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Analysis of the Four Treasures of Xuancheng Wenfang and the Road to Chinese Painting

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Abstract: Chinese painting is a unique form of artistic display in China, a concrete embodiment of the traditional culture of the Chinese nation, carrying more than 3,000 years of historical accumulation, and a treasure of world culture. The tools and materials used in the creation of Chinese painting-- the Four Treasures of Wenfang also have profound connotations, and from the use of the Four Treasures of Wenfang, we can glimpse the personality and long historical charm of the Chinese nation. Therefore, this article starts from the symbolic spirit of the four treasures of Chinese painting, analyzes the profound connotation therein, and finally feels the rich meaning and spirit of Chinese painting. Chinese painting is a unique form of artistic expression in China, a concrete embodiment of the traditional culture of the Chinese nation, carrying more than 3,000 years of historical accumulation, and is a treasure of world culture. The tools and materials used in the creation of Chinese painting-- the Four Treasures of Wenfang also have profound connotations, and from the use of the Four Treasures of Wenfang, we can glimpse the personality and long historical charm of the Chinese nation. Therefore, this article starts from the symbolic spirit of the four treasures of Chinese painting, analyzes the profound connotation therein, and finally feels the rich meaning and spirit of Chinese painting. Culture is the soul, industry is the carrier, and in-depth excavation of excellent traditional Chinese cultural resources with local characteristics to achieve creative transformation and innovative development is of great significance for cultivating cultural and creative industries to become new growth points and promoting the high-quality development of the county economy. In this regard, we must think deeply and find the best path for the development of excellent traditional culture "double creation".

Keywords: Four Treasures of Wenfang; Xuancheng; Traditional Chinese Painting; Inheritance.

1. The Historical Background of Xuancheng

Xuancheng is the hometown of the Four Treasures of Chinese literature. In recent years, rice paper, micro-ink and Xuan pen have been listed in the national intangible cultural heritage, and their excellent quality, exquisite craftsmanship and rich cultural connotation make it have a broad space for sustainable development. In-depth excavation of the cultural connotation of the four treasures of the literary room and making the traditional cultural industry bigger and stronger is an important task facing us.

To meet the needs of market competition and development, accelerate the restructuring and transformation of enterprises. On the basis of cultivating subjects, fair competition, and invigorating the market, we should gradually standardize development, support the excellent and the strong, and become bigger and stronger. Since 2003, on the one hand, Xuancheng has vigorously promoted the transformation of existing enterprises into joint-stock cooperative or private enterprises, and standardized the operation mechanism of large-scale enterprises in accordance with the requirements of the modern enterprise system; At the same time, we will relax market access conditions, cancel various unreasonable restrictions, encourage entrepreneurship for all people, increase investment attraction, and cultivate and form a diversified market competition pattern. At present, there are more than 400 four treasure enterprises in the city, including more than 250 rice paper, calligraphy and painting paper and processing enterprises; more than 20 Huimo production enterprises; There are more than 30 Xuanbi production enterprises. On this basis, support the excellent and strong: first, concentrate on large-scale enterprises, such as China Xuan Paper Group, Jingxian Xuanbi Factory, Xuanzhou Xuanbi Factory, Hu Kaiwen Ink Company; The second is to concentrate on professional towns, the manufacture of rice paper and calligraphy and painting paper in Dingjiaqiao Town, Jing County, the micro-ink production of Jixi Shangzhuang and Huayang Town, the pen making of Jinggu Huangcun Town and Xikou Town of Xuanzhou District, respectively forming distinctive industrial clusters; The third is to concentrate on advantageous brands, such as Hongxing, Wang Liuji, Wang Tonghe and other Xuanbi brands, Santu, Zhang Su and other Xuanbi brands, Feng Liangcai Master Mo, Hu Kaiwen Cang Pei Room and other Huimo brands, in the domestic and foreign market share has been rapidly improved.

