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唐代书学文献《墨薮》的民俗学解读

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An Interpretation of Mo Sou (Collected Essays on Calligraphy) of the Tang Dynasty from the Perspective of Folklore

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全文: PDF (633 KB) HTML (1 KB) 输出: BibTeX | EndNote (RIS) 背景资料

摘要 唐代书学文献《墨薮》一直被误读: 前人或言其俗, 或以为书圣王羲之本人之撰。运用民俗学研究成果, 对《墨薮》的作者、成书过程、笔法传授特点以及《墨薮》文本产生的社会背景加以探索, 则可以认为《墨薮》的作者并非一人, 成书并非一时, 而是在唐代民间流传的过程中, 逐步充实、补充、完善, 最后定型为今天看到的文本; 其所述的笔法传授特点与民间工艺传授特点完全一致, 即具有系谱性、封锁性、神秘性; 《墨薮》的产生与唐代的经籍抄写、科举制度及行政运作对书写的需求密切相关。

关键词: 墨薮 民俗学 笔法传授 时代背景

Abstract: Mo Sou (Collected Essays on Calligraphy) of the Tang Dynasty has been misinterpreted all the time: some claim it is vulgar, others believe it was written by the great calligraphy master Wang Xizhi. Taking advantage of the research findings of modern folklore, this thesis probes into the issues such as the author of Mo Sou, its completion process, the features of its writing technique teachings and its social background and finds out that Mo Sou was not completed in a short time by a single author. In fact, it was added, improved and eventually finalized to be its extant version during the popular spreading in the Tang Dynasty. Its writing technique teachings are as same as those of folk arts and crafts and characterized by being systemic, confidential and mysterious. The appearance of Mo Sou was closely related to the demands for writing in classic copying, imperial examination system and political administration in the Tang Dynasty.

Key words:

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