

CHINESE CALLIGRAPHY: CHI 3403 (section 004A) University of Florida, Spring 2016

Class Meetings: Tuesday period 10 and Thursday periods 10-11 at Pugh Hall 120

Instructor: Ruth Sheng (Email, rsheng@ufl.edu; Phone, 352-273-2955 or 392-2422)

Office and Hours: 310 Pugh Hall; Tuesday, Wednesday, Thursday 2:00-3:00

COURSE OBJECTIVES

Being one of the most revered arts in China, calligraphy (the art of writing -- 書法 *shufa*) has been an essential part of Chinese culture. This course is designed to introduce the importance of calligraphy in its development intergrated with Chinese art, history and culture, with emphasis on incorporating calligraphy into the more comprehensive objective of achieving cultural proficiency. Consequently this class provides students the opportunity not only to learn how to appreciate and to write Chinese calligraphy, but also to understand how the calligraphy intertwining with various aspects of culture element in China and its influence to the neighboring countries such as Japan and Korea.

COURSE DESCRIPTION

In addition to the various scripts of calligraphy, students are introduced to many related subjects: the origin and evolution of Chinese writing system, the historical development and aesthetic principles of Chinese calligraphy, well-known inscriptions on steles/ epitaphic stones, writings on scrolls and/or album leaves by major artists, as well as the calligraphy's close relationships with painting and poetry. Persistent hands-on practice is required of all students; there are in-class practice and weekly take-home assignments modeled upon the instructor's demonstration and conventional model books. Individual instructions are offered regularly in the classroom and can be provided during the office hours.

READING

Chinese Calligraphy: an introduction of its aesthetic and technique by Chiang Yee (Cambridge: Harvard University Press, 1973), although an earlier publication, covers brief but essential information on the aesthetic principles and technical skills on the subject. *Chinese Calligraphy* compiled by Ouyang Zhongshi and Wen Fong (New Haven and London: Yale University Press, 2008) offers the most detailed information on the evolution of various scripts and historical development of calligraphic styles. Most of the weekly reading assignments are cited from these two resources. In addition, a comprehensive list of bibliography is provided and attached at the end of this course syllabus. Every item included on the list can be found in the Fine Arts Library and many are placed "on reserve." The frequent use of these books, which contain numerous fine reproductions of calligraphy, is highly encouraged. Also check UF "e-Learning in Canvas" for many assigned readings.

COURSE FORMAT

This course combines lectures with visual materials, discussions of reading and/or visual evidence, as well as hands-on practice with brush and ink. The lectures are usually given during the meetings on Tuesday, while the hands-on practice, discussion on readings, and film watching sessions are taken place mostly on Thursday. Students should be aware that the materials covered in lecture is not always available from your readings, and there is no substitute for better learning in calligraphy than observing the instructor's demonstration and benefiting from the individual instruction and guidance received in class. To attend all class meetings is, therefore, essential and strongly advised.

REQUIREMENTS AND GRADING

Class attendance and participation (20%) - Perfect **attendance** is rewarded with bonus points, while the non-excused absence and tardiness adversely affects your grade (one point off for each unexcused action). 10 non-excused absences results in a failing grade. Absences are only permitted for medical and religious reasons, school related activities, and the matters of emergency.

Fulfilling the reading assignments with **participation** to verbal discussion in the class are encouraged. Good attitude and enthusiasm are required for the in-class practice and counted for **participation**.

Paper assignment (10%) - Choose one article or a chapter from reading assignments to write a **review/critique paper**. The structure of the paper should begin with a summary of the gist of your reading piece as the introduction, proceed with your comments and responses (critiques or questions) as the main body, sum up with a conclusion, and at the end list a brief bibliography (works cited from the other sources in your writing). The purpose of this assignment is to urge you to read critically and to read diligently in early semester. Although the due date is **March 8**, you are encouraged to turn it in as early as possible (earning bonus point). Only three pages is required with normal margin, 1.5 or double line spacing. Turn in your paper on both hard copy and online file via email attachment.

