

Calligrapher

THE FOUR JEWELS OF THE SCIENTIST'S OFFICE

is what the key tools
for writing are called in China:
the brush, ink, paper,
and an inkwell.

THE MUSE AND THE KING MEZUZAH

An interview
with the world-famous
Jewish calligrapher
and leading Israeli Judaic master,
Abraham Borshevsky.

THE RHYTHM AND ENERGY OF EASTERN CALLIGRAPHY

An exhibition of Korean calligraphy,
was attended by the recognized master
of beautiful writing, Kim Byung-Ki,
where he presented his works.

EXHIBITION "GREAT CHINESE CALLIGRAPHY AND PAINTING"

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*Things must be done simply, meekly, and clearly.
A person must be sincere, calm, and constant.*

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The World Calligraphy Museum held the tremendous exhibition “Private museums of Russia. Talents of Russia”, which took place in the city of Moscow at the “Sokolniki” park on September 7-8 during the celebration of City days.

21 The focus on hieroglyphs

Kung Linmin is the famous 76th generation descendant of Confucius, a calligrapher from Qufu, Shandong province, China, and the winner of many awards and prizes. He has been fond of calligraphy since childhood and has a good command of the zhuanshu style.

27 Kong Lingmin: the essence and styles of Chinese Calligraphy

Calligraphy is the art of beautiful writing in different languages. There is Chinese, Mongolian, Arabic, Russian, and English calligraphy. Chinese calligraphy is a traditional art of hieroglyphic writing.

31 The Four jewels of the scientist's office

«The Four jewels of the scientist's office» is the name given to the key tools for writing in China: the brush, ink, paper, and inkwell. Since ancient times, these four items could bring about a sense of reverence and were the objects of a kind of cult among circles of the Chinese intelligentsia.

35 Second Breath of Calligraphy

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The famous master told us what kinds of seals exist, the rules for their use, and that it is true that seals with red hieroglyphs on a white background require the master to have more mastery of the cutter than seals with white hieroglyphs on a red background.

41 Things must be done simply, meekly, and clearly. A person must be sincere, calm and constant.

The famous Chinese calligrapher Su Shishu told “The Calligrapher” about his career, the place of calligraphy in Chinese culture, and why foreigners, especially those who do not understand hieroglyphs, find it very difficult to study Chinese calligraphy.

46 I want as many people as possible to learn about the art of calligraphy.

Luo Lei, a recognized master of calligraphy, was born in the Chinese province of Gansu and studied with one of the most famous calligraphers - Yang Hong. He taught calligraphy in China, and moved to Russia in 1996. “The Calligrapher” decided to ask the famous master whether it was difficult for him to adapt to life in a foreign country and what he thinks about his career in Russia.

50 Yuri Arutsev said: "Calligraphy is the basis of the upbringing and education of children in the family and at school!"

Yuri Arutsev - expert doctor of the highest category, graphic artist, calligrapher-monogram player, writer and public figure, founder of the Yaroslavl Historical and Pedigree Society, founder of the author's school “Russian Calligraphy and Ligature”, winner of many awards, including the medal “For Humanism and the Ministry of Russia”, “100th Birth Anniversary of MA A. Sholokhov «and the Cross» For perpetuating the memory of the Patriotic War of 1812. « He believes that without returning calligraphy to Russian schools, we risk to leaving our children without a future.



Dear friends,

I am pleased to present the next issue of the «Calligrapher» magazine. We intended «Calligrapher» magazine to be a publication that will be an entrance into the world of calligraphy. We try to fill each issue of the magazine with interesting and meaningful information and to give our readers more information about famous calligraphers, both domestic and foreign, to share their experiences and opinions, to discuss different types of writing, directions and styles of calligraphy, and to cover significant events in the field of beautiful handwriting.

The tone of the new issue of the «Calligrapher» magazine was set by the «Great Chinese Calligraphy and Painting» exhibition, which was successfully held in Moscow at the end of 2019. For three days, it was visited by 30,000 people. It is no surprise that this time we decided to devote most of our publications to the participants of this great event.

The phenomenon of Chinese calligraphy is that it not only conveys the beauty of the hieroglyph, but also serves as an expression of the artist's inner world, his thoughts, feelings, and aesthetic ideas. Therefore, we hope that this issue will be interesting for experts in calligraphy, for those who have been engaged in the art of beautiful handwriting for a long time, and for those who are just starting to discover this wonderful world.

We would like to believe that the «Calligrapher» magazine will become a source of inspiration and incentive for development, and that perhaps some will even become interested in attending the National School of Beautiful Writing, opened in Moscow at the Museum of World Calligraphy, or the «Russian Calligraphy in Vyazma» School in Yaroslavl, founded by Yuri Arutsev, a doctor and expert of the highest category, a calligrapher, writer and public figure. Both schools are featured on the magazine's pages, and we would be sincerely happy if the issues of teaching penmanship and of preserving the Russian national letter will also find a response among our readers.

The issue of this magazine was released during a difficult period for China—the period of fighting the coronavirus epidemic. In this regard, the magazine's team would like to support the Chinese people and express their solidarity to them. China has done everything possible and impossible to ensure that the infection does not spread beyond the borders of the Middle Kingdom. Only a strong and wise state can cope with this problem. We believe that China will cope with this difficult situation and return to its normal life. We wish our Chinese friends to stay persistent and to overcome the epidemic problems soon!

*Yours sincerely,
Editor-in-Chief,
Director of the Museum of World Calligraphy,
Alexey Shaburov*

Exhibition “Great Chinese Calligraphy and Painting”

The depth and charm of Chinese calligraphy was presented to Moscovites.

Calligraphy is Chinese leading plastic art, considered as the basis of the Chinese esthetics tradition. It's the beginning of understanding of Chinese art and Chinese culture in general. Talking about the phenomenon of Chinese calligraphy, we can say that this is not only a beautiful way to write letters and words, but an instrument for self-improvement and expression of the artist's inner world, and an important part of his philosophy and world perception. The main aim of the exhibition “Great Chinese Calligraphy and Painting” which happened in Moscow on September 20-22, was to present all of these to the Moscovites and guests of the city.

The exhibition coincided with the 70th anniversary of the establishment of the Chinese and Russia diplomatic relationship. This is an important date for both countries and the event is an important step in developing a cultural relationship between these two countries. “Chinese-Russian

warm friendship is getting stronger”, “Our souls are close and our destinies are connected to each other”, “Victory is granted, when peoples' efforts are combined; Success is granted, when peoples' minds totally get together”, “Peace, development and cross-advantage” – during those days the walls of the Sokolniki Exhibition Center were almost “overwritten” with such slogans devoted to friendship and cooperation between two nations.

The event was reflected not only in calligraphy art. Famous Chinese artist Wang Xuling presented one of her masterpieces. There are 7 floral baskets on the painting. The artist dedicated it to the 70th anniversary of the establishment of diplomatic relations between China and Russia. Moreover, birds depicted in the painting have symbolic meaning. On the one hand, historically, Peacock has a meaning of king of birds; also it's a symbol of welfare and wealth. On the other



The opening ceremony of the exhibition “Great Chinese Calligraphy and Painting”

hand, aigrettes are the symbols of devotion, friendship and a wish to be on the same page.

The exhibition included more than 400 masterpieces created by modern leading calligraphy masters and artists from all provinces of People's Republic of China, including Taiwan, Hong Kong, Macau, Zhuanshu, Lishu, Kaishu, Xingshu, and Caoshu – experts could recognize 5 major writing styles of Chinese calligraphy. Guests, who are aficionados of Guohua, one of the most famous traditional Chinese painting styles, had an opportunity to enjoy looking at variety of styles and genres. Engravings of hieroglyphic signs on stones and wood also were exhibited at the “Sokolniki” Exhibition Center.

According to the author of the project, Shaburov A., in an interview for the TV Channel “Russia 1” he said: “The key point of the exhibition is its uniqueness – it has no analogue in the world. “Of course, Chinese calligraphy masters go abroad, exhibit their works, but it’s a historical moment, when 3 leading Chinese Calligraphy Associations and leading artists present their works together at one time. Neither Russia, nor any other country, has held such an event before”.

It’s remarkable that many participants of the exhibition decided to present their work personally. It seems they follow the opinion of Wang Ruifen, one of the famous Chinese artists, who once said: “All roads lead to thousands of people”. More than 25 thousand people visited the exhibition during the 3-day period, where everyone could talk with famous calligraphy masters and get a gift of “magical hieroglyphics”. Chinese masters were glad to write words “Happy”, “Love”, and “Luck” for anyone who wished.

Melnikov I.I., Deputy Head of the State Duma and the

Chairman of the Russia-China friendship Society, at the opening ceremony delivered a speech, and noted: “The sociological research conducting in Russia recently shows that more and more Russian citizens feel an interest in inner life of Chinese people, take interest in Chinese culture and begin learning Chinese language”. The Exhibition “Great Chinese Calligraphy and Painting” is a bright confirmation of his words. Moscovites actively took part in the various lectures and master-classes. They enjoyed listening to presentations about Chinese calligraphy art history and masters. Some of the guests even tested their skills of writing with ink on the special rice-paper.

The guests also received more knowledge about Chinese culture by the way of a traditional tea ceremony and listening to the playing the Guqin, an ancient musical instrument of China. This instrument is made by hand and considered an important part of the immaterial Chinese cultural heritage.

Representatives of The Museum of world calligraphy, as the organizing party of the exhibition, did their best to prove and especially highlight the words said by Kong Lingmin, Vice-President of the World Confucius Society, who’s also the Member of the Beijing Academy of modern paintings and calligraphy and a 76th generation descendant of the great philosopher.

Culture as a social phenomenon has no bounds. This is clear for everyone. This is a bridge between different nations. All speakers highlighted these ideas in their speeches during the opening ceremony. These individuals included Plenipotentiary Minister of the Embassy of the People’s Republic of China in the Russian Federation Mr. Su Fangju, Natalya Nikolaevna Pilyus, member of the State Duma of the Russian Federation and member of the State Duma



Guests of honor and participants of the exhibition: Mr. Su Fangju, Plenipotentiary Minister of the Chinese Embassy in the Russian Federation, Ms. Gong Jiajia, cultural advisor to the Chinese Embassy in the Russian Federation, Lapshin A.V., director of the “Sokolniki” park and Zhao Xueli, calligrapher.

Exhibition “Great Chinese Calligraphy and Painting”



Mr. Melnikov I.I., deputy head of the State Duma and the chairman of the Russia-China friendship Society



Mr. Zhang Huaqing, chairman of the All-China Calligraphic Association “Hard Feathers”



Mr. Su Fangju, Plenipotentiary Minister of the Chinese Embassy in the Russian Federation



Kulikova Galina Veniaminovna, the deputy head of the Russia-China Friendship Society, was awarded an Order of Friendship by the government of People's Republic of China, the highest state award for foreigners.



Natalia Pilyus, member of the State Duma of the Russian Federation, member of the Committee on Culture of the State Duma of the Russian Federation



Dukhanina Lyubov Nikolaevna, deputy chairman of the Committee of the State Duma of the Russian Federation, deputy of the State Duma of the Russian Federation



The Exhibition “Great Chinese Calligraphy and Painting”



Shaburov A.Yu., director of the Contemporary Museum of Calligraphy and Mr. Zhang Hanhui, Ambassador Extraordinary and Plenipotentiary of the People's Republic of China to the Russian Federation.

Committee for Culture, and Zhang Huaqing, chairman of the Calligraphic association "Hard Feathers," who noted that the exhibition will give new impetus to the development of cooperation between our humanitarian countries.

The Exhibition played an important role in better understanding the national Chinese cultural traditions. It was a great chance to open new horizons and show the full charm and beauty of Chinese calligraphy, which is classified by UNESCO as an intangible cultural heritage. All participants, guests and everyone who contributed to the preparation and organization found great value in the event.

The event was supported by scope of government authorities and companies such as an The Ministry of Culture of the Russian Federation, the Ministry of Foreign Affairs of the Russian Federation, the State Committee for Education of the Russian Federation, the Embassy of the People's Republic of China in the Russian Federation and the Chinese Cultural Center in Moscow, the State Union of Calligraphers of Russia, Calligraphic Association "Hard Feathers", Institute of Contemporary Calligraphy named after Zhang Haya, and the All-China Calligraphic Association.

Speaking about the exhibition, the Plenipotentiary and Extraordinary Ambassador of the PRC to the Russian Federation said: "Various calligraphy and painting styles, as well as the scale of the event – it's so astonishing. Authors share with us their philosophy, style of life, and culture of Chinese nation though every hieroglyph you see here".

Visiting the "Sokolniki" park Zhan Hanhui awarded

Yuan Pu, one of the ideologists of the project and famous master of calligraphy art with a certificate "For contribution to development of Russian and Chinese cultural relationship". On one hand it was a sign of recognition of value of the master activity, and on the other hand an expression of thanks to the organization team.

Cultural diplomacy is one of the most important parts of foreign policy, and it is very helpful, if we are talking about establishing of warm and friendly relationship between countries in particular, and if we are talking about enhancing peaceful relations. The presence of a guest of honor, Kulikova Galina Veniaminovna, the Deputy Head of the Russia-China Friendship Society seems very symbolic. This woman is a legend, because she was awarded an Order of Friendship by the government of People's Republic of China, the highest state award for foreigners. Replying to Shaburov A., the Director of the World Calligraphy Museum she said: "I am not a legend at all. I am only one of the millions of Russians, who work hard and give their hearts to enhancing the friendly relationship between our nations. I have received the honor, but not only me. This award is an achievement of all Russians who support cooperation with our great neighbor".

We believe that the catalogue "Private Museums of Russia. Russian Phenomenons" gifted to the Mr. Su Fangju, Plenipotentiary Minister of the Chinese Embassy in the Russian Federation will become a good instrument to broadcast Russian cultural achievements all over China.

"Three years passed and we have completed the

Exhibition “Great Chinese Calligraphy and Painting”



Lecture by Taras Viktorovich Ivchenko “Conversations about Confucius”



Lecture by Denis Yakovlevich Paletsky “Mascara and pen. Calligraphy and diplomacy. «



Lecture of Vera Georgievna Belozerova «On the unity of the aesthetics of Chinese calligraphy and painting.»



Master class by Yuan Pu.



Master class by Zhao Xueli.



Young calligraphers, who participated in the opening of the exhibition.

mission: information about Russian private museums gathered, results of the research analyzed, all materials translated into Chinese and finally sent to the leading travel agencies of China to help them with making the best routes and places of interests in Russia. All these can help travelers to get information about places where unique and talented people, who are broadcasting our national culture, live. More than 450 stories about different unique private museums are included in the catalogue “Private Museums of Russia. Russian Phenomenons.” Their creators are worthy of respect. We hope that in the future, tourists coming from China will regularly visit most of them,” – this is the speech of Shaburov A., given at the gift-ceremony.



