

Explore Wen Zhenheng's Painting and Calligraphy Protection Concept and Strategy in Zhangwu Zhi

Min Lu, Xianmeng Zhao, Zefeng Fu

College of Art and Design, Wuhan Textile University, Wuhan 430073, China

Abstract: Zhangwu Zhi, written by Wen Zhenheng in Ming Dynasty, is a monograph on the appreciation and protection of antiquities, which contains a wealth of ideas and strategies for the protection of calligraphy and painting. This paper aims to explore the concept and strategy of painting and calligraphy protection proposed by Wen Zhenheng in Zhangwu Zhi, and analyze its inspiration and reference to contemporary painting and calligraphy protection. Through the in-depth study of Zhangwu Zhi, this paper analyzes Wen Zhenheng's views and measures on the protection of calligraphy and painting, and discusses the storage environment, light regulation, air pollution control and pest control of calligraphy and painting collections. And put forward to establish a good storage environment, reasonable control of temperature and humidity, do a good job in the warehouse heat insulation, moisture-proof and ventilation management of calligraphy and painting protection strategies. These strategies had a profound impact on the preservation of calligraphy and painting at that time and later. Although Wen Zhenheng's ideas and strategies for the protection of calligraphy and painting still have certain limitations in the contemporary era, the protection measures and methods proposed by Wen Zhenheng still have inspiration and reference significance for the protection of contemporary calligraphy and painting. Through in-depth study and understanding of Wen Zhenheng's painting and calligraphy protection concept and strategy, we can better protect and manage the painting and calligraphy collection to ensure its safe inheritance and long-term preservation.

Keywords: Zhangwu Zhi; Wen Zhenheng; Painting and Calligraphy Protection.

1. The Status and Influence of Zhangwu Zhi in the Field of Painting and Calligraphy

Zhangwu Zhi is an important work of Wen Zhenheng in Ming Dynasty, which has an important position and influence in the field of Chinese traditional culture and art. In the middle and late Ming Dynasty, with the development of social economy and the acceleration of urbanization, the life style of the literati class changed significantly. They not only paid attention to the creation of literature and art, but also began to pay attention to the aesthetic and material enjoyment in daily life, which reflected a new attitude towards life and aesthetic taste. Zhangwu Zhi covers a wide range of areas, including architecture, animals, plants, minerals, and art. Through the detailed discussion of these aspects, it shows the pursuit and taste of the Ming Dynasty literati for life and beauty, and also reflects the material and cultural level and aesthetic taste of the society at that time. This book not only provides a wealth of historical materials for later generations, but also becomes an important document for the study of the life and culture of ancient Chinese literati. Especially in the field of painting and calligraphy, Wen Zhenheng's "Zhangwu Zhi" not only reflects his personal philosophy and strategy of painting and calligraphy protection, but also has a profound impact on the protection of calligraphy and painting in later generations. Wen Zhenheng elaborated on the protection concept of calligraphy and painting in Zhangwu Zhi, he believes that calligraphy and painting works are the embodiment of the artist's spirit and talent, and are valuable cultural heritage. Therefore, he stressed that the preservation of calligraphy and painting works should use high-quality materials and be repaired at appropriate times to extend the life of the works. He also reminded people to maintain a proper distance when

viewing paintings and calligraphy to avoid damage to the works. It also puts forward a series of strategies for the protection of calligraphy and painting, which still have important reference value for the protection of calligraphy and painting today.

The status and influence of Zhangwu in the field of painting and calligraphy are not only reflected in Wen Zhenheng's ideas and strategies of painting and calligraphy protection, but also reflected in his in-depth research and unique views on painting and calligraphy. In the book, he has a deep discussion on the creative skills, style characteristics, historical background and other aspects of calligraphy and painting works, which provides valuable materials for the future study of calligraphy and painting. At the same time, his ideas and strategies of painting and calligraphy protection also provide important guidance for the later generations of painting and calligraphy protection work.