Focus on consolidating the industrial foundation and innovating talent training and skill inheritance. First, it is necessary to hire old artists to "pass on the band" to Jixi Xuanzhou Branch Wu selects and hires more than 20 old artists with unique skills, regularly holds training courses on emblem ink and Xuanbi skills, and carries out skill competitions for supervision and guidance. The second is to entrust vocational schools to run classes and training. In combination with the implementation of the "Sunshine Project" of rural labor force training, Jing County entrusted the county senior vocational to set up rice paper craft classes to form a relatively fixed talent training base. The third is to combine production, education and research to establish a new type of transmission base. Jixi County cooperated with the University of Science and Technology of China and other universities to carry out the investigation and research of the production process of Huimo; Relying on the Research Institute of Xuan Paper, the Institute of Calligraphy and Painting Paper and the R&D Center of China Xuan Paper Group Corporation, Jing County specializes in the research

and development of new products and the supplementation, revision and improvement of national standards for Xuan paper and calligraphy and painting paper industry standards. Give full play to the service and management functions of the association to achieve industry self-discipline. The four treasures industry has a strong folk nature, special professionalism, traditional handicraft color is strong, small and medium-sized enterprises and family workshop production is still relatively common, ownership forms are diverse, for this reason, Xuancheng actively plays the role of industry associations, guiding the industry to achieve self-discipline and standardized development. The Municipal Four Treasures Industry Association was established, and branches or professional Xuan paper, emblem ink and Xuan pen associations were also established in various counties and municipalities to strengthen exchanges between industries, increase publicity and promotion, and widely carry out exhibitions and festivals. The association has established professional periodicals such as "Pen, Ink and Paper" and "Chinese Xuan Paper", established professional websites, and hosted many cultural tourism festivals and national calligraphy and painting invitation exhibitions. It has strengthened cultural exchanges and cooperation with the world, and established sister-city relations with relevant cities in Japan and South Korea. At the same time, vigorously develop the market, and build the largest Wenfang Four Treasures Market in southern Anhui in Xuancheng City, which provides a good precondition for standardizing the production and operation of the Wenfang Four Treasures industry in the city. Marketing outlets have been widely established in the sales area, and at present, large and medium-sized cities in China have achieved full coverage, and expanded to overseas markets such as Taiwan, Japan and South Korea.

Earnestly fulfill the government's responsibility for the protection and inheritance of intangible cultural heritage. First of all, strengthen the collection, sorting and archiving of traditional production techniques. Oral records of important skills such as tobacco refining, glue making, and preparation in the production of emblem ink have been carried out, key protection has been implemented to prevent proliferation, and modern sound, light and digital technologies have been used to collect and preserve traditional skills. In terms of the protection of rice paper making techniques, China Xuan Paper Group Corporation invested in the construction of the rice paper museum. Second, strengthen the construction of raw material bases. The government provides policy and financial support to ensure the sustainable development of straw resources in Qingtan and Shatin. Since the 80s of the 20th centuries, led by the People's Government of Jing County and implemented by China Xuan Paper Group Corporation, in accordance with the method of "money follows the seedlings", funds or agricultural materials have been invested to build 50,000 mu of Qingtanlin bases in Tingxi, Aimin, Caicun, Beigong and other places in Jing County in the form of subsidies, and there are currently more than 180,000 mu of Qingtanlin bases in the county. Protect the most important raw materials of Huimo, oil smoke and pine smoke. In 2001, Hu Kaiwen Ink Co., Ltd. formulated the development plan of building a 4,000-mu raw material base. Build a complete production base of raw materials for Xuanbi, develop goats, hares and other raw materials, and ensure the sustainable development of bamboo and milli resources. Third, strengthen the protection of inheritors. Since 2006, Xing Chunrong of China Xuan Paper Group Corporation and Wang Aijun of Jixi Hukaiwen Ink Industry Co., Ltd. have been selected as representative inheritors of items on the national intangible cultural heritage list, and Xuancheng has also organized commemorative activities for old experts who have been in the art for many years. Fourth, strengthen publicity and promotion for the society, and build the Xuan Paper Cultural Park, the Huimo Cultural Park and the Xuanbi Cultural Park respectively.