Guests of honor at the opening ceremony.

The Rhythm and the Energy of Eastern Calligraphy

In October 2019, an exhibition of Korean calligraphy was held in Moscow at the Cultural Center of the Embassy of the Republic of Korea, which was attended by the recognized master of beautiful letter works, Kim Byung-ki. In recent years, the calligrapher has been actively promoting the culture of Korea. When he visits European countries and holds international biennials in his homeland, he tries to explain to the world what the peculiarities of Eastern calligraphy are and why it is the pinnacle of fine art in the East. In 2020, Russia and the Republic of Korea commemorate the 30th anniversary of the establishment of diplomatic relations, and the «Calligrapher» magazine could not but take an opportunity to interview him.



There were many young people at the opening of your personal exhibition at the Cultural center of the Republic of Korea in Moscow. Did it surprise you?

There were a lot of young Russians at my personal exhibition, who visited my calligraphy show. I was surprised to see them listening to me at my workshop. I also I am surprised, that young Russian people are very interested in calligraphy and oriental culture. This is despite the fact, that hieroglyphic calligraphy is radically different from the art of writing in the West. In the future, I will try my best to make them better understand the traditional culture of Korea.

This is your second visit to Moscow. You were already in Russia a year ago, giving a lecture on «Korean calligraphy». Was it the same interest in your work? Did you feel any changes?

The number of people, who visited the exhibition last year and this year is relatively similar; this year, probably, there were even a few more. However, while I was speaking during the performance this year, I noticed that when I was a little nervous, the audience held their breath with me, and

when I paused, the audience rested with me for a while. It shows that people were very immersed in the show. An interconnection between me and the audience appeared. When I felt this, I realized that the interest of Russian youth in my creativity arose from a deep love of calligraphy. I also noted that young people read the descriptions of my works in Russian very attentively. That is, they evaluated my works not only from the point of view of the overall impression - the beauty of the content was no less important for them. 150 people attended the opening of the exhibition. Approximately the same number of people attended my master classes. These numbers are impressive, and they inspire me so much. I think, it's time for South Korea and Russia to establish intensive exchanges in various fields of culture.

You are a Professor in the Department of Chinese language and literature at National Jeonbuk University in Korea. Does this mean that you mainly write Chinese hieroglyphs? How often do you use Hangul (Korean script) in your work?



«The coolness of water, the cold of the night, the fisherman, who returned home without fish, but brought only a moonlight in an empty boat.» The style transitions from the Sinshu style to Tsaoshu style. The work is made on seven sheets of traditional Korean paper. Paper made of mulberry bark fibers, ink, 50 x 110 x 7 cm.

The Rhythm and the Energy of Eastern Calligraphy



Master class of Kim Byung-Gi at the opening of his personal exhibition in Moscow at the Cultural center embassies of the Republic of Korea in October 2019. The calligrapher wrote with a large brush: «Peace and prosperity! It will never change!».

In fact, Chinese and Korean calligraphy are a single art. Only the external shape differs, while the same features and similar composition are used. Thus, features and compositional techniques characteristic of Chinese calligraphy can be found in the works of Korean calligraphy, and vice versa. I should note, that in Chinese writing along with simple symbols, there are also quite complex structured signs, that give the Chinese text the features of a work of art. However, the essence of calligraphy does not consist in the external form of written signs, but in the details hidden inside, that reflect the personal qualities of the author. If the work feels pure of thought, restraint and naturalness, regardless of the language, in which the text is written, then it will be highly appreciated. The artistic features of a calligraphic work are directly related to the author's personality. The talent, technique and experience of a calligrapher is also very important, but even more important are the qualities of his character, outlook and his psychological state. The higher the level of education and the moral character of the author, the higher the value of his work is!

Since my childhood, I have devoted myself to the Chinese calligraphy. My father started teaching me Chinese and calligraphy when I was only 6 years old. When I was twenty years old, I went on practicing my calligraphy under the guidance of my grandfather, a famous Korean calligrapher. Within six years in Taiwan, I learned from famous calligraphers from China. Taking into account this fact, I can call myself a master of Chinese calligraphy. However, as I mentioned earlier, two types of calligraphy are in Korean and Chinese languages, which have much in common and, in essence, pursue the same goals. In the past few years, I have repeatedly participated in the exhibitions abroad - I was invited to Malaysia, Hungary, Italy and Russia. I mainly create works in Korean for foreign exhibitions. But I also try to create works in my native language, which reflect my creative personality. I have attached photos of several of my recent works for clarity.

Zhuanshu, Lichen, Sinsha, Kaisha, Taoshu - which of these calligraphic suits you more? Tell us more about your favorite style and its features.

Su Dongpo, a famous calligrapher of the Sun era, said: "A real doctor does not treat individual organs; he must treat the whole person. A gifted calligrapher does not divide calligraphy into styles; he can create in any style." I absolutely agree with this statement. I improved my skill in various styles, including Zhuansha, Lisha, Sinsha, Kaisha, and Tsaoshu. I paid special attention to the setting of basic calligraphy styles - Zhuanshu and Kaishu. Honing my handwriting, I created works in the styles of Zhuangshu, Lisha, Kaisha, Sinsha, and Tsaoshu. In recent years, I have been inspired by the style of Kim Jong Hee, a great calligrapher of the late Joseon era, as well as calligraphy on the stone stele of Kwangatho (about 1,500 years ago). Under their influence, I created a number of atypical works in the author's style. I am also attracted to the cursive handwriting of Tsaoshu for its freedom and abstraction, I have a lot of works in this style. I think that the main thing is to master the basic skills. After that, creative ideas are born by themselves.

You mentioned that western calligraphy is not like Eastern calligraphy. What is unique about oriental calligraphy? What are the main differences between western and eastern calligraphy?

I can name three fundamental differences between Western calligraphy, which is primarily associated with European and American art of calligraphy, and the Eastern art of beautiful writing. First is the different writing tools used. In Western calligraphy, this is a solid pen, ballpoint pen, or any other writing instrument with a solid tip. In the eastern calligraphy, on the contrary, a brush made from natural animal bristles is used. For western calligraphy, the external structure of the text is important; in the art of eastern calligraphy, the rhythm and energy, that brush movements generate, are most important. A calligrapher must be able to use the writing technique in order to make a soft brush leave clear, full of power features on paper. The size of the hieroglyphs, "weak" and "strong" features, a dry and wet line, white gaps and other means of expressiveness of



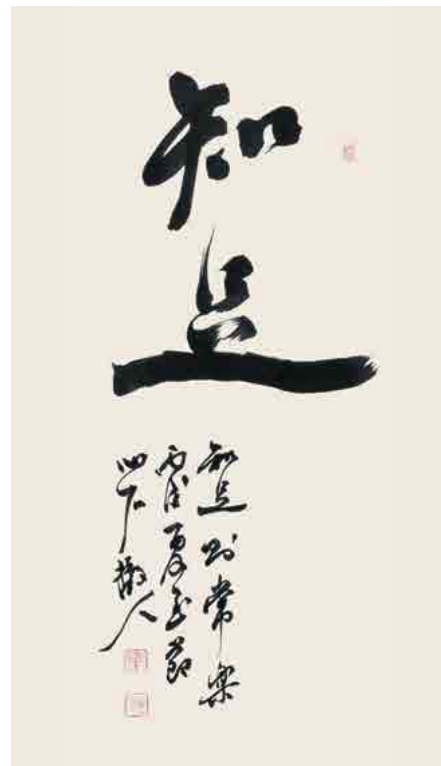
«The sunset is infinitely beautiful, but it is getting dark.» The style of Lishu. The traditional Korean paper made from mulberry bark fibers, ink, 45 x 190 cm.



«You should be content with the situation and consider it a joy.» The Kaishu style.
The traditional Korean paper made from mulberry bark fibers, ink, 30 x 60 cm.



«Appreciate the happiness you have at this moment.» It is the Zhuanshu style.
The traditional Korean paper made from mulberry bark fibers, ink, 50 x 80 cm.



«Expand your horizons and you will see changes in the future.» The Xinshu style.
The traditional Korean paper made from mulberry bark fibers, ink, 70 x 135 cm.

eastern calligraphy imply, that the author has mastered a set of techniques to use the brush. In Western calligraphic art, these techniques are either absent or play a minor role. In addition, due to the moisture-absorbing properties of paper for calligraphy, it becomes possible to use the «yunzhan» brush technique (from the Chinese «the application of stains»), which is also not used in western calligraphy. Thus, the biggest difference between Western and Eastern art of calligraphy is determined by the use of different writing tools and the following differences in technology.

Second, there are differences in spiritual values in calligraphy. In the Western art of beautiful writing, external aesthetics come to the fore, while Eastern calligraphy puts spiritual and emotional content at the forefront. This, in fact, is the most fundamental difference between the calligraphic art of the West and the East. Spiritualessence of Eastern calligraphy is a very complex problem that cannot be solved in a short conversation. If such an opportunity presents itself in the future, I will be happy to tell you more about it.

Eastern calligraphy has a strong sense of rhythm, which brings it closer to music, dance, and other performing arts. One hieroglyphic feature in an instant tells all about the talent, knowledge, emotional state and moral qualities of the author. This feature, puts Eastern calligraphy on par with music, dance and other forms of art, which are born in the moment. In my opinion, from this point of view, the art of Western calligraphy is closer to graphic design.

Why did you decide to devote yourself to the art of

calligraphy? Did you focus on someone at the beginning of your creative career? Tell us about your development in calligraphy.

I have already mentioned, that I started learning calligraphy and Chinese at the age of six, while still in preschool. That was the period of the end of the Japanese occupation and the entry of American troops into Korea. Under the influence of American culture, many Koreans began to learn English, while their interest in Chinese hieroglyphs and calligraphy declined markedly. During those years my father taught me not to act like everyone else, and to pay attention to unpopular things and activities. He went on to teach me Chinese calligraphy, which became not interesting among most people. I continued my studies during primary and secondary school. My father's instructions have served me well – since 1980 China and Korea have been actively cooperating in the cultural sphere, and there was a shortage of specialists in Chinese and calligraphy in Korea. In this regard, when I returned to my homeland after an internship in Taiwan, I quickly got a job at the University, started teaching and researching in the field of calligraphy, and at the same time was engaged in my creative work, creating calligraphy works.

As a child, I often practiced calligraphy by copying the Spring in the Jiucheng Palace, a Kaishu style of calligraphy by Tang master Ouyang Xun. I think I have copied this work more than thirty times. As an adult, I was interested in Qin calligraphy in the Xiaozhuan style and the work of the sung



The word «love» is written on the sheet in the traditional style of Korean writing.



Master class by Professor Kim Bong GI at Moscow state University. M. V. Lomonosov.



Master class by Professor Kim Bong GI at Moscow state University. M. V. Lomonosov.

calligrapher Huang Tingjian. I have repeatedly copied the works of Liu Yun, Zhao Zhiqian, He Shaoji, Wu Zhanzhi, and other calligraphers of the late Qing period. In addition, I have read a lot about the Jiaguwen and Jinwen styles. At the age of 50-plus years, I became interested in the work of the great Joseon-era calligrapher Kim Jong-Hee, as well as the hieroglyphic style of the ancient stone stele of Gwangetho. The Lishu style, which I use to create my works today, is the author's handwriting, which was formed under the influence of Kim Jong-Hee's calligraphy and the hieroglyphs on the Gwangetho stele.

At the same time, I really like the cursive style of Caoshu. I often copy the calligraphy of Huangtingjian in this style, and create works in the author's handwriting of Caoshu.

In the past, only a few people were able to master the art of calligraphy. The ability to write hieroglyphs showed an aristocratic origin and a high level of culture. Social status was often determined by the level of proficiency with the brush.

Has the situation changed today? Are there many fans of Chinese calligraphy in modern Korea?

Indeed, in the feudal society, calligraphy was considered an art for the aristocrats. Nowadays, writing tools, paper, and reference literature are much more accessible, and everyone can practice calligraphy. In Korea the Chinese calligraphy is quite widely represented. At the same time, there is no

significant growth in the number of calligraphy lovers.

Why did this situation happen? The reason for this is the state policy of «the spread of the Korean language», which doesn't encourage the use of any other languages than Korean. This has led to a situation in which most Koreans are «hieroglyphically illiterate», that is, they don't know the Chinese script. The hieroglyph is the Central element of the art of Chinese calligraphy, so «hieroglyphic illiteracy» inevitably leads to a decrease of interest in this type of art. However, the decline in interest to the Chinese calligraphy has not led to an increase in the popularity of the Korean calligraphy. In my opinion, the Korean calligraphy community needs to find the solution to this problem. Today, society is aware of the entire importance of teaching hieroglyphic writing and calligraphy, but specific tasks for achieving this goal have not been formulated yet. In December 2018, the National Assembly of the Republic of Korea adopted the law «on the revival of Chinese calligraphy». This was the first step towards reviving the once outstanding Korean calligraphy tradition. In recent years, the interest of young people in calligraphy has increased markedly. I'm sure that the art of calligraphy in Korea has broad prospects for development.

You are the Vice-President of the International Association of Korean calligraphy. Please, tell us more about this organization.

The Rhythm and the Energy of Eastern Calligraphy



Kim Byong Gi with the Ambassador of the Republic of Korea to Russia Lee Seok PE.



Kim Byong Gi introduces Lee Seok PE to his work.



Kim Byong Gi's speech at the opening of his personal exhibition in Moscow at the Cultural center of the Embassy of the Republic of Korea in October 2019

The main task of the International Association of calligraphy is to develop an international dialogue in the field of the art of calligraphy. Among the organization's members are the representatives from South Korea, China, Japan, Taiwan, Malaysia, Indonesia, and Singapore. Every year we hold exhibitions and scientific conferences. Unfortunately, about three years ago, due to internal problems of the organization, the program of international events was temporarily suspended. However, we continue to hold exhibitions at the national level. We attract the most talented artists and calligraphers in Korea. Currently, there are 172 members in Association; most of them are winners of national exhibitions of painting and calligraphy. Our Association was recognized as the most active organization in the field of calligraphy in Korea. I really hope that in the future we will have an opportunity to communicate with Russian calligraphers, to share experience.

