make artwork spread orderly, it is as the basis of true and false judgement, is affirmation and recognition of the value of the artworks.* *The beautification or damage of the original artistic feeling should be divided into specific parts.*
Artist Liu Zuguo	*For the seals of Ni Zan and Wang Meng's paintings, I have my own opinion.* *The painters of the Yuan Dynasty did not pay attention to the use of seals on the paintings. They only had name seals and brand seals. Occasionally, there were seals of fasting, Ni Zan and Wang Meng. The seals are very simple. In history, there is not much detailed record of the seals of the two of them, but many of the seals on their works are later added to their paintings. I think this is not a good phenomenon, and my personal opinion is that this kind of stamping imposed on the screen will affect the sense of the picture that the painter wants to express. I do not like this phenomenon.*
Artist Guo Hongjun	*The seal of Wang Meng is mostly Zhu Wen, the shape of the seal is regular and generous, and the lines in the seal are round and smooth. The styles of Ni Zan's seals are mostly elegant, so it can be seen from the seal that each other's mood is different, and the pursuit is different.*

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4.5 Summary of the interview from the experts

All four of the experts believe that Chinese painting is very important in the history of China. It is not only that Chinese painting represents its own technical aesthetic values, but also represents the depth of thought of the times.

It is a system with ethnic characteristics, displayed by lines and ink (seals). The unique beauty of Chinese painting is the representative of the hard work and wisdom of the working people of the ancestors (artists). The Professor Bai Yunfei thinks that, ancient Chinese painting is inseparable from Chinese calligraphy. Furthermore, the development and innovation of Chinese painting are based on the inheritance of traditional techniques and images, and the long process of painting reform is based on the inheritance of the established Chinese painting system by outstanding artists of different times, which is the same in all dynasties.

While, for Li Qiang, he believes that the seal is generally divided into different name stamps regard to the unofficial personal seals. However, Bai Yunfei he thinks that the seals are divided into naming seal and free seal in the Chinese paintings. He believe that, the content and form of the seals with Chinese painting is coordinate to each other, so the seals could supplement and coordinate the Chinese paintings. Liu Zuguo suggests that the seal has appeared in the Qin and Han Dynasties. It not only marks people's identity but also certain objects. He believed that the seal was first divided into the

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official seal and the private seal.

In the Qing Dynasty and the Republic of China, the official seal, the difference between the private seal and the calligraphy and painting seals appeared. However, Guo Hongjun believes that from the purpose of the seal, the seal is divided into two types: the official seal and the private seal. The private seal is mainly based on the name, the fasting and the collection seals. The purpose of these seals is to sign and add paintings to the calligrapher and the artist because the painting integrity of the artwork of the artists.

Additionally, Li Qiang states that the use of seals on paintings and at the same times will enrich the painting, increase the color of the work, and increase the rhythm of the painting, which will serve as a finishing touch. Meanwhile, Bai Yunfei, he thought the question for number one and two could be combined, so he gave the answer about question one and two with the same answer.

Through the question, Liu Zuguo notes that the seal has four functions in painting and calligraphy: First, confirming the identity of the author. Second, balancing the painting. Third, expressing his emotions with the contents of the seal. The last one, confirming the time. Similarly to the Liu Zuguo answer, Guo Hongjun summarize that the seal only has the effect of adding color to the picture in the ancient Chinese painting referring to Ni Zan and Wang Meng artworks.

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Finally, the four experts found that Ni Zan and Wang Meng artworks are the most important artists in Chinese in the art history of landscape painting. Although, Ni Zan and Wang Meng belongs to the same dynasty, but their painting styles are very different. In addition, Ni Zan pursues simplicity and Wang Meng pursues closeness contents and contexts. Moreover, Li Qiang believes that the seals printed by Ni Zan and Wang Meng are not too skillful and have negative views. Bai Yunfei, views that the seals on Ni Zan and Wang Meng's painting were importantly symbols for the formation of Chinese literati paintings, which expanded and improved the expressive force of landscape paintings. He also believed that seal, as the basis for judging authentic and fake paintings, was the identification and affirmation of artworks.

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Not to forget, Liu Zuguo confirms that Ni Zan and Wang Meng's painting have too many seals, affecting the beauty of the painting itself, and he is opposed to this phenomenon. Similarly to Guo Hongjun that explained the shape of the seal, the lines on the seal and the seal style of Ni Zan and Wang Meng, they did not express their opinion at all.

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4.6 Summary

The findings of this study are intendes to answer the three main questions of the study and this chapter discusses in detail the findings of the study. Visual notes from Ni Zan and Wang Meng's painting seals and expert interviews were used to confirm the validity of the findings. The qualitative research based on the history of seal carving enables positive and credible results. As a summary of the interviews in Table 4.4, almost all of the experts provided positive feedback on seal carving based on paintings by Ni Zan and Wang Meng.

