

Proceedings

Cursive Script Space-Time Evolution in the Perspective of Information Philosophy from Early Cursive Calligraphy Which Is Formed by the History of Traditional [†]

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Abstract: In the perspective of information philosophy, this paper discusses Cursive script space-time evolution from a series of all-round information in calligraphy evolution about history tradition which based in *keep often and knew change*. In this paper, *Dudu* was thought to change brushwork method and standard cursive script. *Cuiyuan* was thought to organization cursive stipple the position relations, Words handwriting coherent leaded to A painting do not move. *zhangzhi* was thought to take shape *yibishu* that before and after the continuous problem caused in the calligraphy stroke order successively time irreversibility, causing the cursive handwriting the determination of the overall coherence. Three people tradition of inheritance relationships formed the earliest cursive script. We can see clearly in the space-time evolution of calligraphy aesthetic realization path, which follow cursive old-information and productive cursive new-information and evolution series relationship holographic, from “often” to “change” to form a new “often”. The complexity of Cursive script had matured in informational-assimilation and dissimilation. Finally, it is inspired to the succession and development of contemporary calligraphy for aesthetic path of cursive script.

Keywords: information philosophy; calligraphy; space-time evolution; standard cursive script; *Bukeyi*; *Yibishu*; aesthetic path

1. Introduction

Cursive script is a special form of Chinese calligraphy, and the evolution of art form is closely related to evolution series relationship holographic in information philosophy. Evolution series relationship holographic is one of the natural evolution holographic in information philosophy realm, it embodies the things in the process of evolution of about its history and current situation, history and future, the present situation and future mutual mapping between the multiple relations, mutual rules and repeat.

Calligraphy, one of the cultural ones, also has the character of natural evolution. In calligraphy, *keep often* is the inheritance of calligraphy and *knew change* is the creativity of calligraphy. The development of words has been accomplished in multiple evolutions of history, present and future. This paper is a tentative attempt to explore cultural evolution based on the fusion of the two form evolution series relationship holographic.

From the development of Chinese calligraphy, the text is the evolution and coagulation of historical relations. Under the double effect of practical and aesthetic, Chinese calligraphy has gradually become a kind of voluntary art form. From the text of the biography and the recent evidence of the image. The evolution of the cursive hand information has a clear path of development,

and the study of this evolutionary path has a significant realistic and contemporary value in the way of modern calligraphy.

Based on the present unearthed calligraphy and literature information, Cursive script is mature in the late period of the western han dynasty. First explicitly cursive masters is *Dudu* who had a very clear record of the back pass, And then to *Cuiyuan*, *Zhangzhi*, etc. the continuation of cursive script famous model since the eastern han dynasty, and the evolution of the cursive script information actually existed before the famous model, just in the assimilation and dissimilation of information, selection and elimination is the core of cultural evolution, and famous model has played a key role.

2. Dudu: The Birth of the Standard Cursive Script

2.1. Stroke Micro Thin

One of *Dudu's* calligraphy meaning is getting early cursive “draft method”, namely the change of cursive script grass draft character. This is the crucial first step in the evolution of cursive script information. From the literature, we can find the two similar versions of “*calligraphy micro thin*” and “*stroke micro thin*”. It's all about changing the way the writing is done on the dot and it's adding up to the movement and the change of the movement, the way of making a particular stroke.

2.2. Words Are the Same

The so-called “*words are the same*”, in fact, it is because of brushwork change form stipple the programming and standardization, the most significant is cursive stroke stylized stippling characteristics caused by the monotony, such as draw nutrition from the typical “*bafen*” official script, *Bozhe* stroke become typical of *zhangcao* brushwork, and become the difference between the later the basic characteristics of cursive script.

Two are the innovations and reorganizations of information in the evolution of cursive script, form “*strokemicro thin*” and “*words are the same*”, in which “*broken*” and “*standardization*” is the main means of information change. “*Standard cursive script*” may be the meaning of the book's evolutionary significance.

