

The background of the slide is a light gray with a subtle, repeating pattern of small white dots. Overlaid on this are stylized illustrations of cherry blossom branches with pink and red flowers and buds. Two small, colorful birds with blue, yellow, and green plumage are perched on the branches. In the upper left, there are large, dark gray, stylized shapes that resemble ink wash or calligraphy strokes.

# Calligraphy and Chinese Religion

Catherine Yu

# Confucianism and Calligraphy

Emphasis on one's character

- *Ren* (benevolence, humanity, kindness)
- Good moral character is important for social harmony
- “Knowing how to cultivate his own character, he knows how to govern other men. Knowing how to govern other men, he knows how to govern the kingdom with all its states and families.”
  - In order to govern well, rules must have *ren*

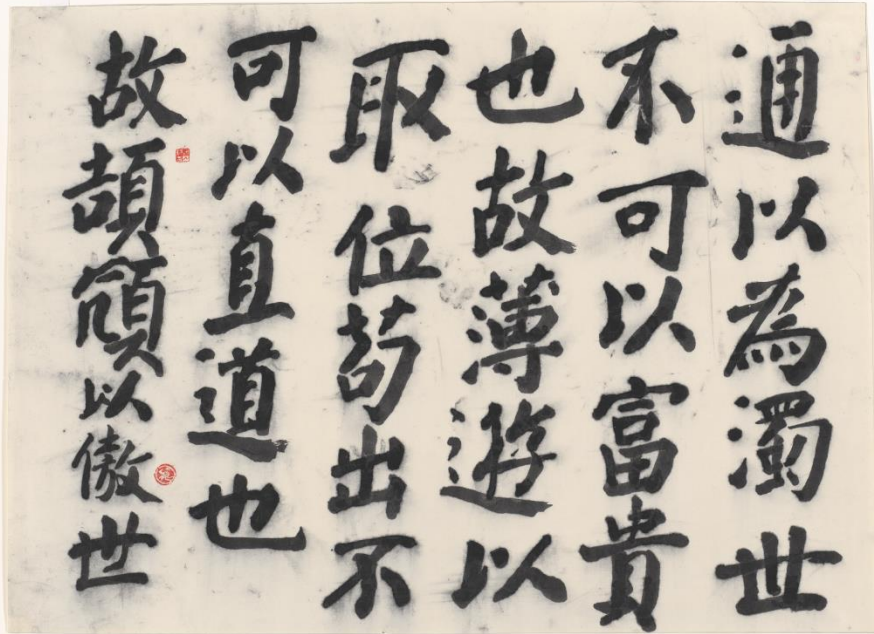




# Confucianism and Calligraphy

## Self-cultivation

- Calligraphy is a reflection of one's body
  - Reflects emotions, feelings, mental condition
- Comparison of brush strokes in somatic terms (blood, flesh, bones)
- Calligraphy reflects one's moral character
- Su Shi (Song dynasty poet, artist, calligrapher)
  - “Either beautiful or ugly, a calligraphic work can tell the moral character of the calligrapher. It is beyond question that beautiful brush-writing must be created by a noble person and ugly brush-writing must be created by a mean person”





# Daoism and Calligraphy

- The *Dao* (“the Way”)
- Goal: live in harmony with the universe/nature
  - Go along with natural forces and energy
  - Live a balanced life
  - Thought to be able to achieve eternal life through harmony with the universe





# Daoism and Calligraphy

- Incorporated naturalness and harmony in calligraphy through movement between brush strokes
- Important during the Jin Dynasty
  - Reflected in Wang Xizhi's work
- Natural flow shown in Master Wu's demonstration



# Buddhism and Calligraphy

- Sutras, records of the Buddha's teachings
- Important in copying scripture
  - Aided in preserving scripture and spreading Buddhism in China
- Varied opinions on Buddhist influence on calligraphy