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CHAPTER 5

SUMMARY, DISCUSSION AND CONCLUSION

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5.1 Introduction

This last chapter will discuss about the major findings of this study through the three questions research of seal carving in Ni Zan and Wang Meng painting which leads to the conclusion, discussion and recommendation of the study. The end of this writing, however suggests some advanced studies that future researchers can make and summarizing the data.

The paintings of Ni Zan and Wang Meng not only had a great influence in the Yuan Dynasty, but also convinced the entire Ming and Qing Dynasty and modern people. China's seal is the first political and bureaucratic product of the early period. A civilian

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and artistic style is a symbol of the emperor's rights. Its development has spanned multiple dynasties. Therefore, the development of the seal based on the time axis. For the function of the seal, the Yuan Dynasty essentially transformed from emperor's rights to art painting. Therefore, this dynasty is the beginning of seal art, which also marks that there is a fixed pattern in the form of Chinese calligraphy and painting works.

5.2 Finding of the Research

This final chapter begins with the summary of the findings in answering the research question:

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Question 1.

What is seal carvings of Ancient Chinese Painting significantly contribute from Ni Zan and Wang Meng paintings?

Question 2.

What types of the seal carvings of ancient Chinese painting by Ni Zan and Wang Meng?

Question 3.

How to evaluate the different between Ni Zan and Wang Meng paintings of seal?

The finding of the seal will discussed, the influence of seals on the layout of Chinese

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landscape painting.

5.3 Summary of the findings

The findings for each research question raised in the present study. Firstly, seal not only adjusted Ni Zan and Wang Meng paintings, but also enriched the composition and adjusted the color relationship of Ni Zan and Wang Meng's landscape paintings. Secondly, the seal type on the landscape paintings Ni Zan and Wang Meng belongs to private seals and official seals. Lastly, Ni Zan and Wang Meng's seals, colors, types, and text on the landscape paintings it remains the same not so much different.

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In terms of color, the seals are all red. In terms of the type of seal, both official seals and private seals appear on the landscape paintings of Ni Zan and Wang Meng, but the number of private seals on both of them is greater than the number of official seals.

While, in terms of character, most of the characters on the seals of Ni Zan and Wang Meng's landscape paintings belong to the ancient Chinese seal character system. The difference between the seals in Ni Zan and Wang Meng's landscape paintings is that they differ in the quantity and text content. The number of seals on Ni Zan's paintings is obviously more than the number of seals on Wang Meng's landscape paintings, and the content of each seal on Ni Zan's landscape paintings and the seal content on Wang

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Meng's landscape paintings are different. Because the large number of private seals, includes a collect seal, the private seals on Ni Zan and Wang Meng's landscape paintings basically belong to the collect seal.

Furthermore, different people in Zan and Wang Meng's landscape paintings will lead to different seal contents in Ni Zan and Wang Meng's landscape paintings, because the content of the collection seal is the collector name.

5.4 Suggestions for further research

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Accordingly, based on the findings of this study some suggestions for further research are suggest as follows:

5.4.1 The Seals

The use of seals on ancient Chinese painting artworks is very particular about it. We cannot use seals on Chinese painting artworks casually, so we need to pay attention to the process of using seals:

At the beginning of the size needs to be appropriate, that means the size of the seal matches the sizes of the work (area of the artwork). It is also should be noted that the size of the seal in the artwork should be larger than the size of the seal inscription.

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Afterward, in terms of quantity, the number of seals in the artworks should not be too much. Too much seals in Chinese paintings will lead to clutter and even make the masters noisy. In ancient times, the number of seals was generally singular. Then, in practice, the use of seals in ancient Chinese paintings needs to choose different shapes first to avoid the same situation of seals in painting.

In general, only one seal is enough in Chinese paintings, but in special cases it is sufficient. By add two more seals, the total number is three, otherwise it will affect the overall structure and style of the painting, reducing the artistic quality of the Chinese painting artworks.

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At the end, in the choice of position, it will need a suitable align position. This is the seal originally plays a role in balancing the painting. If the selected position is not good in the process of using the seal, it will not only play a role in balancing the painting. On the contrary, it will make the originally unbalanced structure more unbalanced. In a Chinese painting, the object image is a combination of reality. Using seal in sparse places can make the painting balanced, so that the painters and scholars can be very careful about the practical process of using seal.