2. The Protection Value of Wen Zhenheng's Painting and Calligraphy

As a famous literati and painter in Ming Dynasty, Wen Zhenheng's concept of painting and calligraphy protection is mainly reflected in the understanding of the value and significance of painting and calligraphy. He believes that calligraphy and painting works are the crystallization of artists' talent and spirit, and are valuable cultural heritage with irreplaceable artistic value and historical significance. It advocates that people should pay attention to the preservation, research and promotion of calligraphy and painting works in order to protect and inherit these precious cultural heritage. Therefore, he emphasized the artistic value of calligraphy and painting works, and believed that calligraphy and painting are ways for artists to express their emotions, thoughts and

aesthetic concepts through brush and ink, color and composition. Each painting and calligraphy work is a unique creation of the artist, with a unique artistic style and aesthetic value. It should be advocated that people should appreciate and appreciate paintings and calligraphy works, and feel the talent and creativity of artists. Calligraphy and painting works are the testimony of history and culture, reflecting the styles and characteristics of different times. By studying calligraphy and painting works, we can understand the development of history, the changes of society and the evolution of artistic styles. In addition, Wen Zhenheng also emphasized the moral and cultural value of calligraphy and painting works. He believes that calligraphy and painting works can cultivate people's aesthetic taste and moral sentiment, and improve people's cultural quality and moral accomplishment. He advocated that people should appreciate and create calligraphy and painting works to improve their spiritual realm and taste of life.

3. Wen Zhenheng's Painting and Calligraphy Protection Strategy

3.1. Collection and Appreciation of Calligraphy and Painting

Wen Zhenheng attaches great importance to the collection of calligraphy and painting works. He believes that collecting calligraphy and painting works is to inherit and promote the spirit of artists, and can protect and preserve these valuable cultural heritage. He advocated the systematic collection and arrangement of calligraphy and painting works and the establishment of a perfect collection system to facilitate people's research and appreciation of calligraphy and painting art. The appreciation of painting and calligraphy is the deep understanding and appreciation of the connotation of painting and calligraphy works. He advocated that people should have a good aesthetic vision and appreciation ability, appreciate the artistic conception, skills and spirit of calligraphy and painting works, so as to enhance their aesthetic taste and moral sentiment. Wen Zhenheng advocated in-depth research on calligraphy and painting works to promote people's understanding and appreciation of the art of calligraphy and painting. He advocated a comprehensive study of the historical background, artistic style and technical characteristics of calligraphy and painting works in order to reveal their connotation and value.

3.2. Creation and Inheritance of Calligraphy and Painting

Wen Zhenheng stressed that the tradition should be respected in the creation of calligraphy and painting, and believed that artists should give full play to their talents and creativity on the basis of inheriting the excellent traditions of their predecessors to create works with the characteristics of The Times and personal style. It is advocated that artists should be innovative in their creation and constantly explore new methods of expression and art forms to adapt to the development of The Times and the changes in people's aesthetic needs. In terms of the inheritance of calligraphy and painting, Wen Zhenheng suggested the establishment of an effective inheritance system, which should include the teaching of skills between teachers and apprentices, academic exchange and training of talents through education, in order to ensure that the traditions of these art forms are maintained and continue to breed a new generation of calligraphy and

painting talents. Wen Zhenheng also attaches great importance to education. He believes that calligraphy and painting education play an important role in shaping people's aesthetic feelings and moral cultivation. Therefore, he proposed that calligraphy and painting education should be incorporated into the school education system to help students establish correct aesthetic and moral values by learning and appreciating calligraphy and painting works.

3.3. Restoration and Protection of Calligraphy and Painting

Wen Zhenheng put forward many enlightening views on the restoration and protection technology of calligraphy and painting, which provided valuable reference for the protection work of calligraphy and painting in later generations. His conservation strategy not only reflects the respect for the original works and the application of scientific restoration technology, but also advocates that the original style of the works should be preserved as much as possible in the restoration process and excessive intervention should be avoided so as not to destroy the artistic value of the works. Great attention is also paid to the selection of repair materials to ensure the smooth progress of the repair work and the durability of the repair effect. Wen Zhenheng believes that the restoration work is only the first step in the protection of calligraphy and painting, and the protection after restoration is equally important. He advocated proper mounting and maintenance of the work after the restoration, such as selecting appropriate mounting materials and paying attention to the temperature and humidity of the storage environment of the work, so as to ensure the long-term maintenance of the restoration effect.