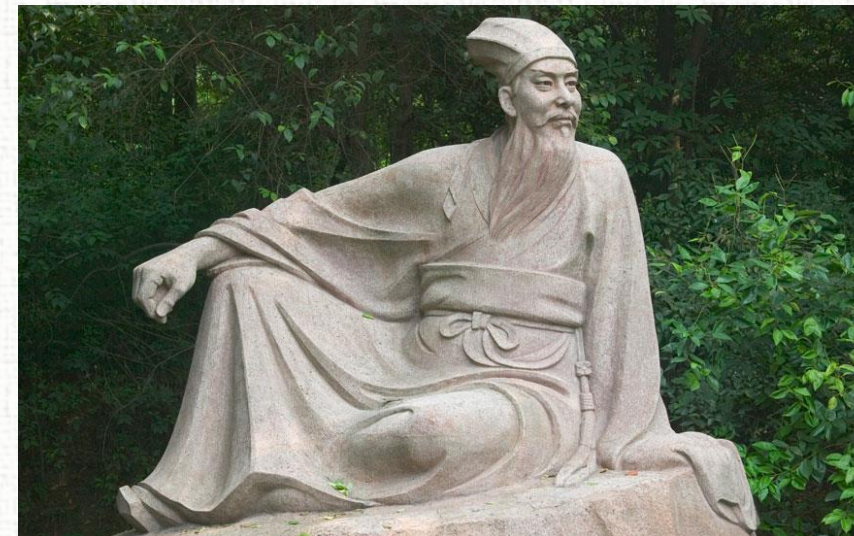
## Han Yu

- Tang dynasty scholar
- Believed Buddhist calligraphy was not as good because Buddhists strived to “keep their heart unmoved and passionless.”
  - Limited ability of self-expression





# Buddhism and Calligraphy



## Su Shi

- Song dynasty calligrapher, poet, artist
- Believed Buddhist practices (such as meditation) helped calligraphers achieve stillness and focus
- Wrote a poem to Buddhist calligrapher Ts'an Liao

“With quietude you comprehend the myriad movements of things,  
With emptiness you encompass ten thousand scenes.  
You observe the world as you move about among men,  
You examine yourself when reclining on a cloudy peak”



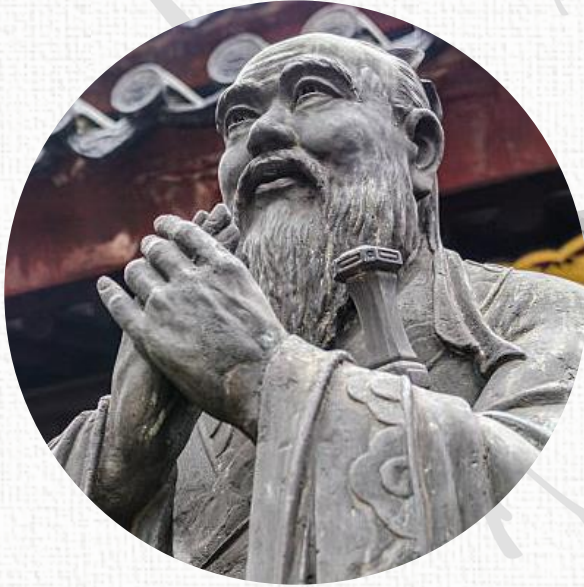
# Sutra Script

## 大般涅槃經師子吼菩薩品之五

三十一

師子吼言世尊如來何故二月涅槃善男子  
二月名春春陽之月萬物生長種植根栽華  
果敷榮江河盈滿百獸孚乳是時衆生多生  
常想為破衆生如是常心說一切法悉是無  
常唯說如來常住不變善男子於六時中益  
冬枯悴衆不愛樂春陽和液人所貪愛為破  
衆生世間樂故演說常樂我淨亦如來為  
破世我世淨故說如來真實我淨言二月者  
喻於如來二種法身冬不樂者智者不樂如  
來無常入於涅槃二月樂者喻於智者愛樂  
如來常樂我淨種植者喻諸衆生聞法歡喜  
發阿耨多羅三藐三菩提心種諸善根河者  
喻於十方諸大菩薩來詣我所諮受如是大  
涅槃曲百獸孚乳者喻我弟子生諸善根華  
喻七覺果喻四果以是義故我於二月入大  
涅槃師子吼言如來初生出家成道轉妙法  
輪皆以八日何故涅槃獨十五日佛言善哉  
善哉善男子如十五日月無虧盈諸佛如來  
亦復如是入大涅槃無有虧盈以是義故於  
十五日入般涅槃善男子如十五日月盛滿  
時有十一事何等十一一能破闇二令衆生  
見道非道三令衆生見道邪正四除鬱蒸得  
清涼樂五能破壞螢火高心六息一切盜賊