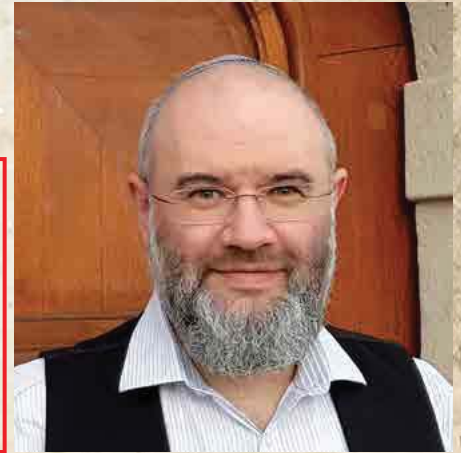
At the opening of the exhibition, you said that you held an International Biennale in Korea, in which the calligraphers from Russia took part. How many calligraphers were there and what are their names?

For the last 20 years I have attracted many Western calligraphers to participate in the «Northern Biennale» international exhibition of calligraphy, which is held in South Korea. The Calligraphers from the USA, Great Britain,

Germany, Israel, and Turkey and other countries exhibited their works there. Russia was represented by the two masters: Alexander Belyaev and Ivan Koryakovsky. Their works are distinguished by a very good artistic performance. However, when we invited Russian calligraphers, we found out that there was a group of 50 people in Russia who loved Chinese or Korean calligraphy. Although I didn't make contact with them specifically, but I think that there is a high possibility for us to communicate with them in the future.

The Muse and the King Mezuzah

The capital's newspaper *The Jerusalem Post* named Avraham Borshevsky the world-famous Jewish calligrapher and leading Israeli master of «Judaica». In September 2019 Borshevsky participated in the large-scale «Private museums of Russia» exhibition by invitation of the museum. At the same time in Moscow, we agreed to sit down with Avraham for an interview for our magazine.



You have lived for most of your life in Israel, but you spent your childhood and youth in the Soviet Union. When did you take interest in calligraphy? How did it all start?

I was lucky enough to be born in the quiet 70s in a large, loving Jewish family in the picturesque city of Korosten, Ukraine. Connoisseurs of Slavic history know this town as Drevlyansky capital Iskorosten in the handwritten «Tale of time years» book. Soon we moved to Leningrad, where my father started to work as an energy engineer and my mother was a teacher of Russian language and literature. The large home library also included art books. A meeting with a friendly graphic designer turned out to be my first encounter with professional calligraphy. In his workshop, filled with the smell of paints, handwritten posters and holiday slogans were created. During my school years in the city-Palace on the Neva river, I discovered the magical world of classical music and became interested in fine art. I wanted to connect my life to creative works, but I did not consider calligraphy as a profession. Academic drawing and art history studies continued at the Institute. The student ticket of the Architectural faculty of LISI* allowed free access for me to the largest museum in the world –The Hermitage, Abraham smiles. –Then, music and graphics seemed to combine for me in calligraphy.

You emigrated from the USSR in 1990, during the era of Gorbachev's Perestroika. Why did you do that?

A private tour of the workshops of one Design and Construction Institute showed me the realities of the Soviet architect's work. Such a future was not Attractive to me. On the other hand, at that time of «openness» and the awakening of society, spiritual searches led me to a direct acquaintance with the mysterious world of religions. In Leningrad's synagogue I started attending the Pentateuch classes and met the elderly and young enthusiasts for the revival of Jewish culture. I remember the lessons of the tradition of reading old, holy books from the pre-revolutionary era on semi-conspiratorial apartments of the «refuseniks». I started to think about repatriation to Israel. I became interested

in Hebrew. I studied this language not as another foreign language, but as the living breath of my people. I learned spoken and written Hebrew in just a year. Thanks to this, I did not face a language barrier in Israel. I consider Hebrew one of the most precious acquisitions in life.

What opportunities did life in Israel offer to you?

The end of the 80's was a time of anxiety and hope. There were controversial rumors about life in Israel. Then it was not possible, as it is nowadays, to fly abroad, to take a look at different countries and return home. I communicated with Israeli tourists and wanted to continue my spiritual education in the Land of Israel. Our family decided to renounce Soviet citizenship and move to the other country.

If you stayed here, would you become a copyist of the sacred Jewish scrolls?

It could have been possible.

Where and how long did you learn the canons of Jewish calligraphy? Who were your teachers?

In Israel, I continued to study with the teachers of the «Shvut Ami» Yeshiva in the capital. This included the study of our history and theology, ethics, and practice of Judaism. The central book, that was studied in all Yeshivas, is the multi-volume Babylonian Talmud. I owe to R. Shlomo a-Levi Bamberger my understanding of Talmud; blessed is the memory of the righteous. In the 19th century in Germany his famous ancestor, known as the Wurzburg Rabbi, wrote a set of rules devoted to the sacred calligraphy, called «Heavenly Craft». The wise men poetically referred to the profession of a biblical scribe like that, because the Creator himself created the world with spiritual «letters». An essential feature of our canonical calligraphy is its need. Every religious community in Israel and the Jewish diaspora needs handwritten copies of Torah scroll and the holiday scroll of Esther for public reading. On the door jambs of every Jewish home people install mezuzah scrolls, and each of the worshippers has a tefillin** with handwritten quotations from the Pentateuch.

* LISI - Leningrad State Architecture and Engineering Institute. Nowadays - Saint Petersburg State University of Architecture and Civil Engineering (SPBSUACE). The oldest University in Russia, it produces highly qualified architects, builders, and engineers.

** Tefillin - sacred signs of cubic shape, which remind us of the liberation of the people of Israel from Egyptian slavery. They contain parchment scrolls with four paragraphs from the Pentateuch.



Quote from the Pentateuch. Ink and gold leaf on parchment. 2009



Drawing of the temple seven-branched over a quotation from the Pentateuch. 2009

We believe that «kosher» written scrolls are the vehicles of the divine light that affect the the quality and duration of each person’s life. In order to make all this work, it is important to know not only what is written, but also by whom and how it is written. It is no surprise that the strictness of the sacred calligraphy rules is amazing for everyone who learns it for the first time. In order to share the profession of a scribe with the next generation, Yeshiva organized a one year course devoted to sacred calligraphy, taught by Dr. Michael Khanin. He learned from the masters of the previous generation, what people learned from the previous one, and so on, through the centuries and millennia. The first scribe of sacred texts is the prophet Moses himself. In our time, getting a professional license of a copyist is conditional on passing oral and written translation examinations before a Rabbi-judge, who is competent in this «Heavenly Craft». There are few specialists in the world like these. Ordinary Rabbi-jurists do not study the «kosher calligraphy» laws and rules. Working as a licensed scribe from 1996 onward, I completed additional training after a difficult examination at the Rabbinical Committee of Sacred Calligraphy. I received an internship in 2000 and a license as an expert proofreader. This is a specialist who checks and determines «kosher» work of other scribes. Thus, having studied the world of Hebrew letters, I spent five years studying the wisdom of our biblical calligraphy. After a few years of writing mezuzah and tefillin scrolls, I completed a large order for five handwritten Bible textbook-scrolls: «Esther», «Song of songs», «Ruth», «Lamentation of Jeremiah» and «Ecclesiastes».

It should be noted that sacred Jewish calligraphy is not exactly «calligraphy» in its own sense, in the European, decorative and aesthetic sense. Paradoxically, it turned out to be something close to traditional Chinese calligraphy, in which the main thing is not beauty, but energy. I was surprised to hear this at a Chinese calligraphy course I was taking in Jerusalem under master Elsa Pui-In. And if the main thing in Chinese calligraphy is the imprinted energy of a human Creator, in our traditional calligraphy, it is the energy of the Creator of the world, revealed through his word. But what else can there be in common between vertical hieroglyphs, drawn with a soft brush on rice paper, and our letters, horizontally lying on parchment from under a hard bird’s feather? Our discussion of these two not intersecting in the history of the oldest preserved traditions of writing in the Middle and Far East led to another unexpected discovery: the hieroglyph for Chinese ink actually illustrates the definition of «kosher» ink, established by Maimonides. I immediately felt the beneficial influence of the Chinese calligraphy course: in my work on parchment the mistakes have almost disappeared.

Each Torah scroll contains a biblical prophetic blessing to the sons of Noah with a recipe for cross-cultural harmony: «God give space to Japheth, for he lives in the Simovs “tents”». The name Japheth in Hebrew is related to the word «beauty», and Shem is a word meaning «name, essence, aim, purpose.» Ancient Israel was located on crowded land between Africa

**God give space to Japheth, for he lives in the Simovs' tents” – a quote from the Book of Genesis

and Eurasia. Here, at the crossroads of civilizations, among the Egyptian hieroglyphs and Mesopotamian cuneiform, there was an alphabetic letter available to the common person. From here Phoenician navigators spread it all over the Mediterranean, where it evolved into Greek and Latin letters. Later the Greek alphabet with several letters, directly borrowed from Hebrew, formed the basis of the Russian Cyrillic alphabet.

The museums of the Israeli capital amaze us with the surviving writings from the era of biblical kings and prophets, which are about 3000 years old. Among the unique artifacts of particular value are two thousand-year-old scrolls of the Judean desert, better known as «Qumran» or Dead Sea scrolls in Russia. This allows us to study the intricate historical path on which our writing developed within the context of world culture. Among the exhibited items I am particularly impressed by the old handwritten books, where exquisite calligraphy harmonizes with decorative artwork. I learned about the creative Jewish calligraphy in Ruth Lubin's practical course. She learned this from the famous Fred Pauker, whom I consider one of the best Jewish calligraphers. So, I began to create works that didn't contain the canonical Jewish calligraphy, avoiding the violation of religious precepts in the visual arts. While developing the traditions of the great masters of the past, I created festive decorated scrolls, blessings, Psalms, wonderful wedding documents, personal documents parchments, and handwritten diplomas. As a result of experiments, new works were created. One of the most interesting works was the illustrated book called «Song of songs», written on parchment.

You are called one of the best Jewish calligraphers of our time, whose works are kept in the museums and private collections of more than 60 countries. The owners of parchments with the signature of Avraham Borshevsky include: the Presidents of the United States, Russia and Kazakhstan, Prime Ministers of Israel and Great Britain, top-level diplomats, leading Rabbis, Christian hierarchs, businessmen from the «Forbes» list, world-famous philanthropists and public figures. What could cause this success?

In Israel, as in the rest of the world, typography replaces creative calligraphy. However, for official orders and diplomatic gifts, calligraphy is irreplaceable. The people in the Office of the President of Israel and Influential Foundations understand this. And organizations and private customers always think of original gifts for people who have everything. You need ingenuity and fresh ideas. Among my works with the original font composition there is the prestigious award of the prophet Isaiah. This is the biblical manuscript of the prophecy of the end of wars between nations, which is awarded annually to the world's leaders. The most exciting among the state orders are Honorary diplomas of the Righteous people of the world of the Yad Vashem Memorial Institute. I write the names of heroes in five languages, for those who opposed the Holocaust, risking their lives.



The completion ceremony of the Torah scrolls in Jerusalem



“Philip”. Personalized parchment with gold leaf. 2017



“Elena Rivka”. Ink, tempera, and gilding on slotted parchment. 2018



Tsar mezuzah is the pride of the Museum of World Calligraphy.



The Turkey pen, which was used to write the Mezuzah King.

What makes your work different from the works of other calligraphers?

Such things are more visible from the outside. Brilliant Russian calligraphers Vitaly Shapovalov and Yuri Koverdyayev, without conspiring among themselves, noted their «not made by human hands» feature. One of the features of our writing is a numerological measurement of the letters and words. In my works, this Kabbalistic «mathematics of words» plays an important role. The success of my works is based on the intensity of the creative synthesis of sanctity, content, and beauty.

It took you almost a week to write «the King Mezuzah» from the Guinness Book of Records. How time-consuming and interesting of a process was it? And how did you come up with the idea of creating a giant mezuzah?

After a long study of the canons of the sacred calligraphy I wanted to embody them in a masterpiece. I decided that the best choice would be a mezuzah scroll of non-standard size. As a safety net, in the city of Bnei Brak I consulted with the Rabbi Shmuel Grantstein, who was competent in this field. If the scroll happens to be on the pages of the Guinness Book of records, then many people in

the world will be interested in the biblical prophecy written in it. A large parchment of good proportions was found in Jerusalem with God's Help. For this unprecedented project, its creation required a full-size layout and calculations of all parameters to the precision of a millimeter. The harmonious ratio of pen width to letter lumen turned out to be equal to the number of Fi, that is, the proportion of the «Golden section». The smallest of the scrolls, the mezuzah, which is a sacred Jewish calligraphy, is characterized by the strictest requirements. The biblical text of each mezuzah consists of two paragraphs from the book of Deuteronomy and contains 713 letters. On the outside of the parchment the names of God are written. It takes the scribe half a day to create a simple mezuzah. The Grand scroll was completed after five days of hard work.

A few days later, the mezuzah parchment was placed in a gilded case, created by the skilled hands of the Jerusalem master Yasser Kauasmi. The official recognition of the Guinness World Record in August 2004 not only attracted international attention to our calligraphy, but also gave rise to all sorts of world records based on the biblical commandments.

The Museum of World Calligraphy in Moscow is



Ketuba – a traditional wedding document (fragment). Ink, tempera, and gilding on parchment. 2017

proud of its impressive collection of your works, including the world's most famous mezuzah. How did this happen?

In 2008, I and my colleague Izzy Pludvinsky were invited to the First International Exhibition of Calligraphy in Moscow, where we represented Israel. So, the acquaintance with Alexey Shaburov, a dedicated connoisseur of calligraphy, who has gathered great artists, pen and brush masters from different countries, took place. The level of organization of art exhibitions in Moscow and in Russia at the Academy of Arts in Saint Petersburg exceeded all expectations! In honor of the opening of the museum the first Secretary of our Embassy in Russia Yossi Tavor presented Alexey Shaburov a miniature copy of the Declaration of Independence, made with the permission of the State Archive of Israel. At the same time, according to the orders of Alexey Yuryevich, the 25th Psalm, Aharonovo blessing and the seven-branched Golden Scroll in his personal excerpt Torahs appeared. In summer 2009 the management and employees of the Ministry of Internal Affairs visited the sights of Jerusalem and my art studio, where there was a giant mezuzah. I accepted a business offer of the founder of the Museum of World Calligraphy, who became the new owner of the scroll-record holder.

Aaron Gurevich, the chief Rabbi of the armed forces of Russia, presented the mezuzah to the museum. This calligraphic artifact gained the honorary title «King-mezuzah» in Russia. Later, the collection of the Shaburov family was supplemented with a Decalogue and several artistic works, decorated fragments from the Pentateuch, which were presented at the exhibitions. Last year, American businessman David Weizman and owner of the Italian brand Montegrappa, Giuseppe Aquila, enriched the museum's

collection with «70th anniversary of Zion» round panels at the ceremonial celebration of the 10th anniversary of the museum in the presence of the Attache for cultures issues of Israel, Italy and China. This is a caligram created in honor of the anniversary of the Declaration of Independence. The state of Israel refers not to sacred, but to creative calligraphy.