In order to further expand the influence of the Four Treasures of Wenfang, we will work hard in three directions: first, by enhancing the value-added of brand appeal, based on improving quality and brand influence, we will enter the Olympic Games and World Expo with the image of high-end cultural products, and attract famous calligraphers and painters to customize products. Second, through the expansion of product line value-added, with product diversification and serialization, enrich and expand the value-added of the four treasures product line of Wenfang. For example, the rice paper industry has expanded to the direction of fine calligraphy and painting paper and rice paper processing artworks, and initially has more than 500 kinds of handicraft production and processing capabilities; On the basis of consolidating practical ink products, Huimo vigorously develops new products such as ornamental ink, color ink and medicinal ink. Third, through the expansion and extension of the value-added industrial chain, expand and extend to related industries, form six major industrial sectors of arts and crafts products, Hui cuisine catering, Huipai agricultural and forestry specialties, Huipai garden architecture, cultural tourism, film and television production and cultural and creative industries, and actively build a modern Hui cultural industry.

2. The Connotation of the Four Treasures of Chinese Painting

As a representative work of the traditional culture of the Chinese nation, Chinese painting has been passed down to this day, allowing us to explore the living environment and mental journey of the ancients at that time through Chinese painting, and feel the spiritual world of the ancients. It can be said that without "pen, ink, paper, and inkstone" Chinese painting will be much inferior, and through the profound understanding of the four treasures of the literary room, we can better carry out the inheritance and development of the excellent traditional culture of the Chinese nation.

Chinese painting needs to use the four treasures of the study room for painting creation, that is, pen, ink, paper and inkstone, Chinese skillfully apply the four treasures of the study to the painting, to the greatest extent to ensure the charm of the spirit in Chinese painting, the profound meaning of the "four treasures of the study room" is also highlighted in the painting. If you want to interpret the true meaning of the Four Treasures of Wenfang, you must have a certain grasp of China's 5,000-year history and the inner charm and connotation of the Chinese nation, Chinese the understanding of the universe is very early, and there is a very strong reverence for the universe, believing that only by achieving the symbiotic connection between man and nature can we achieve the continuous development and growth of human beings. These have profoundly affected the thinking of Chinese, and in painting, they also pay more attention to the overall harmony of the picture, which requires more

assistance with the spiritual symbolism of the four treasures of the literary room.

The most important of the four treasures of the literary room is the brush, the brush can be described as the beginning of Chinese painting creation, the history of the brush may be traced back to the Spring and Autumn Warring States period, it is very different from the daily life of modern society, learning to use the pen, it is replaced by the modern nib, has the flexibility and elasticity that the modern nib does not have, the Chinese brush can be described as the perfect match of Chinese painting, the flexibility of the brush fully reflects the overall character characteristics of the Chinese under the agricultural civilization. People's mastery of brushes

Just as people mastered the relationship between man and the universe in ancient times, the combination of rigidity and softness realizes a high degree of integration between man and the universe, and the expression of Chinese painting can also use the brush to integrate the author's emotions into ink painting.

The second of the four treasures of the literary room are ink, and the residue obtained by burning pine wood in the ancient ink production process is mainly made, and the corresponding ink block is made according to these combustions, which is often called pine smoke ink. Ancient Anhui became the main production place of ancient ink due to its unique geographical location and dense pine trees, which had a profound impact on the local area [3]. The relationship between ink and pen is intertwined, ink makes the pen, and the pen also makes the ink. Ink is black, representing people's basic view of the origin of the world, black and white is the true expression of the universe. Ancient people liked to use black and white to express, just as the yin and yang polar colors in the Taiji diagram are black and white, and ink is also black and white when sprinkled on rice paper, black and white is a manifestation of traditional human wisdom. Through detailed observation of the universe, people found that whether it is cold and warm alternation or weekly leaf transformation, it is born alternately, accompanied by each other, is the embodiment of yin and yang, just as cold is black for yin, warm for yang is white, and the equilibrium formed in the process of this antagonistic struggle also converges into the universe. The mastery of the amount of ink in the process of Chinese painting can depict thousands of changes, from thick to light, from light to thick, which contains profound truth, and also gives more content to Chinese painting, so that when people appreciate Chinese painting, only through black and white, they can feel the colorful colors that the author wants to express, giving people sufficient space for reverie and making the artistic conception of Chinese painting more far-reaching.

Before the invention of rice paper, the ancients mainly used silk cloth, which was relatively expensive and could not be reused, and the water absorption effect was also very general. The advent of rice paper made it even more.