4. Limitations of Wen Zhenheng's Concept and Strategy of Painting and Calligraphy Protection

4.1. Limitations of the Era Background

Wen Zhenheng lived in the late Ming Dynasty, when there was a big gap between the social and economic conditions and the level of science and technology compared with today. This limitation of the time background has influenced his ideas and strategies of painting and calligraphy protection to a certain extent. At that time, there may have been a lack of modern scientific and technological means, such as digital protection, non-destructive testing, etc., so that Wen Zhenheng could not make full use of these advanced technologies in the restoration and protection of paintings and calligraphy. In addition, the painting and calligraphy market at that time, the concept of collection and the public's cognition of painting and calligraphy art are also different from that of modern society, and these factors may affect the development of painting and calligraphy protection.

4.2. Gap between Theory and Practice

In the process of repair, it may be due to technical or material limitations, so that the repair work can not achieve the expected effect. Wen Zhenheng's concept of painting and calligraphy protection is largely theoretical, but it may encounter various problems in the actual operation process. The gap between theory and practice may lead to the unsatisfactory effect of conservation work. In addition, at that time, there may be a lack of perfect calligraphy and painting protection system, which makes the protection work difficult

to implement in practice.

4.3. New Challenges of Modern Painting and Calligraphy Protection

With the development of The Times, the protection of modern calligraphy and painting is facing some new challenges, which to some extent go beyond Wen Zhenheng's cognition at that time. For example, modern painting and calligraphy works are facing more serious problems such as environmental pollution and climate change, which put forward higher requirements for the protection of painting and calligraphy. In addition, although modern scientific and technological means provide more possibilities for the protection of calligraphy and painting, it also brings new problems, such as the application of digital protection technology and data security issues.

5. Inspiration and Reference to Contemporary Painting and Calligraphy Protection

5.1. Establish a Research Department for the Protection of Calligraphy and Painting

As a precious heritage carrying rich history and culture, calligraphy and painting are not only valuable, but also face many challenges in preservation. If we do not take effective measures to protect these works of art, it is very likely that they will suffer damage, which will erode their inherent historical and cultural value. In view of this, the state has paid more attention to the protection and management of museum paintings and calligraphy, and introduced relevant policies and measures to guide local museums to implement systematic protection of paintings and calligraphy works of art. The government should further pay more attention to the protection of calligraphy and painting, establish a special department responsible for the protection of calligraphy and painting, and set up a professional protection team to lay a solid foundation for the protection of calligraphy and painting art.

The protection of painting and calligraphy is an arduous task that needs long-term persistence and systematic promotion, covering a wide range of work contents and heavy tasks. In the actual operation process, the staff need to deeply master the professional knowledge of painting and calligraphy and protection, and need to effectively cooperate to ensure the smooth progress of protection and management. Painting and calligraphy protection management departments should gather professional teams, establish research institutions, and focus on protection work. At the same time, formulate feasible painting and calligraphy protection plans, and coordinate departments at different levels to carry out tasks such as detection, sorting and restoration of paintings and calligraphy. In addition, the professional skills of museum technicians in restoration should be continuously improved, and the professional technical and operational level of the team should be improved in an all-round way through training and communication. The government needs to build a sound talent training mechanism, constantly enrich the professional knowledge and skills of talents, and comprehensively enhance the comprehensive strength of painting and calligraphy protection through the accumulation of experience.

5.2. Identify the Main Factors that Affect Security

Compared with other types of collections, calligraphy and painting collections are particularly fragile, they naturally have the characteristics of moisture absorption, and it is easy to mold in a humid environment, thus causing damage to the works. In the process of the protection of calligraphy and painting cultural relics, we must pay close attention to factors such as temperature, humidity, light, air pollution and insect infestations, which may have a negative impact on calligraphy and painting works, and effective management measures should be formulated accordingly.

First of all, temperature and humidity are crucial to the preservation of painting and calligraphy collections. Appropriate temperature and humidity are the basic requirements for the storage of calligraphy and painting, which directly affects the integrity of cultural relics. The temperature is too high, such as more than 25 degrees Celsius, will accelerate the chemical reaction of the painting and calligraphy collection, resulting in the damage of cultural relics. In a high temperature environment for a long time, calligraphy and painting may also appear yellow, brittle and other problems. In terms of humidity, too high will lead to hydrolysis and expansion inside the painting and calligraphy, affect the clarity of the ink, and promote the reproduction of microorganisms, causing rot. Secondly, the safety of light on painting and calligraphy collections cannot be ignored. Ultraviolet radiation will destroy the molecular structure of the painting material and cause changes in physical properties, such as changes in solubility and light transmission. Air pollution, including chemical, physical and biological pollution, poses a serious threat to painting and calligraphy collections. The adhesion of dust will cause the paper to adhere, and absorb harmful gases such as sulfur dioxide, promote mold growth, and cause corrosion. Finally, insect infestation is also a major hidden danger to the safety of painting and calligraphy collections. If the painting and calligraphy are stored in a dark and humid environment for a long time, coupled with the paste and other materials used when mounting, it provides ideal growth conditions for pests. Pests such as book lice prefer humid environments and can chew paintings and paintings, causing serious damage.