Do you share the secrets of your skill?

I consult experienced Jewish scribes and conduct introductory seminars on Jewish calligraphy for children and adults. I held master classes at the Museum of Biblical Countries and the Museum of Jewish art in Jerusalem, the Slovak state Museum of Jewish culture in Bratislava, the Jewish community center in Cracow, the Israeli cultural centers in Moscow and St. Petersburg, and the Embassy of Israel in Russia. My «ABC truths» and «Sacred calligraphy» books were sold at once. It is time to prepare an extended republication!

The World Calligraphy Museum held the exhibition “Private Museums of Russia. Talents of Russia.”

The World Calligraphy Museum held the tremendous exhibition “Private museums of Russia. Talents of Russia”, which took place in the city of Moscow at the “Sokolniki” park on September 7-8 during the celebration of City days.

The exhibition had more than 16,000 rare exhibits. More than 100 private museums from all locations in Russia, from Kamchatka to Kaliningrad, showed the most valuable examples of their collections. Some of these were results of different excavations, while some were bought at auctions or found at flea markets.

There is full richness of the things you could have seen among the museum exhibits, e.g. ancient samovars, irons, carpentry tools, photo and film equipment, collections of self-designed and factory made dolls, masterpieces made from enamel, rare bicycles and cars, etc.

Today there are more than 400 works made by masters from countries around the world at the fund of The World Calligraphy Museum. Arabic, Jewish and Chinese calligraphic works were presented to the guests. These letterings have unique decorative opportunities to be bright samples for art of words representation.

Guests of the exhibition had an opportunity to take a

look at works of Naser Tawoosi, renowned Iranian master of calligraphy, e.g. one of the Suras of Koran written in Naskh script. This Sura tells us about the glad tidings received by Ibrahim from the Messengers of Allah. They told him about the birth of his sons, Iskhak and Yakuba. Also, guests can take a look at another work named “The purity of handwriting comes from the purity of heart” written in Reqa script (15th-16th centuries) on handcrafted paper with light base paint. The work represents the art of Mir Ali Tabrizi (b. 1370 – d. 1447), a famous Persian calligrapher and the author of “Nasta’liq” script, a piece of poetry. The work made in special traditional ink and the base paint partially consists of egg white; such type of base paint is considered as the most long-term. This work was marked as unique at the “Silk threads” International Festival Competition of Calligraphy Art held in city of Grozny in June 2019, under the auspices of Akhmat Kadyrov, President of the Chechen Republic.

Naser Tawoosi is a world-class master of the Art of calligraphy, holds a PhD in philosophy, and is a member of the Association of Calligraphers Supreme Council. He is a byword for excellence in writing in all major scripts (such as qufi, sols, naskh, reihan, touki, nasta’liq, etc.) and in special script styles



The exposition of replicas of Nobel laureates' diplomas on the booth of the World Calligraphy Museum at the exhibition “Private Museums of Russia. Talents of Russia”.

of the Seljuks and Ilkhanid periods. The Master has dedicated more than 30 years of his life to the art of calligraphy. He is the winner of many Iranian and International contests and festivals.

Standing out among the works presented at the Exhibition of Calligraphy Works was the work of a globally renowned Hebrew calligrapher and Sofer (traditional Torah scribe), Avraham Borshevsky, representing the David written on welt parchment. The Jerusalem master not only told about the concept and history of creation of this fascinating manuscript, but introduced the Art of Jewish style of writing to the Moscovites and guests of the city. Demonstrating the features of turkey feathers, Avraham Borshevsky referred to the history of the art of handwriting and told about the amazing relationship between Russian Cyrillic and Hebrew alphabet.

Yuri Ivanovich Koverdyayev, who has long been a friend of the World Calligraphy Museum, also amazed exhibition guests with the beauty of writing their names, and with magic of his feather. At the exhibition former artist of Gosznak, and today – an international-level calligrapher, shared the secrets of pen-handwriting art. He described and showed how to split letters to “ductuses” (“Ductus” means strokes execution sequence (strokes are constitutive elements of letters) in the correct order to save elegancy and beauty, which is so attractive when we are looking at ancient manuscripts.

Except the works created by the famous calligraphers, the Museum for the first time introduced to the public some very interesting exhibits: replicas of the Nobel laureates’ diplomas. For some guests they became a real revelation. No sign of printing is found on them, only handcrafting – a team of famous artists and calligraphers worked on them. That’s why each diploma is a unique masterpiece representing either the achievements of its owner or a variation of a specific theme (e.g. birds, flowers, stones, etc.): it depends on the institution responsible for awarding the diploma. For example, the Nobel Assembly of Karolinska Institute is responsible for the awards in the field of physiology and medicine, and the Norwegian Nobel Committee is responsible for the awards in the field of peace consolidation.

There was one more exhibit at the exhibition which attracted peoples’ attention, as well. They were attracted by the utensils for writing and lettering. It was a book called “Thirty-six strategies. Ancient Chinese treatise”, which was gifted to the Museum by Petr Suspitsyn, the owner of the publishing house, which deals with the most difficult types of publishing works – it’s a “blend” of printing, bounding, drawing, and calligraphy. Each book was published only once, and only one copy exists. Making the book requires the following steps: hand-typing, making of bookbinding, and author’s graphics. There are illustrations created by the well-known masters of prints from Saint-Petersburg’s Oleg Yakhnin, Sergej Kondrashkin and Yuri Borovitsky in the book. Each of them uses their own way to interpret ancient Chinese manuscript, professionally including different engraving techniques and lithography.

Accompanying text in Russian (name and description of each strategy) was written by the artist and calligrapher Denis Lotarev. Text in Chinese was written in three different



Yury Koverdyayev and Avraham Borshevsky at the exhibition “Private Museums of Russia. Talents of Russia”, 2019



A fragment of the manuscript “David Star” accompanying the quote from the Pentateuch. Ink, Tempura, Gold-Planting on the welt parchment, 2012

The World Calligraphy Museum held the exhibition “Private Museums of Russia. Talents of Russia”



Window presenting tools for hand-writing and lettering



Calligraphy set



Script pop-up book

styles (Kaishu, Lishu and Zhuanshu) by the known expert of calligraphy art, Mr. Luo Lei, who works as a teacher of “Cheng Nengli” at the Russian – Chinese Center in Saint Petersburg. Both masters work in close cooperation with the World Calligraphy Museum.

The “joining bridge” here is a book cover created by 3 specialists: Pavel Yekushev, Andrey Degtev and Andrey Kulikov. You can see the original portrait of the book: bronze texture depicting thirty-three warriors and a gold-plated dragon.

The exhibition “Private Museums of Russia. Talents of Russia” was a huge success. Thirty thousand people visited it over 2 days. It has become a kind of Russia travel guide for its guests. Many of them visit Russian provinces on purpose to find unusual places except already known tourists’ places. Private museums are exactly their goal. For those who work in the field of Museum activity, it’s a stage for exchange and discussion of wide circle of business issues: legal relationships of the private museums’ activity, public support programmes, client acquisition, and establishing contacts with travel agencies.

The official partner of the exhibition was the Ministry of Culture of the Russian Federation. The event was supported by the following authorities: The Union of Museums of Russia, represented by Piotrovsky M.B., the Russian Committee of International Council of Museums (ICOM Russia), the State Duma Committee on Culture, the Russian Federal Agency for Tourism of the Ministry of Economics and Trade of Russian Federation, the Ministry of Culture of Moscow Region, the Moscow City Department of Culture, many governors, Heads of the Republics, Heads of the Regional Ministries, committees and the Departments of Culture of 32 Regions of Russia. This means that participants could consider the exhibition as a great historical event.

Another important achievement of the organization team has become the publication of the catalogue “Private museums of Russia. Talents of Russia”, in which you can find information about more than 450 private museums. The catalogue was published in Russian and Chinese.

On November 2019, Shaburov A., the Director of the Contemporary Museum of Calligraphy and the Head of Association of Private museums of Russia participating at the VIII Saint Petersburg International Cultural Forum, delivered copies of the catalogue to the Deputy of Minister of Culture and Tourism of People’s Republic of China, Zhang Xu, and to the Deputy Head of the Government of Russian Federation, Olga Golodets, who’s responsible for cultural, sport and tourism issues. The organization team hopes that the event will be an incentive of increasing the popularity of inner and entry tourism. Also it could promote the tourist attractiveness of Russian Regions in the eyes of foreigners and be the breakthrough point for the launch of new tourist and sightseeing routes.

The focus on hieroglyphs

The «Calligrapher» magazine has interviewed an incredibly interesting person. Kung Linmin is the famous 76th generation descendant of Confucius, a calligrapher from Qufu, Shandong province, China, and the winner of many awards and prizes. He has been fond of calligraphy since childhood and has a good command of the zhuanshu style. Before moving to Russia, he held the position of Deputy Chairman World Association for the promotion of Confucian culture. He is currently a member of The Beijing Academy of Contemporary Painting and Calligraphy, a calligrapher of the first category, Deputy Chairman of the world Confucius Association, and Deputy Director of the Dongfang Zhushan cultural Academy in Qufu. He actively promotes Chinese culture calligraphy, as well as the expansion of cultural exchange between Russia and China.



Mr. Kuhn, how long have you been living in Moscow? Why did you decide to move to Russia?

I have been living in Moscow since 2015. I originally moved to this beautiful city to help my children with the upbringing of my one-year-old grandson.

How do you assess the interest of Russians in Chinese calligraphy and Chinese culture in General?

I have always loved calligraphy, and in my spare time I often wrote hieroglyphs with a brush – this process is like meditation for me. One day I received an invitation from the Chairman of the Chinese Association of Moscow, Ms. Li Na, to conduct a master class on Chinese calligraphy at the opening ceremony of the «Day of Beijing» in Moscow. That day on Tverskaya square in front of my table a whole crowd gathered. Muscovites lined up to get their names or wishes of happiness and love written by me in hieroglyphs. Many adults and children took the brush and asked me to teach them how to write Chinese hieroglyphs. Such a lively interest in the art of calligraphy inspired me.

Subsequently, I have repeatedly participated in cultural events in Moscow, St. Petersburg and other Russian cities. Every time there were a lot of spectators - children, adults and even the elderly. All of them wanted to get samples of calligraphy or learn how to write hieroglyphs. While I was taking part in various exhibitions and concerts, dedicated to various aspects of traditional Chinese culture - whether it's calligraphy, painting, or Chinese medicine, theater, martial arts, dance, music, or Chinese cuisine, I noticed a huge interest from the Russian public. I am particularly touched by the efforts of the attendees of my master classes on calligraphy with a brush – most of them are good at it!

You are a 76th-generation descendant of Confucius. Do you often use the statements of the great Chinese

philosopher in his works?

Chinese calligraphers draw inspiration for their work from various sources – this can be poetry, quotes of famous people, and so on. Giving Russian calligraphy lessons, I often use phrases from the «Lun Yu» («Conversations and judgments») book - the main confucian text that contains the sayings of Confucius and his disciples. These quotes reflect the views of the great philosopher on the issues of politics and education, the principles of morality and moral norms and many other areas.

As a descendant of Confucius, I am intimately familiar with Confucian culture. When I suggest that my students write the statements of Confucius, they not only learn more about the art of Chinese calligraphy, but also touch the traditional philosophical thought of China. I can note, that almost all Russians are familiar with the figure of Confucius, and when they find out that I am a descendant of the great philosopher, they treat me with special respect. This is why I use Confucius quotes in my master classes.

What is your favorite saying of Confucius?

My favorite saying of Confucius is «Don't do to others what you don't want to do to yourself.» This is a quote from the book «Lun Yu». The full text of the passage reads as follows: «Confucius' Disciple Tzu-Gong asked: «Is there a word that needs to be carried through one's entire life?» Confucius replied:

«Of course, there is, and this word is empathy. What you do not want done to yourself, do not do to others». In other words, you shouldn't demand from people certain actions that you yourself would not want to fulfill.

The outstanding philosopher Zhu XI, in his commentary on the Lun Yu, interpreted this statement as following: «To think for others», that is, to attribute your own thoughts and ideas to other people. In this statement lies one of the most



«Quiet ride – you will go further» / Paper, ink / 75 × 50 cm / 2018



«The middle Kingdom is the universal domain» / Paper, ink / 69 × 69 cm / 2019



Master class on calligraphy «Practice of Chinese calligraphy: the way to improve» at a festive event of the Confucius Institute of RSUH in the Contemporary Museum of Calligraphy.

important principles of human relationships: in the process of communication, it is necessary to express empathy and put yourself in the place of others. It is this attitude to the people around us that Confucius called “empathy”.

Why do I single out this particular statement of Confucius? Mainly because it contains the basic principle of building interpersonal relationships and is a reflection of universal values. According to the law, the «What you do not want done to yourself, do not do to others» postulate also serves as a reminder of the need to respect human rights and social equality. In the modern world, where regional and local conflicts do not stop, and international relations are on the verge of crisis, the statements of Confucius can become a fundamental guiding principle for the restructuring of the world order.

Many people call this statement of Confucius the «Golden section» of traditional Chinese morals. This phrase reflects the moral values of the Chinese people, and also shows the vision of the world from the Chinese point of view. The «What you do not want done to yourself, do not do to others» postulate is at the heart of the foreign policy of Chinese President Xi Jinping, who has repeatedly stated that China does not support the outdated principle, that «a strong state should seek to seize power». In the modern world, it is not only impossible, but it is also dangerous to return to the ideas of colonialism and hegemonism. The only right way is a peaceful development. In international relations, all States must adhere to the principles of morality and moral norms, because only in peace can we start to move along a path toward the best common future!

And let the «What you do not want done to yourself, do not do to others» principle not be reflected in all religions of the world, but it can serve as an ideological link between the different religions. Following this principle, the people of different countries will be able to create a cultural dialogue, which will avoid conflicts. This is the key to global order and stability. Thus, the Eastern wisdom from the «Lun Yu» book, which was written about 2,500 years ago, nowadays can be the most effective solution to ethnic and religious conflicts. This is a lesson that humanity has learned from the tragic experiences of the two World Wars and the Cold War between the West and the East.

Did Russian culture influence your creativity?

Russia is a country with a rich culture. The entire world is familiar with the work of Russian writers of the 19th century and the achievements of scientific and technical thought of Soviet scientists. Due to its geographical location, Russia has been in contact with other European and Asian countries during the course of its historical development, absorbing and adapting certain elements of foreign culture. Russia and China have similar political views, close economic ties, a rich business climate and active cultural dialogue.

China’s sincere desire to develop relations with Russia, as well as China’s firm determination to create a harmonious world, allow us to build friendly relations between our countries, based on strategic trust and cultural interaction.