Many ancient people can practice painting, which greatly saves the cost of painters. Xuan paper is suitable for the creation of Chinese painting and calligraphy, rice paper because of its good water absorption can be used with brushes and ink, the white of rice paper and the black of ink, intertwined to form traditional Chinese paintings, and rice paper also has a long-term discoloration, not aging effect, can make ancient paintings better protected. The white of rice paper is regarded as the original color of the universe by ancient Chinese painting creators, and the white of rice paper and the black of ink just represent the essence of the development of things in the entire universe, which corresponds to the Taoist saying of black and white, from one life two, from two to three, and finally to achieve three lives and all things, all things can be expressed on rice paper, and give people unlimited imagination space, so that the content that the whole painting wants to show and the emotions implied by the author are easier to show through rice paper. In the process of creating Chinese paintings, the author can create a frame according to the actual characteristics of rice paper, so as to ensure that under the condition of different water absorption of rice paper, the appropriate brushwork is used to show more exquisite painting skills.

The last of the four treasures of the literary room is the inkstone. In ancient times, there were very high requirements for inkstone, and inkstone was also a necessary tool for Chinese painting that literati Yashi loved very much, and in ancient times, people could have a general judgment on the literati's knowledge and ability to a certain extent through the taste and performance of the inkstone owned by the literati. Ancient inkstone is very rich in types, but also a kind of gifts between literati, rare varieties of inkstone, the ink developed is also very different from ordinary inkstone, Chinese painters can obtain better ink through inkstone, through raw materials to paint. At present, people have gradually replaced the role of inkstone with ink, but because inkstone has ornamental and practical integration, Chinese painters still collect and appreciate inkstone.

3. Chinese Painting and the Four Treasures of the Wenfang

The reason why Chinese painting can become a treasure trove has always been appreciated and collected by people, and one of the most important points is that Chinese painting reflects the charm of the traditional culture of the Chinese nation and is an external embodiment of the character and character of the Chinese sons and daughters.

Ancient people used pen, ink and paper to create the situation, the environment and the inner feelings of the author, and provided the necessary material basis for the creation of Chinese painting through the respective characteristics of brush, ink, rice paper and inkstone. As we all know, pen, ink, paper and inkstone are very traditional writing and painting tools, and the development of the four treasures of the study is originally art today, and people need to achieve the integration of people and the four treasures of the study in the painting process, so that the four treasures of the study can understand the author's painting requirements when creating, and better express the profound connotation in Chinese painting.

Chinese painting has always pursued a state of painting with both form and spirit, and Chinese when expressing emotions in painting, it is more eager for the content of the painting to convey the spirit and give people the space for reverie, which is also determined by the traditional character of the Chinese nation, and the connotation is not lost. The Four Treasures of the Study Room helped Chinese painting achieve this goal, in the Four Treasures of the Study Room only the inkstone table is a hard object, the other three are very soft and tough, in the painting need to have a practical understanding of the characteristics of pen, ink and paper ink, before painting according to the specific situation. Although it is only black and white, it does not give people a

monotonous feeling, and through white space, freehand and other ways, people feel the richness of the content in the painting, giving people a sense of openness of "mountains and poor water have no way, and the willows and flowers are bright and another village".

China's 5,000-year history has never been interrupted, and the study of the universe and self has also been carried out very early, unlike the Western world's painting creation to be similar to the physical object, Chinese painting is influenced by the idea of Chinese "the integration of things and me", paying more attention to how to communicate with man and nature through the four treasures of the study in the painting process, so that people can perceive nature in the process of painting creation, and the brush, ink, rice paper and inkstone of painting can understand what the painter thinks and operate according to people's will. People also have an overall grasp of pen, ink, paper and inkstone in the process of painting, so that the four treasures of the literary room and the creator of the painting can achieve an organic combination [6]. Because the ancient Chinese has always been in the period of agricultural civilization and has never been interrupted, Chinese are more willing to pay attention to the ways and methods of life in daily life, and use easily acceptable means to solve problems, and under the profound influence of Confucianism, the Chinese is restrained, and the Four Treasures of Wenfang just meet this demand, using the Four Treasures of Wenfang to create Chinese paintings, and better realize the organic unity of the spiritual world and the material world.