5.3. Strengthen the Construction of Management System

In order to ensure the proper protection and management of calligraphy and painting collections, a comprehensive system of measures must be built, covering four aspects: reasonable classification, scientific storage, thorough inspection and meticulous restoration.

First of all, the classification management of calligraphy and painting collections should follow certain standards, systematically organize all the calligraphy and painting works entered into the library, establish the general catalog and sub-catalog, and form a complete classification system. When compiling the general catalog, it is necessary to record the name, author, creation age, material and size of the work in detail, so as to facilitate future retrieval. If necessary, it can be divided into Chinese painting, oil painting, printmaking, watercolor painting and other categories according to the type of work to achieve standardized finishing. Secondly, scientific storage is the key to the protection of calligraphy and painting collections. Storage should ensure that the work

is in the best condition to ensure the strength and elasticity of the carrier. When rolling paintings and calligraphy, technicians should wear gloves to prevent damage to the works. In addition, calligraphy and painting should be stored in a special painting box, avoid squeezing each other, and should not overlap to ensure safe storage.

In the management process, the painting and calligraphy works should be checked regularly in order to find the problems and find out the causes in time, and take effective measures to repair. For example, if the work is found to be damp, it should be ventilated immediately, hang the painting in a ventilated place, and spread out page by page to disperse moisture. In the ventilation, should avoid direct sunlight, to prevent UV damage to the work. Finally, the careful restoration of the painting and calligraphy collection is crucial. For the occurrence of yellow spots, stains and other problems, should be cleaned. For works that have become gray and black due to age, it is also necessary to remove lead to restore its original style.

5.4. Formulating Execution Plans for Painting and Calligraphy Protection

In view of the unique nature of calligraphy and painting collections, it is necessary to formulate a comprehensive protection plan according to the actual situation, focusing on four aspects to ensure the safety of calligraphy and painting works. First of all, it is essential to provide a suitable storage environment for painting and calligraphy collections. This means that the temperature and humidity of the warehouse need to be properly regulated to ensure insulation, moisture resistance and good ventilation conditions. Secondly, the lighting management of the storage space can not be ignored. Too strong or too dim light should be avoided, and an appropriate distance should be maintained between the painting and the light source. Also, install curtains to protect against direct sunlight. For example, use of light - and moisture-proof

storage bags to improve the security of painting and calligraphy collections. Moreover, effective prevention and control of air pollution is another key point to protect calligraphy and painting. Harmful gases can be absorbed by adding green plants, and the storage space is cleaned and maintained regularly. Finally, pest control is equally important. Ensure that the indoor environment is clean and hygienic to reduce the threat of dust and particles. At the same time, the condition of painting and calligraphy collections is regularly checked, and pesticides are regularly used to

prevent the spread of pests.

6. Conclusion

This paper reveals Wen Zhenheng's core value in the inheritance and protection of calligraphy and painting art through the study of his philosophy and strategy of painting and calligraphy protection. Wen Zhenheng emphasized respect for the original works, careful selection of restoration materials, the use of scientific restoration technology, attention to the protection after restoration and the establishment of a perfect mechanism for the inheritance of calligraphy and painting, etc., which provided valuable references for the protection of calligraphy and painting in later generations. At the same time, Wen Zhenheng's concept and strategy of painting and calligraphy protection have important significance and inspiration for contemporary painting and calligraphy protection. In the current social environment, we need to pay more attention to the protection and inheritance of calligraphy and painting art. In the future research work, we need to continue to expand our vision, deeply explore the connotation of Wen Zhenheng's painting and calligraphy protection concept and strategy, in order to cope with the challenges of modern society, and better protect and inherit the art of Chinese painting and calligraphy.

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