5.4.2 The painting

Another further study is relevant, during the Qing dynasty. The paintings inherited the painting style of the Yuan and Ming dynasties. The painters of the Qing dynasty devoted

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more attention to the pursuit of brush and ink techniques and divided into three periods: early, middle, and late.

The next research is to select numbers of painting from different dynasties, not to mention more than three artists. The selected paintings from landscape, portrait, figure and nature can also be select.

5.4.3 Subject of research

In the year of 2018, color of Chinese ancient painting, Secret to Color Interpretation of Color of Traditional Chinese Paintings 杨佴旻 say that, the ancient “painting theory” had ink that divided into “five colors”, which means that after the ink is divided into shades, it is as rich and beautiful as colorful colors. This statement shows that both ancient and modern people need color when painting.

While, 2018 in Northern Art the color composition of Traditional Chinese Painting 白娜) say that, in the process of Chinese culture, art, civilization, since the era of color pottery, a symbolic color system has been constructed into red and black.

Among Chinese paintings, red is the most widely used. The origin of the ink color system has been established since the ancient civilization. In this case, the color pottery era established the starting point for the color language of Chinese painting. Historically, the origin of Chinese painting was that color was the core of the form of Chinese

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painting.

This process just builds the cultural foundation of Chinese painting, and color is based on the symbolic color system of Chinese painting. When the terracotta warriors and horses of the Qin Dynasty were first excavated, the colors of the terracotta warriors and horses were painted, and the cliff paintings of Cangyuan were also colored. Therefore, the origin of the color of Chinese painting is the origin of Chinese visual culture, which preceded the papermaking and printing of China Invention, which has been proven by history.

The inscription first appeared in the Tang Dynasty, and later appeared in the Song Dynasty. It spread widely in the Yuan Dynasty. By the Ming and Qing dynasties, the development of the inscription reached its peak. The role of inscription is to express the painter's thoughts and the content of the painting.

It is a cathartic carrier used by the painter to express his emotions and touch. In the world, painting is divided into two types: Western painting and Chinese painting. Among them, oil painting, printmaking, watercolor, gouache. In western painting have no inscription. If you want to understand the author's thoughts, you can only guess, but in Chinese painting, people can use the description to understand the author's thoughts and what to express. Suggestion for the further study, the subject matter of the selected works of Chinese painting can be choose from ancient times up to 50 years or 100 years.

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5.4.4 Ni Zan and Wang Meng vs Young painters.

1. *The painter's use different tools*.

   Ni Zan and Wang Meng used the original brush and ink to draw paintings. Special crafts men made all the tools that they used such as brushes, pigments and paper. All these tools were natural. The artwork of young painter's painting must include pigments, brushes and papers, traditional make tools method more than modern make tools methods. Therefore, that is why young painter's does not copy ancient Chinese painting entirely.

2. *The colors of the painting are different*.

   Ni Zan and Wang Meng's painting has few color types and color gradients, so the visual impact of artwork color is not strong. Young painter's painting is colorful more than Ni Zan and Wang Meng's painting.

3. *Different ideas.*

   Ni Zan and Wang Meng's painting landscape artwork did not cater to the aesthetic taste of the market masses, and did not deliberately pursue the aesthetic trend of the masses. The ancient art is such as Ni Zan and Wang Meng only expressed their true feelings for nature, and relied such feelings on the landscape. Young painter's painting mostly caters to the mass aesthetic of the market and works according to the mass aesthetic.

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4. *Skills in the painting.*

   Ni Zan and Wang Meng using brush and ink of traditional method, not influenced by the thoughts of western art, no geometry in the artworks, digital and personalization. Young painter's painting inherited the tradition of ancient style, but due to the influence of western fine arts education, Young painter in modern landscape in using the sketch. Some painters use computers for synthesis of painting subjects, and then use brush and ink make painting.

5. *Different forms.*

   Another advanced study to recommend is a study on Ni Zan and Wang Meng's painting form is simple, but young painter's painting mostly introduce collage, texture, decoration and design to make the artworks.

6. *Different economic status.*

   Ni Zan and Wang Meng's painting emphasizes the artistic performance artworks, rarely consider the economic value of artworks, but young painter will mostly artwork of landscape art into commercialization, then multimedia means of hype, increase the artist's artwork commodity value.

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7. Different seals.

Ni Zan and Wang Meng's painting have the emperor's collect seal, but young painter's painting do not have the emperor's collect seal.

8. Different artistic accomplishment.

Ni Zan and Wang Meng is not only a painter, calligrapher and a poet, but also young painter and most artists only.

Overall, it can also be improved by comparing the use of painting between young artists during ancient period and the artist in present.