Russian literature has given so many famous writers,



Presentation of the honorary diploma to Mr. Kun Linmin «for contribution to the development of friendly relations between Russia and China».



Mr. Kun Linmin among the participants of the Russian-Chinese «Be be grateful and serve the community.» student conference.

The focus on hieroglyphs

like Pushkin, Lermontov, Gogol, Belinsky, Dostoevsky, Tolstoy, Chekhov, Gorky, Sholokhov, and many other outstanding people, to the world. Brilliant artists were born and created their works in Russia, like: Levitan, Repin, Surikov, and Kramskoy. Your country is also famous for music – from folk to symphonic, all of it is literally a fulfillment of national identity. Russian theater art and folklore are interesting and diverse. For several years in Moscow, I have seen with my own eyes how rich and dynamic the cultural life in Russia is.

In Russia, I met many public figures who love China and traditional Chinese culture. First of all, Alexey Shaburov, the Director Of the Museum of World Calligraphy in Sokolniki Park, who not only provided an excellent platform for promoting Chinese calligraphy, but also successfully held the «Great Chinese Calligraphy and Painting» exhibition. How did Russian culture influence my work? The Russians' love for art confirmed my intention to share my knowledge of calligraphy with them. In addition, the use of traditional European painting techniques, as well as decorative methods of hanging the works allows you to adapt the Chinese calligraphy for the Russian public.

Please, tell us about your favorite style of calligraphy. Is it true that the most popular styles are the most complex?

Chinese calligraphy has five main styles: zhuanshu, lishu, caoshu, sinshu, and kaishu. Some calligraphers are strong in all five styles, while others have a preference for one or two. For example, zhuanshu style is closer to me. Zhuanshu style is not the most popular style, but not because it is complex, but because outdated forms of hieroglyphs are used in it. By the way, not all Chinese can read hieroglyphs, written in zhuanshu's handwriting, so this style is used less often than sinshu or kaishu.

And although not everyone can read the hieroglyphs in the zhuanshu style, it is the easiest handwriting. The characters in the zhuanshu style are formed from only two types of features – straight and arched. Therefore, even the beginners, having learned the writing of direct and arched features, can create their works in the zhuanshu style. According to the technology, the zhuanshu style is much easier than the statutory kaishu style, in which you need to master eight techniques of brush movement to write the 永 Yun hieroglyph, which means "eternity". In the modern world of electronic technology, the skill of writing by hand stopped being mandatory, and calligraphy nowadays is an art rather than a necessity.

The zhuanshu style hieroglyphs preserve the features of ancient ideographic hieroglyphs. Each hieroglyph has several spellings – all this makes zhuanshu's handwriting unique and diverse. Therefore, I always recommend that foreigners start learning Chinese calligraphy from the zhuanshu style, and only after mastering this style can you study the rest. In fact, any foreigner, regardless of his level of Chinese language, can easily learn to write several dozen hieroglyphs. Based on my teaching experience, 20 lessons are enough for Russian students to master the basic writing techniques. At the end of the course, they can write hieroglyphs themselves. If you continue to study calligraphy under the guidance of

a teacher, the result will be even better; such a student has every chance to become a calligrapher.

They say, that in China, calligraphy is considered not only an art form, but also a way to improve the body and spirit. Is that true?

With your permission, I would like to elaborate on this issue. Calligraphy is not only able to give aesthetic pleasure; it is also useful for health. Medical research has shown that practicing calligraphy increases human longevity.

In ancient China, the average life expectancy was about 40 years, but outstanding calligraphers lived much longer. So, a famous calligrapher of Tang dynasty, Liu Guanchun lived 87 years, Ouyang Xun lived 84 years, Yu Shinan lived 80 years, Jan Vajani lived 74 years, Wen Zhengming lived 89 years, Liang Tonsu lived 92 years, Weng tonghe lived 85 years, Ho saisi lived 74 years.

By the beginning of the 20th century, the average of life expectancy had increased to 60 years, and the average life expectancy of calligraphers at that time was about 88 years. Nowadays calligraphers often live until 90. Qi Baishi, Huang Binhong, he Xiangning, and Zhang Shi Zhao celebrated their 90th birthdays; Zhu Qizhan, su Juxian, and sun Mofo lived to be 100.

Everyone who studies calligraphy knows that the lessons benefit the body. People talk about the benefits of calligraphy: «Washing the brushes and mixing the ink helps the body relax. You can focus on hieroglyphs and focus your energy. You admire it and receive aesthetic pleasure».

«Washing brushes and mixing ink» is the first stage of calligraphy classes. This preparatory stage allows the body to relax and clear the energy channels.

«The focus on hieroglyphs» is the second stage of calligraphy classes. The great calligrapher of ancient times, Wang Xizhi said: «It is necessary to focus on and mentally imagine the size, shape, features of hieroglyphs, and the consciousness is transferred to the tip of the brush. Only then can you start writing.» This way you can adjust your mind to the optimal wavelength for the process of calligraphy, adjust your imaginative thinking and immerse yourself in a state of serenity.

Concentration of energy is the third stage of calligraphy classes. It is necessary to concentrate energy on the process of creating calligraphy; the energy of Shen and Qi should guide the movements of the whole body. This is the most important stage in the process of writing calligraphy.

Getting aesthetic pleasure is the fourth stage of calligraphy classes. You can admire good calligraphy for a long time it gives you a sense of joy and pleasure. Creativity can give a sense of satisfaction, ease and peace to those who enjoy it.

According to biology, calligraphy can mobilize all the systems of our body. Mr. Hu Peicheng, professor of psychology at Beijing University, and Vice-Chairman of the Painting and Calligraphy Society of Beijing University's medical division, wrote: «There is a certain set of requirements for the position of the body during the process of calligraphy: back is straight, shoulders are straight, feet are free, fingers firmly hold the

brush, the palm is relaxed, the wrists are straight, the arm is bent at the elbow, and so on.» Thus, writing hieroglyphs with a brush is a complex coordination activity that involves motor skills, consciousness, and memory. In the process of writing, the work includes the eyes, hands, forearms, and back. In order to write calligraphy properly, you need all those mentioned body parts to work in a well-coordinated fashion.

Calligraphy also has a beneficial effect on many internal organs, especially the respiratory organs. Liu Junjing, Vice-Chairman of the Beijing Association of Calligraphers and Director of the Chinese Institute of Health Calligraphy and Painting, said: «In the process of creating a calligraphic work, it is very important to maintain peace of mind and control the rhythm of breathing.»

As a rule, while practicing calligraphy, breathing slows down, the intervals between breaths increase, and the heart rate decreases. All this has a beneficial effect on the heart muscle. Heart rate is closely related to blood pressure – as the heart rate slows down, the pressure decreases. Studies have shown, that people, who practice writing hieroglyphs have lower blood pressure, than those, who have never practiced calligraphy. The latest research has also confirmed the positive effects of calligraphy on the human brain. Scientists have found that calligraphy classes can activate the work of the right hemisphere.

Even more obvious are the benefits of calligraphy for our psyche. Hu Peicheng stated: «In the process of writing hieroglyphs, a person is in a calm, focused state. At this point, the production of adrenaline decreases, and the level of stress decreases.» The higher the level of the skill is, the more confident the author feels, as the creative development increases communication skills and improves the psycho-emotional state.

Chinese psychotherapists have recently used «calligraphy therapy». This method has proven to be effective in the treatment of mental retardation, autism, and many other mental disorders.

The great Russian and Soviet scientist-physiologist I. P. Pavlov stated: «Stress is a time bomb.» In modern society, with its rapid pace of life, people often experience strong emotional changes that adversely affect all systems of the body. The prolonged stress can cause serious damage to health, but an idle life also can cause danger. In our society, older people receive financial support, but they often have nothing to do and nothing to strive for. Such aimless existence also does not bring any benefit. Being always on the move, as well as being at rest all the time, is equally dangerous. Calligraphy classes combine peace and movement; one helps to relieve stress and relax, while the other will fill your life with meaning again. Thus, calligraphy can restore internal balance and establish a harmonious rhythm of life.

In one of the interviews, you said that in order to achieve the highest level of skill, you need to devote 30 years to calligraphy. Is it really so long? Are there any examples of successful young calligraphers? Why is it difficult for the young to achieve high results in calligraphy? Can only the works of mature calligraphers become real

masterpieces?

Calligraphy is born in the blink of an eye because a piece of calligraphy can be created in just a few minutes. During this minute, the author demonstrates the skills that he honed for decades.

During the 1,900 years since the Qing dignitary Li Xi created the xiaozhuang style, and until the end of the reign of the Qing Dynasty, there were only a few dozen calligraphy masters in China who were able to make a significant contribution to the development of this art. You can remember about ten names of quite famous calligraphers of our time, but there is no master who could compare with the outstanding calligraphers of ancient times.

First, in Ancient China, the brush was the main tool for writing; calligraphy accompanied a person from his childhood to his death. In addition, all the greatest masters of antiquity were diligently honing their calligraphy skills for decades. Today we write with a ballpoint pen and do not use a brush as a writing tool. For most of our contemporaries, calligraphy is a hobby that helps to improve their moral qualities or just gives them aesthetic pleasure. For the specified reasons it is difficult for modern calligraphers to surpass the ancient masters.

I believe, that today, first of all, you need to understand for what reason you practice calligraphy, and ask yourself - What do I want to achieve with this? From my point of view, it is not quite right to strive only to become an outstanding master of calligraphy. Much more correct is to consider calligraphy as a hobby that brings pleasure and useful benefits to the soul and body. Maintaining a harmonious state of mind, and using the right methods of training and perseverance, will help you achieve good results.

Second, don't be afraid to fail. In fact, it is not so difficult to master the art of calligraphy. If you study under the guidance of a competent teacher, correctly learn the basic techniques and try your best, you can reach a good level in a year. After several years of study, students create high-level calligraphic works themselves. In China, a large number of children and teenagers become laureates of national exhibitions of calligraphy, and many young people graduate from higher education institutions, specializing in calligraphy, and later become outstanding teachers.

Third, it is not a fact that the work of a professional calligrapher with a lot of wonderful works is better than the works of a novice calligrapher. Many mature calligraphers are known for their high status or wide popularity. In reality, a calligrapher whose works have high artistic value reflects his or her personality in the artwork, meets the aesthetic tastes of the majority, and is recognized and loved by the audience.

In September 2013, at the Sotheby's auction in New York, the calligraphy work «Gong Fu» by the famous writer, politician and artist of the Sung Era Su Shi was sold for 8.2 million dollars, which is 27 times higher than the starting price.

From your point of view, can calligraphy pursuits generate high income these days? How much do modern calligraphers' works cost?

The focus on hieroglyphs

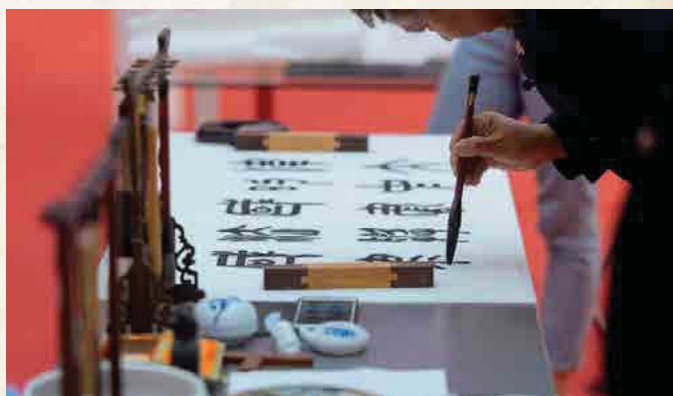
Nowadays the most expensive work of Chinese calligraphy is the work of Sung Era calligrapher Huang Tingjian's «Di Zhu», which was sold at the Baoli auction in the spring of 2010 for 390 million yuan. With commission fees, the total cost of the work was 436 million yuan. The above-mentioned calligraphic work has become the most expensive item in the history of Chinese auctions. The high cost of the works by famous masters of antiquity is explained by their artistic and collectible value.

Although the works of modern masters do not have such a high collectible value, the market price per square foot (33.3 cm x 33.3 cm) ranges from a few dozen to several hundred thousand yuan. Thus, the cost of individual works can reach a figure of one million yuan. Many Chinese masters and teachers of calligraphy are very wealthy people, and they receive up to several tens of thousands of yuan for participating in various events. Calligraphy has been recently included in the school curriculum again, at the initiative of the Ministry of Education of the People's Republic of China, which led to a serious shortage of teachers of calligraphy. In this regard, the profession of a calligrapher has become very popular in recent years.

What is more important for you - the approval of colleagues, critics and experts, or the financial profit? Does your art have a purpose? Do you put any meaning into your works? What is the most important thing in your life?

I will soon be 60 years old. I have a lot of life experience. I am calm about money, fame, and career growth, but my passion for calligraphy has no boundaries. My goal is to constantly improve this art form, raise the level of my professionalism, and share creativity with people.

Now I live in Russia. I have an opportunity to share the traditional art of Chinese calligraphy with the Russian audience; it seems to me very valuable and important. The most important thing in my life now - to treat my mission with all responsibility, to make a feasible contribution to strengthening friendship and developing cultural dialogue between the peoples of China and Russia.



Master class in zhuanhu style calligraphy at the Museum of world calligraphy.

Kong Lingmin: the essence and styles of Chinese Calligraphy

Calligraphy is the art of beautiful writing in different languages. There is Chinese, Mongolian, Arabic, Russian, and English calligraphy. Chinese calligraphy is a traditional art of hieroglyphic writing.

In a broad sense, calligraphy is a set of principles for writing alphabetic or hieroglyphic characters. The main tools for calligraphy are a brush and a hard feather.

In other words, the calligraphy is the art of beautiful writing. In the process of creating a calligraphic work, the author shares the content and idea of the text through various writing styles, text structures and compositions.

Chinese calligraphy is an expressive art, created by the Chinese people. The Chinese people say about the art of calligraphy: «Poetry without words, dance without movements, painting without brushstrokes, music without sound.»

In a narrow sense, calligraphy (from the Chinese 书法 shufa - "laws of writing") is a set of rules for writing Chinese characters with a brush, which includes: rules for using the brush, laws of composition, and so on.

There are few quotes that illustrate the uniqueness of Chinese calligraphy.

The great German philosopher Hegel said: «Chinese calligraphy is a vivid embodiment of the spirit of Chinese

culture.»

Famous Chinese writer and philosopher Lu Xin said: "Chinese calligraphy is the pearl of the fine arts of the countries of the East. Calligraphy has the grace of poetry, the beauty of painting, the rhythm of dance, the melody of the song."