4. The Analysis of the Current Situation of Cultural Development of the Four Treasures of Xuancheng Wenfang

Why is the excellent traditional culture in many places not "lived"? For Xuancheng City, Anhui Province, in order to make the local excellent traditional culture "live", we must first clarify "what do we have?" "As the only Xuancheng city in the country that gathers "pen, ink and paper", it is rare to have such a complete four treasure resources. In recent years, Xuancheng City has put forward the development strategy of "Cultural City", launched a number of measures around the theme of "Hometown of Four Treasures of Wenfang", done a lot of work, and achieved certain results. In light of the excellent cases such as the Palace Museum, which has made tremendous achievements in the "double creation" of excellent traditional culture, we must sort out clearly what shortcomings exist in Xuancheng, "What do we lack?"".

--Lack of development synergy: It is difficult to leverage great development due to the dispersion of forces. The origin of the four treasures of Xuancheng City is scattered in three counties, the links between industries are not close enough, and the development efforts in the overall fundraising are not enough, basically each singing its own tune and doing its own thing, and the overall development synergy has not been formed. Due to the relatively weak strength of a single enterprise, it faces difficulties such as insufficient transformation funds and lack of successors.

--Lack of inner charm: It is difficult to recognize the potential of resources without deep exploration. Some enterprises do not have a comprehensive understanding of the four treasures of the literary room, and most of them regard it as ordinary commodities rather than as scarce cultural resources. Due to the relatively single expression method and relatively simple cultural output, its resource value has not been fully presented.

--Lack of due vitality: It is difficult to activate the cultural industry without sufficient integration. The combination between social benefits and economic benefits is not enough, and the integration between cultural inheritance and industrial development is not enough, resulting in the failure of the four treasures industry to show its due vitality, and there is still a gap between it and real life.

--Lack of innovation power: insufficient innovation is difficult to drive product development. The four treasures of the literary industry have a high positioning of products, taking into account the needs of literati and elegant people, while ignoring the needs of the general public, which invisibly creates a sense of distance that is "unattainable", and does not become a "culture that can be taken away".

5. Conclusion

To sum up, this article mainly studies the situation of the Four Treasures of Xuancheng Wenfang, and what we should do about it at present, and also analyzes the connotation and use of the Four Treasures of Chinese painting, and analyzes the relationship between the Four Treasures of Wenfang and Chinese painting. With the continuous development of China, countries around the world have gradually realized the intrinsic nature of Chinese painting, and have become more aware of the essential meaning of pursuing divine likeness rather than form, and have a strong interest in "comprehension" of the connotation expressed in paintings. Through the skillful use of the four treasures of the literary room, people depict one by one the works handed down to the world, so that Chinese painting through a simple outline, can be displayed or fresh and pleasant, or majestic, or vivid exquisite paintings, Chinese painting and the four treasures of the literary room achieve each other, bringing Chinese traditional culture to a higher world stage.

For the specific requirements of society at this stage, the "culture +" cross-border development proposal is adopted.

How to make our local traditional culture "live"? The Palace Museum's "culture +" integrated development idea provides experience for Xuancheng City to promote the "double innovation" of Chinese excellent traditional culture. As the "hometown of the four treasures of Wenfang", Xuancheng City should take "double creation" as a guide to promote the cross-border integrated development of "culture +" of the four treasures of Wenfang.

--Building a general pattern of cross-border integration and development of the four treasures of culture. From the municipal level, the "Wenfang Four Treasures Development (Group) Corporation" was established to establish the concept of group development, make overall planning, avoid going it alone, and break the situation of separate administration. Branches have been established in each county specifically involving the origin of the Four Treasures of Wenfang, such as the Wenfang Sibaojing County Xuan Paper Branch, the Wenfang Four Treasures Jixi Huimo Branch, etc. The head office and the branch are both a clear division of labor and an organic whole. The head office undertakes strategic planning, brand promotion, product research and development, market research, talent training, etc., and is responsible for the upstream of the industrial chain. For example, the "Four Treasures Research Institute of Wenfang" was set up to study the development countermeasures of "double innovation" and

provide intellectual support for the integrated development of "culture +"; The "Four Treasures of Wenfang Talent Department" was established to solve the problem of lack of successors and provide talent guarantee for the integrated development of "culture +". As the downstream of the industrial chain, the branch coordinates and promotes the overall layout and development planning of the head office, and is responsible for specific operational affairs such as skill protection and inheritance, product production and sales, and customer sightseeing experience. In short, from the city level to the county level, the four treasures of the literary room should be planned as a whole, and a general pattern of integrated development with one network and one map of development in the whole city should be built.