3. Cuiyuan: Cursive Script Space “*Bukeyi*”

3.1. Structure Delicacy

One of *Cuiyuan's* calligraphy meaning is structure, Posterity's evaluation of *Cuiyuan's* calligraphy is the “*structure sparse*” and “*structure delicacy*”, both of which are both.

3.2. A Painting Bukeyi

From *Cuiyuan's* book the text of *caoshushi*, many strokes are little movement in the process of the trend, so *Cuiyuan* reflected cursive trend, “*trend*” is actually cursive stroke dynamic trend so that the formation of *Cuiyuan* reflected cursive script features is the movement of handwriting.

Brushwork strokes with strong move feeling because of stroke trend, which is formed by the “*connect*” formed between stroke and stroke “*for this, for it could not only*” organizational relations, namely the stipple the consistency between the pitch position “*bukeyi*” property, the location of the “*bukeyi*” is actually caused by cursive stroke order relation of the initial continuous, or may be called the vocabulary words. Relationship between organization, thus forming cui been reflected characteristics of cursive script “*a painting bukeyi*”.

The meaning of “*a painting bukeyi*” is “*a painting do not move*”.

4. Zhangzhi: Cursive Script Time “*Yibishu*”

On the basis of inheriting the past, *Zhangzhi* has evolved. *Zhangzhi* change too simple in place of *Dudu* and *Cuiyuan*, and a new omit, and combined with sharp features, due to weight reasonably province of the stroke brushwork to strengthen, make written emotional release and express, all of

these are caused by the premise of “yibishu”; From other text information visible *Zhangzhi* for further evolution of *Cuiyuan* cursive script, *Zhangzhi* is actually broke the word continuous spatial relations, spatial relationships and evolved into many words, have even given the multi-line relations. From Slips of paper of the han dynasty, we can see the “connect” of the two words.

5. The Tradition of the Early Cursive Script Tradition Makes the Calligraphy Aesthetic Meaning

From the evolutionary path of cursive script, *Dudu* change brushwork, making the stroke refinement, *Cuiyuan* created cursive script “*bukeyi*” of spatial relations, the formation of “a painting *bukeyi*” structure and trend, and contribution of *Zhangzhi* is to combine the brushwork of *Dudu* with structure and trend of *Cuiyuan*. The relationship between the cursive script “connect” of the early integration, formed a continuous relationship with words. Every word has the brand-new posture, and stroke order continuous problem caused in the process of writing time before and after “irreversible”, in this time “irreversible”, written by handwriting overall coherence caused “*yibishu*”, namely the intrinsic link between word and word in cursive script.

In the process of the evolution, the information is ubiquitous, it is in the perspective of the holographic nature philosophy of information, the calligraphy inherent consistency problem of space and time become our early cursive script history should face to face with the problem. In carding, of the division of space and time is only one way to study and focus on. In fact, not decisively separate space and time, on the irreversible time necessary to create the space of the immutable, It is a process of unification, and present the stroke form of calligraphy is actually a wave will be shipped in the process of space and time setting.

That are shown in the evolution of the history and future of the relationship between history repeat itself constitute the evolution history of the holographic phenomena occur, right now, the history of the relationship between the condensation and constitute the future evolution of the initial conditions, became the basis of evolutionary relationship holographic phenomena happen in the future.

Space-time evolvement of the cursive script for our shows a complete aesthetic realization, from the development of the traditional Chinese calligraphy “*keep often and known change*” dimension, must from the cursive hand the original information evolution for the new cursive script, that is, from “*often*” to “*change*” to form a new process of “*often*”, “*often*” is a process of information assimilation, and “*change*” is a process of information alienation, it is in “*often*” and “*change*” information change, connect history and future. The evolution of calligraphy is an aspect of the development of culture, and this evolution is the meaning of the information philosophy.

The aesthetic path formed by the evolution of cursive script has important implications for the evolution of modern cursive script: the method, regression and expression.

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