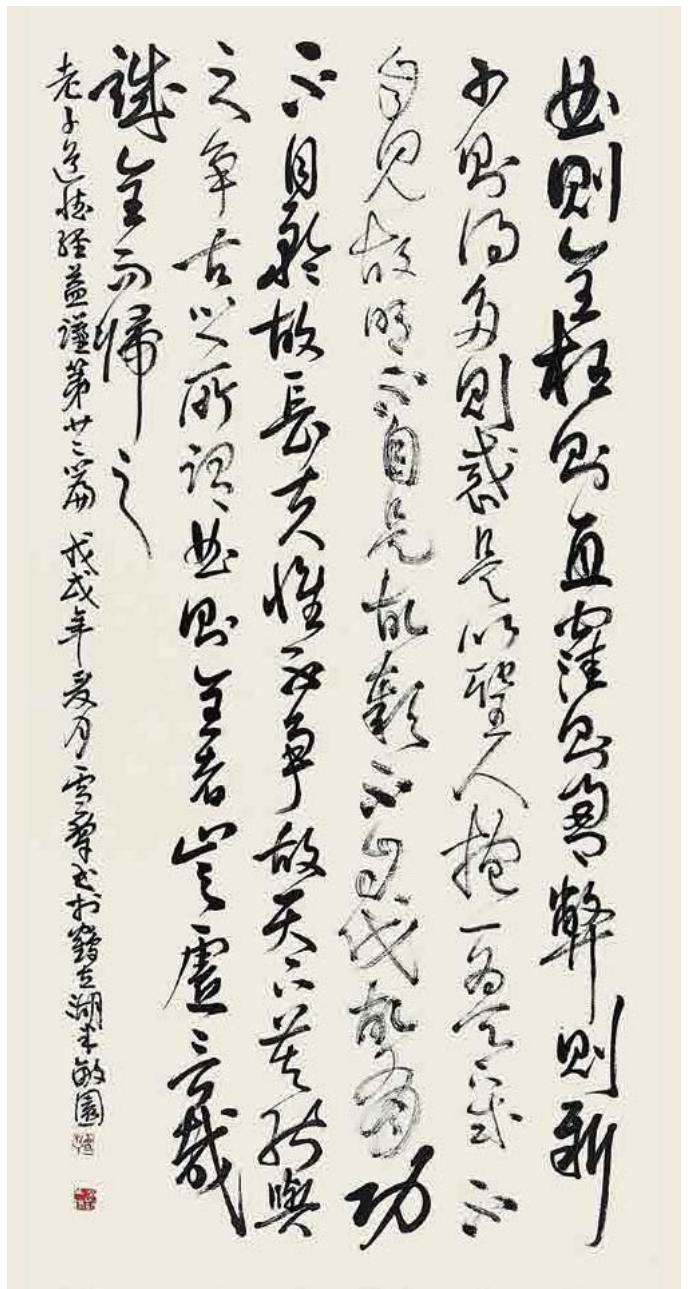
Famous French artist and philosopher of Chinese descent Xiong Bingming said: «Chinese calligraphy is the very heart of Chinese culture.»

From the dazhuan to xiaochuang style, from xiaochuang to lish, kaishu, sinshu and taoshu - the art of calligraphy in China has developed and transformed over several thousand years.

It serves as the embodiment of the wisdom and creative power of the Chinese people. The hieroglyph on a calligraphic work is not just a written sign, but an object that has an aesthetic value. Calligraphy is the pearl of the art of ancient Chinese civilization; it is called the «core of Chinese art.» Thanks to its unique aesthetics and unique writing devices, calligraphy has a special place in the history of the



Wang Xunmo Ouyang Xu, a poem from the collection of Mulberry Leaves series. Paper, ink. Zhuangshu style.



Zhao Xueli Treatise Lao Tzu «Daodejing.» Fragment. Ink, paper. Tsao-shu style.

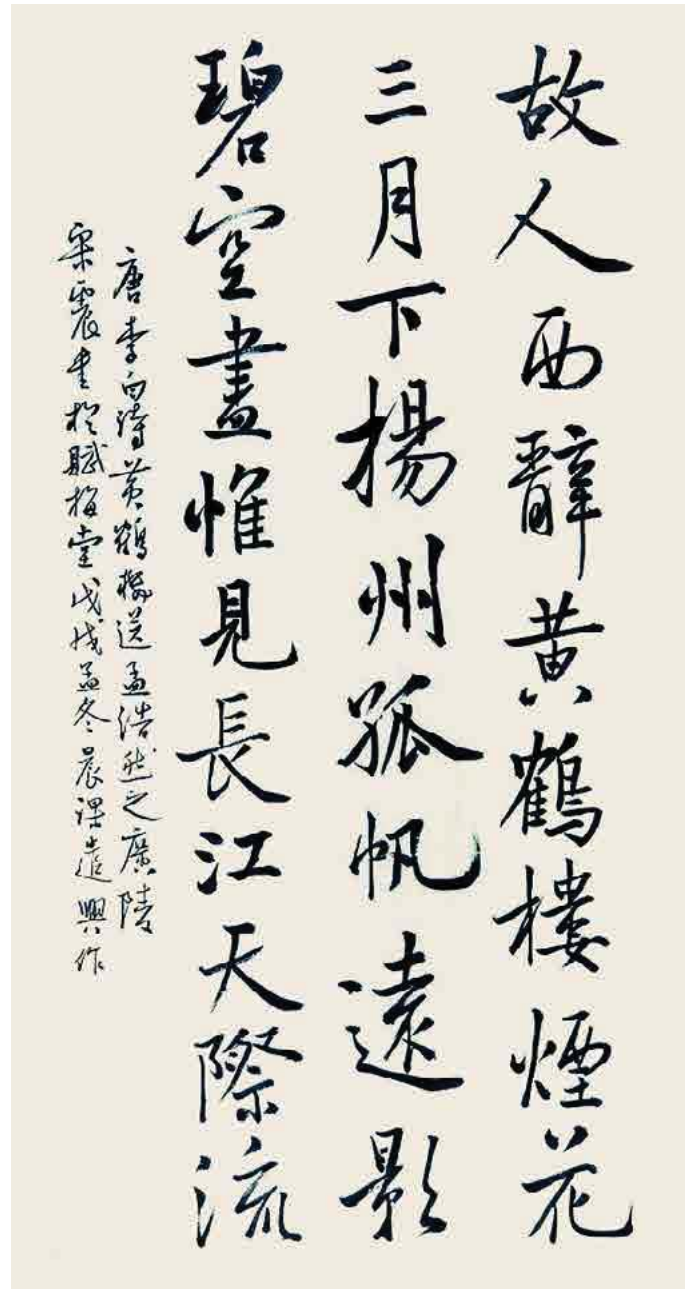
world's art.

In order to understand the essence of Chinese calligraphy, it is necessary to imagine the evolution of the five basic calligraphic styles.

Zhuanshu («hieroglyphs of the press») is the common name for the styles of dachzhan and xiaozhan. Dachzhan includes writing styles that retain the characteristics of the ancient ideographic written language, including jiaguwen, jinwen, zhouben, all styles of the Six Kingdoms era. The Xiaozhan style, which became widespread during the reign of Qin Shihuang, is also called Qinzhan («handwriting in the reign of the Qin Empire»). Xiaochzhan is a simplification of the dachzhan style. Its distinctive features include rather

large hieroglyphs and straight lines without thickenings. Zhan style started to form about 3000 years ago with the appearance of inscriptions on bones and tortoise shells (handwriting "jiaguwen"), and only 1000 years later, during the reign of the Emperor Qin Shihuang, acquired a single unified look, called xiaozhan.

Lishu's handwriting includes the qinli style (the lishu handwriting in the reign of Qin Dynasty) and the hanli style (lishu handwriting in the reign of Han Dynasty), or «modern lishu handwriting». This writing style was used for official documentation. Lishu's style is characterized by the predominance of latitude over length, and the square outlines of hieroglyphs. Lishu style marked a new round in the



Zhang Ji "Majestic mountains and rivers sparkle in the sun. A rapid stream rings in a valley between a chain of mountains." Ink, paper. Paired scribble-style scrolls.

Song Zhen Poem by Po Li Bo, Tang era. Ink, paper. Paired Sinshu Scrolls.

development of Chinese writing and calligraphy, especially based on the lishu handwriting; that a registered letter to the kaishu will subsequently be created.

Caoshu (literally "herbal writing") is a common name for cursive styles that have a certain carelessness, continuity and speed of writing. Caoshu handwriting was formed in the Han era and based on the deprive style. There are several types of Caoshu cursive writing, including: zhangtsao («registered cursive»), jintsao («modern cursive») and kuanzao («mad cursive»).

Zhangqao's handwriting is a classic and ancient cursive, which originated in the Han era and is based on the statutory style of lishu. It shows the features characteristic of

the lishu style, as hieroglyphs in the text are not connected vertically. Modern cursive jinqao inherited the features of the classical cursive zhangtsao. However, unlike zhangtsao, it is mostly similar to the handwritings of kaishu and sinshu. Freedom, easiness, a small number of unrelated features are inherent in modern cursive writing.

Kuantsao («mad cursive») is the most independent and even careless cursive, in which all the features of hieroglyphs are connected with one another, and hieroglyphs can take a variety of shapes. Kuantzao text is written in one stroke, without taking the brush off the paper. Structure and composition of handwritten works in

Kuanzao handwriting has no fundamental differences



Wei Lihua «Nature cares for the mountains and grasses, and friendship is most valued among people.»

Ink, paper. Kaishu style.

from the works in the style of modern cursive of jinzhao.

Sinshu («running letter») is the common name for the Shinkai and Shintzao styles. It was formed and based on the handwriting of lishu and occupies an intermediate position between the statutory style of kaishu handwriting and the cursive of caoshu. Caoshu transitional style compensates for the low speed of writing kaishu, while it is more legible and understandable in comparison with herbal writing of caoshu. Sinshu is literally translated from Chinese as «running letter», because the characters written in this style are associated with the image of a walking person. Sinshu handwriting is not as free and careless as Caoshu writing, and not as direct and smooth as kaishu. In essence, it is a cursive version of the kaishu statutory style, or, indeed, a more official version of the Caoshu cursive. The handwriting of Sinshu, in which Kaishu prevails over Tsaoshu, is called the «Sinkai» handwriting, in which the Caoshu handwriting prevails over «shintzao» handwriting.

Kaishu is the common name for the styles of weibe («writing of the dynasty of the northern kingdoms») and zhengai («standard charter»). The Kaishu handwriting was formed and based on the lishu style. In the process of evolution the hieroglyphs were simplified and acquired square outlines with horizontal and vertical lines.



Mr. Kun Lingmin gives his work to the President of the Sokolniki Exhibition and Convention Centre, Alexei Shaburov, as a present.



Parallel lines for writing hieroglyphs.



The Four jewels of the scientist's office

Four jewels of the scientist's office «The Four jewels of the scientist's office» is the name given to the key tools for writing in China: the brush, ink, paper, and inkwell. Since ancient times, these four items could bring about a sense of reverence and were the objects of a kind of cult among circles of the Chinese intelligentsia.



Chinese calligraphy brushes.

The brushes:

Brush and ink have been used for writing in China since the first century B.C. Quality brushes must have a sharp tip, neat bristles, have a rounded shape on the sides and possess great elasticity. Today, as in ancient times, they are made exclusively by hand. It is considered that the process of their manufacture is not suitable to mechanization, as with as the production of other traditional musical instruments tools.

The production of brushes consists of several stages. First, the bristles are thoroughly washed in an alkaline solution. If necessary, they are straightened by steaming or, as some modern masters do, by placing them for a time in the freezer. Then follows the painstaking process of repeatedly combing the bristles with a bone comb, which removes damaged and low-quality strands.

The Four jewels of the scientist's office

The selected strands, which are still wet, are laid out in the form of a ribbon and cut off at the base with a knife. They are then rolled into a bundle. Several ready-made bundles are tied in a loop, then the base of each of them is injected with a solution of agar. The bundle is then hung out to dry. Glued bristles are inserted into the horn clip with pre-applied agar.

The most practical brush handle is made of bamboo. It is light and durable, easily cleaned from ink, and does not soak in water and expand. Attachments are fastened on the ends of prepared bamboo sticks. A bundle of bristles is inserted into the wide lower nozzle, and a loop of silk cord is attached to the opposite tip, from which the brush is hung for drying. Decorative brush handles can be porcelain, lacquered, jade, bone, iron, or made of silver and gold. In general, these handles are heavy and inconvenient for professional work. All handles shows the brush's grade, name of the workshop, and the name of the craftsman.

The professional requirements for calligraphy brushes are diverse and numerous. The brush should be capacious for ink and able to hold it for a long time; quickly filled when immersed in the ink and just as quickly give the ink when in contact with the paper. The brush must also withstand alternating pressures and quickly return to its original shape without losing hairs. In addition, all the bristles of the ink-filled brush should fit tightly together, since the purity of the outline of strokes and points depends on it.

Brushes are quickly worn out. Proper washing of the brush is the key to more prolonged use. If the ink is not completely removed, when it dries, its tension will ruin the brush head. It is not recommended to wash the brush vertically, because this causes it to flatten. The water temperature is also important. If the water is too cold, it washes the ink away poorly. If it's too hot, it can smear the glue that hold the bristles in place.

After washing, gently squeeze out excess moisture, and then return it into its original pointed shape. Washed brushes are hung to dry on a rack with hooks with a loop. To preserve the shape of the brush, a special cap is put on. Dry brushes are stored in a bamboo mat or pencil case, or in a special glass with the brush head up.

Ink

Chinese ink is not a liquid, as in the West, but a dry stick or plate that is rubbed on the inkstand just before use. The dry form better preserves the pigment and richness of color. Of all the «four jewels», the ink stick it is the most expensive.

The analysis of traces of red and black pigments found by archaeologists on turtle shells used for fortune-telling, shows that the basis of the pigment is soot and cinnabar, substances from which Chinese ink and mastic for seals are prepared to this day. Around the 3rd century, ink began to be made in the form of sticks made of soot pine. By the Tang dynasty they had already become widespread.

The inkstick was made by dynasties of artisans who closely guarded the secrets of their trade. It is believed that the most famous crafters of ink in the entire history of callig-



Cylindrical ink sticks.



Dry ink in a decorative shape.



Gift ink with a relief image.

raphy were Li Tinggui and his father Li Zhao, who lived and worked in the mid-10th century. Their sticks were as heavy as jade, and they didn't dissolve in water without rubbing until they were three years old. After the death of master Li, other artisans tried unsuccessfully to unravel the secrets of their inksticks.