5.5 Significance of the research

5.5.1 Students in school or university.

The research is helpful to improve the students humanistic quality and understanding of Chinese traditional culture. Through learning, students will be able to eventually

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reflect social value, the process is the improvement of humanistic quality, the research can make college students in China have a clear understanding of traditional culture, can understand Chinese culture heritage, as well as the value of the traditional culture of China.

In addition, the experience, knowledge and skills gained by students by mastering the basic knowledge of art and design can further deepen their understanding of ancient Chinese painting. Students not only have control over the depth, sequence and selection of materials but also through the interactivity that enables the communication between students and art history.

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The screen computer is like a piece of paper to students. Technology multimedia has created new waves in the birth of new fine arts dimensions, image & letter transfer, 3Dimensional design, illustration, and various types of software application experimental processes that once required skilled artisans to do. Anyone can learn to acquire good digital painting or seal carving skills based on good and effective media apps.

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5.5.2 Art History.

The study can fulfill the knowledge of art history and making art history of seal to give more information and data from the field. In addition, learning about the history of seal carving, students can also improve their skills in areas such as creativity, aesthetics, imagination and innovation needed in the study of ancient Chinese painting. The application of a cognitive approach can also help students understand the art elements and design principles inherent in each work produced by Ni Zan and Wang Meng. The cognitive approach is to suit students need for understanding and writing the essay of art history.

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5.5.3 Teachers

The teacher now need to be widely accepted all kinds of knowledge, the teacher is a learning process through learning knowledge-thought-again the process of practice, the research has a correct theoretical guidance to the teacher, can let the teacher teach students to learn better. Teachers can provide students with assignments of seal, painting or material and colors of seal as well as to ask questions related to art history in this study. Indirectly, this study also helped teachers gain skills on the aspects of seal in the works of Ni Zan and Wang Meng. This shows that from the findings of the study, it is possible to help teachers improve their teaching in the classroom.

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In addition, from these study teachers can encourage student learning through discovery, actively interacting between teachers and students, providing teaching based on student understanding and using the most effective sequences while providing the information and knowledge that students need for them to undertake research on seal carving.

This study also supports the finding, that teachers can diversify teaching strategies based on teaching and learning through painting. Thus, it can be conclude that the implications of the research on seal to teachers in the teaching and learning process are of great benefit, as the findings can be use as teaching aids to enhance the students understanding of the seal carving found in paintings by Ni Zan and Wang Meng. Hopefully, the use of painting has also been identify to help teachers and students in the classroom to improve their knowledge and experience and make teaching and learning activities more interesting and effective, especially to the art history of seal carving and painting. However, the strategies and tools for assessing the painting should be determine by teachers and students together.

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5.6 Discussion of finding

During the interview with the experts: professors and the artists, the researcher concluded that the professors were very concerned about the amount of seal in Chinese paintings. They all agreed that seals should not appear in large quantities in Chinese paintings, because it would affect the painting. Through the study of seals and the study of Chinese paintings, I have concluded that the seals on Chinese paintings should not appear too much, because this will not only make the Chinese paintings out of balance, but also affect the author's original expression connotation.

Furthermore, when searching on Ni Zan seal paintings, the researchers found four aspects. The first aspect is from the perspective of aesthetic art style in landscape painting. The second perspective is from the study of the method of appraisal of calligraphy and painting works. The third aspect is from the reasons of the formation through Chinese landscape painting, and the last aspect is from the perspective of spatial construction in ancient Chinese landscape painting.

On the other hands, when searching on Wang Meng seal painting, there were five perspectives covered. The first was from the use of brush and ink techniques, the second was from the process of Chinese landscape painting in the creative practice, and the third was from Wang Meng's landscape painting studies other people's inspirational perspectives. The fourth aspect is the induction of painting style, and the last aspect is

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the study of Wang Meng's landscape painting space.

5.7 Conclusion

The future of visual arts depends on aspects of curriculum recognition, the impact of appreciation students cognitive development, creativity and psychomotor. Eisner (1998) in Nderu (2004) states, "When arts are not a part of your own life, it is hard to know what they can contribute to it or to the lives of others". In the past ten years, there have been 5,938 articles on research seals. The total of 1,171 articles on Chinese paintings, 751 articles on Ni Zan, and 37 articles on Wang Meng, but no researchers have paid attention to seal in Ni Zan and In Wang Meng's landscape paintings. The author fills the gaps in this area through the definition of seal in Ni Zan and Wang Meng's landscape paintings, and provides information and data for practitioners in Chinese landscape painting creation and to others researchers. Overall, the study of the interpretation of seal carving by Ni Zan and Wang Meng, successfully carried out all the objectives, it can serve as a guide and reference for future research in the same research study. However, a number of advanced studies have been identified that could be conducted by future researchers.

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