Take home calligraphy assignments (20%) - Be responsible for completing the assigned weekly homework practice, and turn in on time in order to receive proper credit. The guideline and content of the weekly assignments are posted on the UF **e-Learning in Canvas**.

Class presentation (10%) - Prepare and perform a 15 minutes class presentation on your choice of topic, in the categories such as "Where to Locate Asian Calligraphy," "My Favorite Calligrapher," "Calligraphy and Other Form of Chinese Art." Preferably it is conducted as a group presentation (2-3 students). The format is your choice, but to discuss the potential topic with instructor is required.

Quizzes (10%) - Expect many quizzes throughout the semester, and no make-up allowed.

Exam (25%) - One exam is given in the format of multiple choices, script and image identifications/comparisons, and the test of connoisseurship. Make-up exam allows only with medical documentation.

Final piece (5%) - Towards the end of semester, students need to submit at least one piece of presentable work of calligraphy for the class exhibition on April 19 (the last day of class).

Grading scale - Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

A = 93 & above, A- = 90-92, B+ = 87-89, B = 83-86, B- = 80-82, C+ = 77-79,
C = 73-76, C- = 70-72, D+ = 67-69, D = 63-66, D- = 60-62, E = 59 & below

Each student will receive the best grade one deserves. When encountering difficulty in learning the theory and/or hands-on practice, students should seek for help from the instructor as soon as possible.

OTHER IMPORTANT INFORMATION

Your writing tools are prepared by the instructor and will be distributed to each of you in the class on the first meeting of the second week.

The changes in class scheduling or **special announcement** will be posted via email or in e-Learning system, so make sure check messages daily.

Disability accommodations can be requested by contacting the Office for Student Services, P202 Peabody Hall, 392-1261 and then bring the instructor the provided documentation.

Academic honesty, and student conduct related to the honor code will be strictly enforced. Be aware that plagiarism will result in a failing grade.

PASS/FAIL is allowed in this class; however, you still need to complete all requirements in order to pass.

TENTATIVE SCHEDULE

- Week 1** Reading: Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 1-31, 415-37
Billeter, J. F., "Learning the Craft" in *The Chinese Art of Writing*, p. 109-34
- Jan. 5/T Organizational introduction with the discussion of course syllabus and requirements
Jan. 7/R Highlights of the historical development and aesthetic principles of Chinese calligraphy in general
- Week 2** Reading: Chiang Yee, *Chinese Calligraphy*, p. 133-44
Billeter, J. F., "Maneuvering the Brush" in *The Chinese Art of Writing*, p. 45-84
- Jan. 12/T The four essential tools on writing Chinese calligraphy (*Wenfang sibao* 文房四寶)
Jan. 14/R Learning the correct gesture of holding brush, writing with brush, along with the proper way of rendering the ink; calligraphy demonstration by instructor
- Week 3** Reading: Chiang Yee, *Chinese Calligraphy*, p. 41-67
Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 34-36, 56-60, 67-131
- Jan. 19/T Early writing and scripts: oracle bone inscription (*jiaguwen* 甲骨文), bronze inscriptions (*jinwen* 金文- also known as the greater or large seal script, *dazhuan* 大篆), lesser/small seal script (*xiaozhuan* 小篆), and clerical/official script (*lishu* 隸書)
Jan. 21/R Learning the basics of writing the small seal script
- Week 4** Reading: Chiang Yee, *Chinese Calligraphy*, p. 18-35, 145-65
Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 47-55
- Jan. 26/T Conceptual principles on the formation of Chinese characters with the introduction of the first Chinese dictionary, *Shuowen Jiezi* 說文解字
Jan. 28/R Learning "Eight strokes of character *yong* 永" (*yongzi bafa* 永字八法): basics of the standard script
- Week 5** Reading: Chiang Yee, *Chinese Calligraphy*, p. 67-105
Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 133-239 (browsing)
Ledderose, Lothar, "Chinese Calligraphy: its aesthetic dimension and social function," *Orientalism* 17, no. 10 (Oct. 1986), p. 35-50
- Feb. 2/T Later development of various scripts: standard/regular script (*kaishu* 楷書), running script (*xingshu* 行書), and cursive/grass script (*caoshu* 草書); leading masters from the Six Dynasties to early Tang 唐: Wang Xizhi 王羲之 (303-361), and his followers
Feb. 4/R High Tang masters: the stylistic comparison of standard script masters, Yan Zhenqing 顏真卿 and Liu Gongquan 柳公權, and cursive script masters, Zhang Xu 張旭 and Huaisu 懷素; practicing standard script