The process of making ink sticks has more than 20 steps. Pine branches are burned in special furnaces. Soot settles on screens located above the chimneys of stoves. The soot collected from the screens is mixed with binders. When the mixture turns into a homogeneous sticky mass, it's rolled into small balls, put in a clay vessel, which is baked to evaporate the moisture. After that, the balls are crushed. Then the crushed ink is placed on an anvil and hammered 200-300 times. After pounding the mass, it's formed into the shape of sticks. The hardened sticks are tied together, and stored in a dark and cool place. After the sticks become hard not only on the outside, but also inside, they are polished with wax.

Usually the ink stick has a cylindrical shape, with a diameter from 1 to 5 cm that allows you to easily hold it in your hand. Disc-shaped ink is usually intended for gifts, along with other various shapes for example vases, steles, bells, etc.). Gift ink is often decorated with relief images, and can also be colored. Despite its high quality, gift ink isn't usually used for its intended purpose, but as a decoration for the recipient's table.

The Minsk based author Fan Ruisheng's «sea of ink» describes the following requirements for quality ink: «It is

important that the ink is black-like varnish; light-like a cloud; clear-like water; opaque-like fog in the mountains; fragrant – like a lovely lady in the retinue of the empress.»

Paper

From the time of the Zhou dynasty, calligraphy was written on silk-covered planks made of bamboo, or other wood, usually bound together in two places with silk threads.

The process of making it was very labor-intensive, so they were expensive. The need for a cheap material stimulated the development of paper. Its invention dates back to the edge of history.

At first, the remains of silkworm cocoons were used for making paper. Later, Chinese craftsmen learned to use a variety of materials: young bamboo shoots, hemp fiber, rice straw, camphor tree bark, willow, moss, seaweed, nettle, and pineapple leaves.

In General, paper production follows these steps: 1) soaking and boiling the raw material mass; 2) grinding it into a porridge-like state; 3) applying a thin layer of raw material to a bamboo frame; 4) squeezing out the water from a stack of sheets under a press; 5) hanging the sheets to dry.

Usually, the paper is sold in rolls, before working, the roll is unwound and cut into sheets of the desired size. One side of the leaf is always smoother than the other. Calligraphers use the smooth side for writing, and the rough side for mounting the work

Quite a lot of types of paper are currently produced



Roll of Calligraphy paper.



Calligraphy paper.

The Four jewels of the scientist's office

for calligraphy. You need to pay attention to a number of points when choosing it. 1) good paper should be thin, but strong; elastic, but not stretch like silk; it should not deform or wrinkle under the pressure of the brush or from drying ink; 2) calligraphy paper is not transparent, but its density is not uniform; you should be able to see cloud-shapes in the light. The more such shapes, the better the paper; 3) good paper is hygroscopic, but does not stain; its surface refracts light, but does not glare; it's smooth, but not so smooth that the brush slides as if on ice; 4) the color of a good paper is not yellow, but not too white. The best is the color of unbleached cotton.

Inkwell

In contrast to ink, paper and brushes, which are consumed by the calligrapher, the inkwell is an independent décor. Its value is determined primarily by its durability and aesthetic qualities.

The inkwell has two working surfaces: a plane for rubbing the ink stick and a recess where the finished ink flows. In ancient times, inkwells were mainly made

from stone, which is reflected in the Yan character «ink pot», and in the first centuries CE, artisans made them from ceramics. Other materials are used for making gift inkwells

The historical evolution of the forms of inkwells was primarily associated with the change in the interior of Chinese homes, which occurred at the turn of the 1st millennium. Tang inkwells had square shapes and thick legs, which was due to the fact that calligraphers wrote on the floor, sitting on a bench. This form was preserved during the Song dynasty, but the inkwells became lighter and the legs were barely noticeable, as calligraphers began working at high desks.

During the Song dynasty, inkwells acquired a characteristic rectangular shape with three ends, and engraved

poems became an important element of its decoration.

Touching the product, listening to its sound and getting to know the works of previous owners – aware all part of the culture of using inkwells and made them a collectible. The tradition of collecting inkwells began to spread in the Tang and Song dynasties. In subsequent periods it became almost mandatory among Chinese intellectuals.



Inkwell.



Китайский набор для каллиграфии: тушь, тушечница, кисти.

Second Breath of Calligraphy

A few years ago, the art of beautiful handwriting was considered unjustly forgotten in Russia. Today, it is again in the spotlight. Either this is because very little is being written by hand now and calligraphy brings an element of individuality, or because it is one of the most accessible ways of self-expression. And perhaps this is due to the growing interest in the culture of the East, where calligraphy is considered to be the highest form of fine art. Anyway, beautiful handwriting is once again in demand, and what is remarkable, is that it's not only according to these reasons. There is an additional reason to practice calligraphy; the art of beautiful handwriting has a developmental and psychotherapeutic effect.

"Today, writing letters by hand is enjoyed and practiced by people of different ages and various occupations. Most of them are self-sufficient, self-realized people, for whom calligraphy is a hobby, an effective way of relaxation," says the Deputy Director of The National School of the Art of Beautiful Handwriting, Olga Shaburova. "Both adults and children study at our school," she continues. "In 90% of cases, parents take their children to this school in order to improve their handwriting. A student who can write beautifully is more adaptive and more successful in his or her academic studies.

Beautiful, legible handwriting simplifies the life of teachers, arouses sympathy, and most importantly, it increases literacy and the ability to learn material easier. Another 10% of our students are hyperactive children who need behavioral correction. Calligraphy requires well-coordinated work of the muscles of the hand and arm, as well as well-developed visual perception and voluntary attention. In the process of working on the handwriting, fine motor skills and assiduity

develop, and memory improves. When we write by hand, we train our cognitive abilities. People who practice calligraphy use more words in speech, formulate thoughts more quickly and maintain a sharper mind for longer, compared to those who don't practice. And the fact that calligraphy prolongs life is scientifically proven."

The National School of Beautiful Writing Art was one of the first in Russia to start conducting calligraphy courses. It was established ten years ago, almost immediately after the founding of the Museum of World Calligraphy, by the way, which is one of a kind. Nowhere else in the world is there a place where the works of eminent masters of calligraphy of the whole planet are being collected. The school is located within the walls of the museum, which in itself is a source of positive aesthetic emotions. It's nice to be here. Many people come here not to study, but to relax - that's what they say.

When the school began its activities, there were no methods for teaching calligraphy. To develop them, I had to learn from famous Russian and foreign calligraphers and launch financially disadvantageous pilot projects. Nowadays the National School of the Art of Beautiful Writing is a training center with a wide range of courses, where calligraphy is conducted using proven methods, which include a training program, a plan each lesson, and expected results. The school offers two levels of education for children and four for adults. Children aged from 7 to 9 years old take a course in calligraphy, and 10–16 years old take a beautiful handwriting course in which they learn to write with a sharp pen. During classes, they get acquainted with the art of calligraphy, learn decorative techniques for writing capital letters, and create



Calligraphy lecture at the National School of Beautiful Writing Art.

Second Breath of Calligraphy



Deputy Director of the National School of The Art of Beautiful Writing Olga Shaburova.



Lecturer at the National School of Beautiful Writing Art Artyom Lebedev



Lecturer at the National School of Beautiful Writing Art Ekaterina Orfanova

creative compositions.

As for adults, the National School of Art of Beautiful Writing provides them with a huge choice. Here they can acquire the skills of Roman, Gothic, Old Russian, American, and English writing. In addition, they can master the techniques of working with a windlass, brush, flat and pointed pens, learn to write Chinese characters, and sign a beautiful autograph.

"Someone wants to learn how to write beautifully, and today, an increasing number of people are interested in this; a sharp pen and a fountain pen will suit them well. Someone is attracted to historical calligraphy, and they study a flat pen: uncial and Roman capital letters, old Russian letters, Italian italics," - says Artem Lebedev, a teacher at the National School of Beautiful Writing Art, a participant in the International Exhibition of Calligraphy project. - For those who have never been involved in calligraphy, we recommend starting with the basic course or the "Getting to Know Calligraphy" course. The basic course allows you to master the letter of Edward Johnston. This is a very popular letter, developed on the basis of the Carolingian minuscule of the 9th century (minuscule - a lowercase letter), which was specially created for teaching calligraphy with a flat pen. It helps to imbue calligraphy and understand the structure of written characters. It has a strict, rounded and comfortable geometric shape of letters. Everything written by him looks beautiful and neat. In addition, it is ideal for beginners - it will help you develop your hand and get used to holding the pen. The Acquaintance with Calligraphy course covers different types of writing. It gives you the opportunity to obtain skills in working with different tools and fonts and determine which one you like more."

Very often, calligraphy classes are so addictive that many students in the school not only take several courses, but also become teachers themselves over time. Catherine

Orfanova graduated from the National School of the Art of Beautiful Writing 5 years ago. Today marks the third year that she has been teaching children penmanship. "I have always had a desire for creative activities. Having received an art education, I worked for a long time in the publishing field, where I was engaged in the design of postcards, calendars, packaging and much more. At some point, I wanted creative growth. And one day, having come to Sokolniki, I could not pass by the Museum of Calligraphy. I got acquainted with its exposition and, learning about the school of calligraphy, immediately enrolled in the second course of study, which taught Old Russian, Roman and Gothic writing. After finishing this course I moved to the third course, where I mastered English italics," recalls Catherine. "I am left-handed, so it was rather difficult for me. In order to figure out how to write a letter so that it looks the same as the sample, I had to constantly turn my head in one direction or the other. The difficulty is that, unlike right-handed people who write from left to right, left-handed people need to write from top to bottom. To do this, they are forced to rotate the sheet 90 degrees. This is the only way they can withstand the writing technique with a pointed pen. Teaching Jewish, Indian or Arabic calligraphy to left-handed people is much easier. It was a real exercise for the brain. But



Calligraphy master class at the National School of Beautiful Writing Art

now the text can be written as you like, even upside down, and it won't be difficult for me to reproduce it on paper."

"In the classroom, we first write lowercase and capital letters, then we learn to write phrases and create creative compositions, and at the end we do the final work. For example, we make a greeting card with our own hands, which gives children an understanding of what type of use they can find for their skills,"-says Ekaterina. - «When I was offered to teach a calligraphy course, I gladly agreed. Moreover, I already had an experience in teaching once; I once taught graphic design to students of RGUTIS. Working at school is not my only occupation. I still spend a lot of time designing calendars and postcards. But as it often happens, there is just work, and there is a favorite type of work. This is where I come to my favorite job. Creating something beautiful is always a pleasure. Modern technologies allow us to make the creative process faster and more accessible, but those who want to change themselves and fill their lives with meaning will turn to handwritten writing. Calligraphy is timeless. Popularity will return to it again and again."



In a calligraphy lesson at the National School of Beautiful Writing Art



So, left-handed people write from top to bottom; for this they turn the sheet 90 degrees

Kun Dezhou: I often seek inspiration from Lun Yu



The famous artist Mr. Kun Fanhua told young Kun Dezhou, that the creation of seals corresponds to the character of a person: if a person does the right thing, then his seal will be true. Nowadays, his student is a Deputy Chairman of the City Seal Engraving Association of Qufu, and a member of the Shandong Province Seal Engraving Association. His works have been repeatedly presented at various exhibitions and have won prizes at national competitions. Kun Dezhou is called an outstanding artist of the city of Jining. His biography was published in many editions.

The famous master told the journalists of the “Calligrapher” magazine what kind of seals are there, if there are any rules for using them, and whether it’s true that printing with red characters on a white background requires a master to have more virtuosity in using a cutter, than printing with white hieroglyphs on red background.

Mr. Kun Dezhou, you started cutting seals 17 years ago, when you were 19 years old. How did you hit on this idea? What preceded this?

I was born in Qufu, Shandong Province, in the homeland of Confucius. Despite the fact that the city is quite small, the cultural atmosphere in it is strongly felt. My uncle started to engrave seals long ago and cut out the first official seal for the production brigades in our settlement. Immediately after graduating from high school, I got a job on a construction site. This was quite hard work for a small salary and made me realize the importance mastering the art of engraving. Later I took an online course with famous masters - carver stamps of Han Tianheng and calligrapher Tien Yunzhan, as well as distance learning courses for cutting stamps in the Pedagogical University of Qufu. Then, I started engraving professionally.

I can say that the original reason I started engraving was a desire to earn a living, and to support the family. But as I gained the necessary experience, and also thanks to the constant attention of the country’s government and local authorities to the traditional culture, I realized, that I had a new task - to become a carrier of cultural heritage. I can say that this feeling was the impetus and is the driving force of my development in this field.

Why did you choose the engraving of the seals and not the calligraphy?

As the proverb says: “engraving and calligraphy are inseparable,” and in fact I constantly practice calligraphy. I think that calligraphy and the art of engraving complement each other.

Since ancient times, there has not been a single master of engraving who would not be engaged in calligraphy. It is enough to recall Zhu Wenzhan from the distant past, and the present one - Qi Baishi. Engraving of seals is one of the varieties of calligraphy. Only the tool changes from brush to knife, and the material changes from paper to stone. If we talk about the facts of why engraving has become my main business and why I chose engraving instead of calligraphy, then I can say that at that time I was thinking about the practicality and portability of the seal. When tourists come to our city, they can buy a seal, put it in a bag and take it with them. It can also be used in ordinary life. For example, you can put a stamp in your own book.

The seals are quite different, the most common are square or rectangular, and there are not so many round, oval or patterned seals. What forms of seals do you prefer most?

Different forms of printing correspond to different contents of engraving and different cases, for which use them. I am guided in the choice of form by necessity, and not by which of them I give the most preference. For example, square

printing is commonly used to indicate of the name, origin of the clan, school, assessment, to confirm the examination and so on. A rectangular seal is usually a yinjang seal designed to indicate assessment or confirmation of the examination, but it is not a registered seal. Oval seal is used for engraving the name; this form of printing is especially loved in Japan. A non-traditional print can be used to create informal seals, known as yinjang seals.

What material do you usually use to make seals?