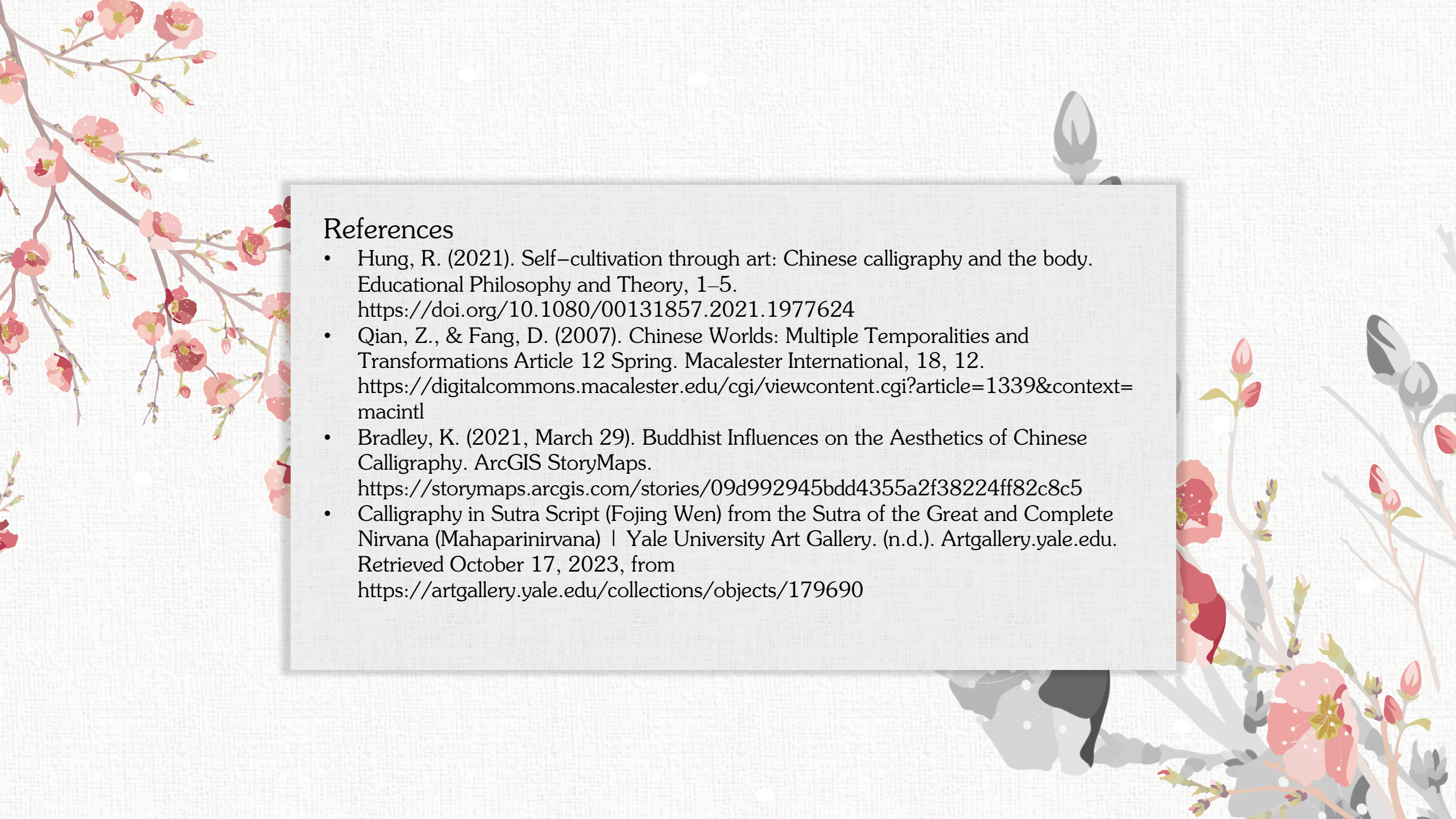




Conclusion

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