- Week 6** Reading: Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 241-69
 Xu, J., "Opposite Paths to Originality: Huang Ting-chien 黄庭堅 and Mi Fu 米苒"
 in *The Embodied Image* ed. by Robert Harris and Wen Fong, p. 260-79
- Feb. 9/T Leading masters of the Song 宋 dynasty.
 Feb. 11/R Refining techniques on standard script; learning also on writing running and cursive
 scripts; celebrating Chinese New Year
- Week 7** Reading: Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 284-377 (browsing)
- Feb. 16/T Masters of the Yuan 元, Ming 明, and Qing 清 dynasties
 Feb. 18/R More practice on standard script; exploring the model books in various scripts
- Week 8** Reading: Erickson, B., *The Art of Xu Bing, words without meaning, meaning without
 words*, p. 33-70
 Barrass, G. S., *The Art of Calligraphy in Modern China*, p. 11-58
 Ouyang Zhongshi and Wen Fong, *Chinese Calligraphy*, p. 378-413
 Chiang, Yee, *Chinese Calligraphy*, p. 166-88
- Feb. 23/T Modern and avant-garde movement in China; introducing contemporary calligraphy—
 the art of Xu Bing 徐冰 and his "Square Word Calligraphy"
 Feb. 25/R Shaping the characters: introducing the major principles of how to properly combine
 components of a Chinese character and reinforcing the strokes, form and
 correlation in standard script; experimenting contemporary calligraphy
- Week 9** ☺ **Spring Break** ☺
- Week 10** Reading: Harrist, Robert, "The Two Perfections: Reading Poetry and Calligraphy" in
The Embodied Image, ed. by Robert Harris and Fong Wen, p. 281-301
 Qi Gong, "The Relationships between Poetry, Calligraphy, and Painting" in *Words and
 Images: Chinese poetry, calligraphy, and painting*, ed. by Alfreda Murck and Wen
 Fong, p 11-20
 Sullivan, M., *The Three Perfections*, p. 11-80
- Mar. 8/T Calligraphy and poetry; **last day to turn in the paper assignment**
 Mar. 10/R Refining the standard script with text from selected Tang poems

- Week 11** Reading: Chiang Yee, "Calligraphy and Painting" in *Chinese Calligraphy*, p. 206-13
 Fu Shen, "Format and the Integration of Painting and Calligraphy" in *Traces of the Brush*, p. 179-201
 Kwo, Da-wei, "Aesthetics of Brushwork" in *Chinese Brushwork in Calligraphy and Painting: its history, aesthetics, and techniques*, p. 53-111
 Hay, John, "The Human Body as a Microcosmic Source of Macrocosmic Values in Calligraphy" in *Theories of the Arts in China* by Susan Bush, p. 58-74
- Mar. 15/T Calligraphy and painting
 Mar. 17/R Integrating calligraphic skill to create Chinese ink painting; **reviewing for exam**
- Week 12**
 Mar. 22/T **Exam**
 Mar. 24/R Refining the final piece; **due on the presentation topic and group arrangement**
- Week 13** Reading: Yonemura, Ann, "Japanese Calligraphy" in *From Concept to Context, Approaches to Asian and Islamic Calligraphy* by Fu Shen and A. Yonemura, p. 62-100
 Boudonnat, Louise and Harumi Kushizaki, *Traces of the Brush: the art of Japanese calligraphy*, p. 53-95
- Mar. 29/T Historical development of Japanese calligraphy and its relationship with Chinese calligraphy
 Mar. 31/R Refining the final piece
- Week 14** Reading: Kwo, D. W., "The Role of the Seal" in *Chinese Brushwork in Calligraphy and Painting*, p. 179-83
 Billeter, J. F. "Notes on Seal Engraving" in *The Chinese Art of Writing*, p. 286-89
- Apr. 5/T Role of Seal (*yin*, 印) in calligraphy and painting; learn how to create your own seal
 Apr. 7/R Making your own seal and applying on the completed final calligraphy piece; **finishing up the final calligraphy piece**
- Week 15**
 Apr. 12/T **Class presentation**
 Apr. 14/R **Class presentation**
- Week 16**
 Apr. 19/T **Class Exhibition**