--Do a good job in the cross-border integration analysis and judgment of the four treasures of cultural resources. The Four Treasures of Wenfang are valuable cultural resources, and it is necessary to have a comprehensive understanding of their external value and potential value, and make accurate analysis and judgment. For example, Huimo is not only a cultural item for literati to show their calligraphy and painting skills and cultivate their emotions, but also a beautiful handicraft with aesthetic effects, which are obvious external values. At the same time, it is necessary to realize that Huimo also contains great potential value, and if the contents such as "the history of the past and present life of Huimo", "Huimo stories" and "the craftsmanship of Huimo craftsmen" are sorted out and excavated, it will play a strong education role, and even research and compile the "Four Treasures of Wenfang Series Textbook Reading", and consider incorporating the characteristic subject system selected by local schools, which is the direct embodiment of the "culture + education" of the Four Treasures of Wenfang. Therefore, before specifically determining which model to integrate, the four treasures of culture + should analyze and think from different angles and dimensions, conduct in-depth research on the various values of its resources themselves, boldly imagine their possible hidden values, and then summarize and accurately refine, so as to analyze and judge various functional values, and find the aspects that best conform to the trend of social development and have the most development prospects to carry out cross-border integration.

--Giving new momentum to the cross-border integration and development of the cultural industry of the four treasures of Wenfang. The four treasures of Wenfang "culture +" integrated development, no matter what is integrated, is inseparable from the important platform of the cultural industry, the essence of this cross-border integrated development model is manifested as: culture is the soul, industry is the carrier. For example, in recent years, the hot "live performance" project is a visual cultural feast created by using real landscapes as the stage, skillfully integrating local characteristic culture and folk customs, and then creating a visual culture feast through modern acousto-optic technology. And the origin of the four treasures of Xuancheng Wenfang, can also be found in a situation such as "real scene Performing arts" and other high-quality projects to make articles with their own characteristics. Of course, the cross-border integrated development of the four treasures of the cultural room cannot fully meet the needs of the market, let alone put the cart before the horse and ignore the spiritual core of the cultural industry. Therefore, the "culture +" of the four treasures of Wenfang is actually a project entity that seeks the organic integration of social and economic benefits, and the integration of culture and industry, so as to empower the "double creation" of the Four Treasures of Wenfang and make the shelved Four Treasures culture "live".

--Helping the cross-border integration products of the four treasures of Wenfang fly into the homes of ordinary people. The four treasures of Wenfang products that can attract the attention of the public and make people accept it gladly need to have two characteristics: one is to be grounded, and the other is to be creative. Grounding, that is, the cultural products developed are closely related to real life, and are integrated with various elements such as people's clothing, food, housing, travel, travel, shopping, and entertainment. If "four treasures of the study + diet" is "the four treasures of the study that can be eaten", according to this idea, a batch of four treasures series of food can be developed. For example, Xi'an Internet celebrity snack "brush crisp", dipped in sauce, not only delicious but also can write words; Shandong Rizhao "Wenfang Four Treasures Pancakes" makes the bland pancakes full of cultural atmosphere. On the basis of grounding, cultural products must also be creative, that is, cultural connotations are expressed in creative ways, and fashion elements suitable for modern people are integrated to achieve novel and ingenious effects. For example, the original animation Guoxue IP of "Four Treasures of Wenfang" carefully created by a well-known animation company in Hunan has achieved the perfect integration of "culture + animation + technology", making the Four Treasures of Wenfang change the stereotype of the past and become vivid and interesting. In short, the cross-border integration of the four treasures of the literary room must make full efforts in cultural creativity and let its cultural products enter thousands of households.

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