- Have a great summer -
Practicing calligraphy is good for your body and mind

Bibliography

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- Bjorksten, Johan. *Learn to Write Chinese Characters*. New Haven and London: Yale University Press, 1994. PL1171.B5613 1994 (on reserve)
- Bonan, Guo. *Gate to Chinese Calligraphy*. Beijing: Foreign Language Press, 1995. NK3634.A3 B66
- Boudonnat, Louise, and Harumi Kushizaki. *Traces of the Brush: the Art of Japanese Calligraphy*. France: Editions du Seuil, 2003. HK3637.A3 B6813 2003
- Briessen, Fritz van. *The Way of the Brush: Painting Techniques of China and Japan*. Boston, Tokyo: Tuttle Publishing, 1998. ND1040.B69 1998
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- Chang, Leon L-y, and P. Miller. *Four Thousand Years of Chinese Calligraphy*. Chicago and London: The University of Chicago Press, 1990. (It begins with the modern period and goes backwards to the ancient Shang dynasty; interesting arrangement) NK3634.A2 C44 1990
- Chen, Tingyou. *Chinese Calligraphy* (Cultural Chinese Series). Beijing: China International Press, 2003. NK3634.A2 C4567 2003 (on reserve)
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- Harrist, Robert E. Jr. & Wen C. Fong, *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*. Princeton: The Art Museum, Princeton University, 1999. NK3634.A2 H37x 1999 (on reserve)

- Komatsu, Shigemi and Kwan S. Wong (comp.) *Chinese and Japanese Calligraphy: Spanning Two Thousand Years: The Heinz Gotze Collection Heidelberg*. Munich: Prestel-Verlag, 1989. NK3634.A2 C4713 1989
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- Words in Motion: Modern Japanese Calligraphy*. An Exhibition by the Library of Congress and the Yomiuri Shimbun, June-September 1984. Japan: Yomiuri Shimbun, 1984. ND1457.J3 W67x 1984

USEFUL CALLIGRAPHY WEBSITES:

Art of Chinese Calligraphy

<http://www.chinapage.com/callig1.html>

Asian Art Appreciation (or Chinese Calligraphy)

<http://www.asia-art.net/calligraphy.html>

Eastern Asian Calligraphy

http://en.wikipedia.org/wiki/Chinese_calligraphy

Tools and learning Chinese Calligraphy

<http://www.chinese-tools.com/learn/characters>

Chinese characters, script, and writing

http://en.wikipedia.org/wiki/Chinese_character

Chinese Calligraphy with basic knowledge and step by step instructions.

<http://www.chinavoc.com/arts/>

Learning basic strokes

<http://www.macauweb.com/handwrite/learn.html>

Chinese etymology

<http://internationalscientific.org/>

漢典 Chinese Dictionary for characters and various scripts

<http://www.zdic.net/>

說文解字—篆書字典 Dictionary for the seal script

<http://www.shuowen.org/>

WRITING TOOL SUPPLIERS:

Yasutomo

<http://www.yasutomo.com/>

Acorn Planet

<http://www.acornplanet.com/>