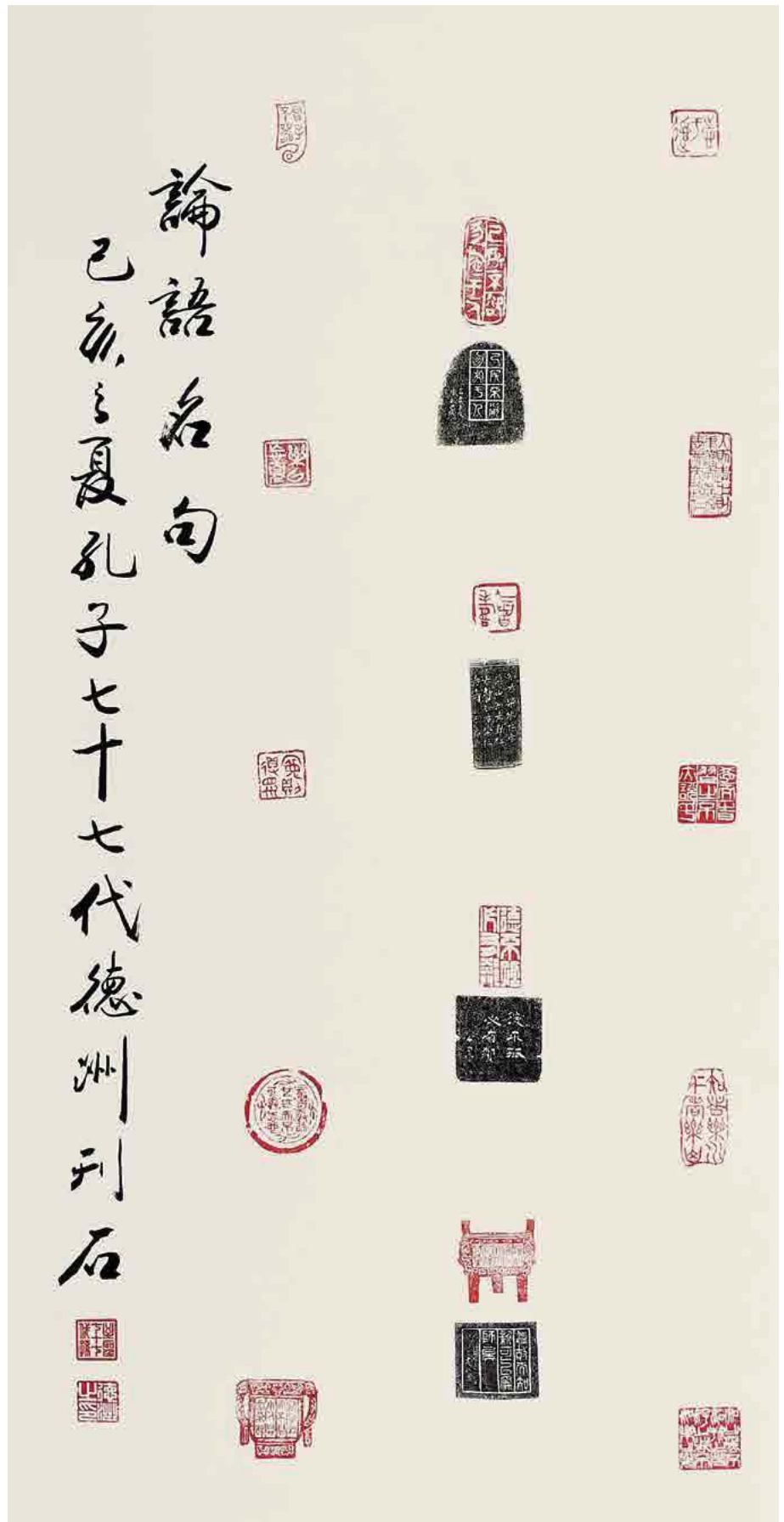
As a rule, I use a stone. This is the most common material on the market. Each stone has its own properties. The harder the stone is, the easier it is to engrave on it. But I use other materials. I also like to cut prints, for example, on the root of bamboo, afzelia, and on cow horns. All of them are great for creating the seals.

There is a perception that the creation of seals with red hieroglyphs on a white background (yang) requires the master to have more mastery of the cutter, than seals with white hieroglyphs on a red background (yin). Is this really so?

I do not quite agree with this point of view. The inscription, which is made with incised (yin) hieroglyphs, and the inscription made in relief (yang) are two different forms of expression, and there is no concept of what kind of carving requires more skill.

If I ask you: what is better, men or women - how can you answer this question? In fact, both male power and female softness express different forms of beauty, and it is very difficult for us to say which form is better. "Yin and Yang give birth to each other, difficult things and easy things create each other, long and short are mutually related, high and low are mutually determined" - this line from "Tao Te Ching" book expresses precisely this point of view.

When I first began to study the cutting of seals, for some time I actually also thought that incised hieroglyphs are easier to make than cut hieroglyphs, because if you inscribe with incised hieroglyphs, you only need to hollow out the necessary features of the



Seals with famous quotes from the Confucius treatise "Judgments and Conversations" / Paper, ink / 100 × 50 cm / 2019

hieroglyph and the work is ready. And when you create an inscription in a relief way, you need to use the “subtraction method” to make the hieroglyph convex, which is really very difficult. But when you evaluate the pros and cons of a particular print, you need to look at the composition, the way of engraving, the way of cutting and other factors, and in no case draw a conclusion based only on whether the inscription is made with incised hieroglyphs or relief hieroglyphs.

What can you say about the seals with white hieroglyphs on a black background? In technical terms, are they different from the seals with white characters on a red background or not?

What you call a seal with white hieroglyphs on a black background is an inscription on the side of the seal. Due to the fact that the side inscription is usually performed by the cutting technique, and black ink is used to expand the inscription, the print of the side inscription is presented in the form of the white hieroglyphs on a black background.

The art of creating inscriptions on the side of the print is directly related to the use of stone as a material for cutting seals, and now it is already an integral part of the entire art of engraving stamps. The side label usually contains the date and name of the author. There are long inscriptions that either narrate something or express feelings; the range of contents of such inscriptions is very wide. The Creation of side inscriptions is a complex art that includes calligraphy, composition, painting, as well as literature and history. Therefore, it's very difficult for me to tell you everything in a nutshell.

Are there any rules for using seals? In which cases are these or those seals used?

Such rules exist. The seal's size, number of elements, its location and even the choice of ink color is of great importance. Foreign artists rarely use seals, and sometimes they don't even sign their works, but in Chinese calligraphy and painting everything is performed in a different way: calligraphy and painting cannot be regarded as finished work if there is no seal. And it's a great pity if a good job lacks a good print.

As a rule, the seal is set in the upper right corner, which is called an «inshow» and is used to resonate with the author's signature. In the lower corner of the work authors may set the «yajiao» seal, which is used to reduce the emphasis on the center of the work and to stabilize the composition. If the work is long, then in the center you can set the «yao» seal, which is used to connect the beginning and end. Large seals are put under large works of art, while small seals are put on small works of art. A seal with the signature of the author cannot be larger than the hieroglyphs themselves; in addition, under such a seal it is not allowed to write any more hieroglyphs. What I just told you are just some basic requirements for the use of seals. In addition to registered seals that confirm a person's identity, “free” seals are widely used, which contain either borrowed philosophical sayings and poetic aphorisms or authors sayings. You were born and raised in the city of Qufu, in the homeland of Confucius.

Do you often use his sayings when creating “free” seals? How often do your seals contain your own thoughts? Please, share your sayings with us.

Yes, “Lun Yu” is a precious treasure that our ancestors left for us. We can say that its form is concise, and the thought is complete; it is a comprehensive work. When I make seals, I often look for inspiration at Lun Yu.

-In my works you can see my personal point of view. The creation of many seals is dictated by my personal feelings. For example, when I once saw a beautiful autumn landscape, I thought of creating a seal with the inscription: «Autumn day overcomes the spring morning.» When I think about the hardships of life, I can make a print with the words «Not easy.» When I encourage myself to keep moving forward, I can make a print with the words “Fearless”. Sometimes it even seems to me that making seals is like farming, I mean, there are certain seasons. When external creative conditions resonate with the internal state of mind, it is often possible to create a unique print.

Things must be done simply, meekly, and clearly. A person must be sincere, calm and constant.



The famous Chinese calligrapher Su Shishu grew up among highly educated people. From childhood he was fond of calligraphy, studied with the outstanding cultural figures of China, Lu Boqin and Qi Gong, and for a long time worked as an editor of ancient Chinese calligraphy prints. He was the head of the Publishing House of the State Committee for the Protection of Cultural Heritage, deputy chairman of the Association of Calligraphers of Central Government Agencies, member of the Board of the China Calligraphers Association, deputy head of the Fund for the Protection of Cultural Monuments of the People's Republic of China, head of the Association of Collectors of Calligraphy and Painting of the People's Republic of China, member of the Evaluation Commission of the Chinese Association of Calligraphers, and senior consultant of Internet Repositories of Artwork of the PRC. Currently, he is the deputy head of the studio of calligraphy and painting at the People's Political Advisory Council of China, and the chairman of the Chinese Association of calligraphers.

The famous master told the calligrapher about his career, the place of calligraphy in Chinese culture, and why foreigners, especially those who do not understand hieroglyphs, find it very difficult to study Chinese calligraphy.

Could you, please, first tell me briefly about your childhood? Did the situation in the family influence your love of calligraphy?

I was born in 1949 in Beijing to an intelligent family with deep cultural traditions. I belong to the Manchus. The Ancestors during the reign of the Manchu Qing dynasty belonged to the «Yellow with Red Border» corps, which was considered the senior corps of the «eight-flagged» army of the Beijing Emperor. Grandfather liked to listen to the Beijing opera and to practice calligraphy. His parents also wrote hieroglyphs very beautifully. I grew up in an environment filled with traditional Chinese culture, in a house under the roof of which three generations lived. In our house there were many works of calligraphy and painting, bronze vessels with inscriptions, not to mention a large number of various books. Among the friends of the family there were many educated people. The cultural atmosphere of intelligence and exaltation, to which everyone aspires so much, was even more felt in their presence. This definitely influenced my attitude to art and native culture.

Grandfather's education

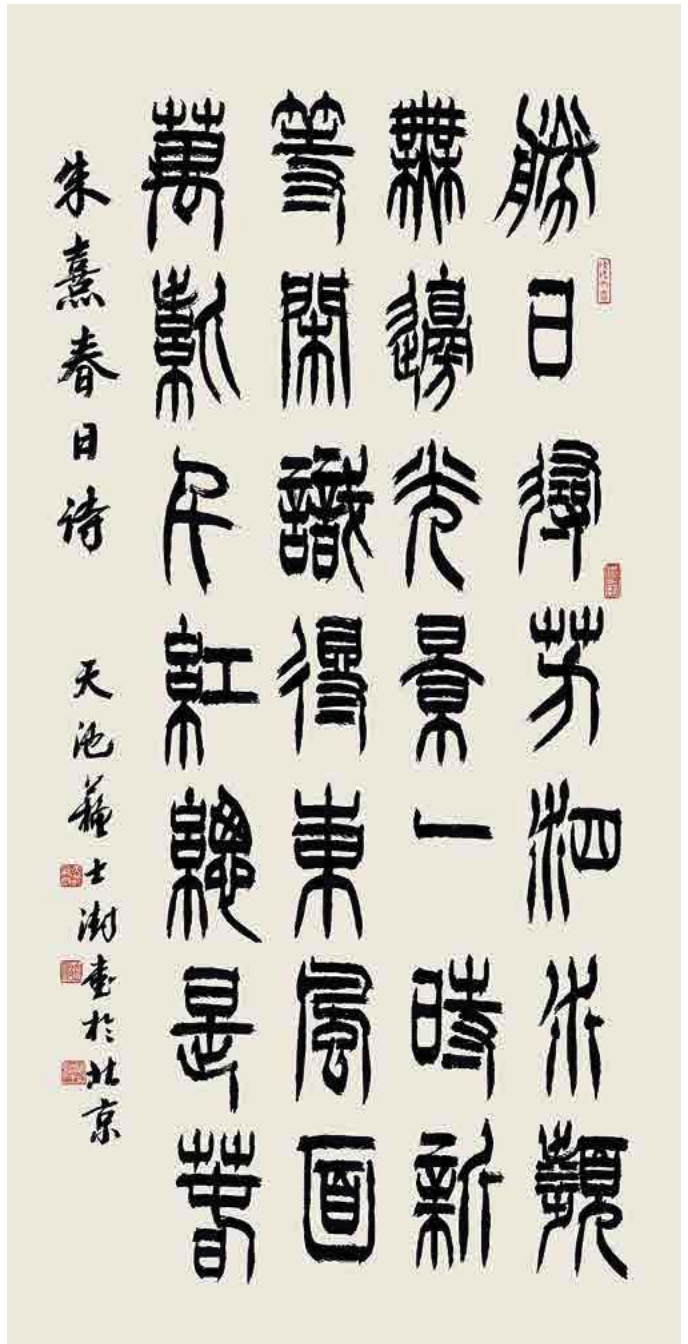
Grandfather had a huge impact on my early enlightenment and education. He really enjoyed calligraphy; when I was three or four years old he began to teach me to write hieroglyphs, cut a sheet of cardboard into square pieces and brush write the numbers on them: one, two, three, four, five, or hieroglyphs denoting heaven, earth, a person, or something from the book "Trinity", or the names of twenty-four periods according to the lunar calendar, the names of stores. Then, he asked me to copy them. Our classes were held daily. I mostly wrote hieroglyphs in the kaishu style, and I started with more standardized styles of Liu and Ouyang. Calligraphy has been a part of my life since childhood, and I was happy to accept such simplicity, which is similar to the view my ancestors had of it.

Calligraphy practice at school

In 1956, I entered a school in Beijing, which was in the Dongcheng district on Taibao Street, where I received formal primary education. At school, after a visit to our home, the teachers appointed me chairman, and subsequently



Долголетие журавля / Бумага, тушь / 138 × 69 см / 2019 г.



Стихотворение Чжу Си «Весенний день» (династия Сун) / Бумага, тушь / 138 × 69 см / 2019 г.

the commander of the pioneer detachment. They were so impressed by the atmosphere exuded by the family. In elementary school, we had lessons in writing large hieroglyphs, and since I wrote them very well, I was instructed to change them weekly on the blackboard and on two large boards, which hung at the entrance to the school. First, I drew the outline of the hieroglyphs with a wet rag, and then filled it with chalk. I must say that this way of writing is very helpful for beginning calligraphers to memorize the forms of written characters faster. I had to write small hieroglyphs, and for this

I always used the Weibei style (the writings of the dynasty of of the Northern Kingdom dynasty). The work

of writing on the boards only strengthened my interest in calligraphy. Since childhood, I worked on the basics of calligraphy with my grandfather, and the school gave me the opportunity to develop the acquired skills in practice.

Uncle's influence

Talking about the period of my formative years, it is also necessary to mention another person who had a great influence on me; this man is my uncle Xian Zhiming. Xian Zhiming was born to an intelligent family. He was an absolute master of calligraphy, who had many friends in the world of calligraphy, and was well versed in ancient literature.



Работа Су Шишу для выставки «Великая китайская каллиграфия и живопись».



Встреча г-на Су Шишу с директором Музея мировой каллиграфии Алексеем Шабуровым.

My uncle gave me many instructions; they accompanied me throughout my youth. He introduced me to honored teachers and eminent figures of the calligraphic research community, such as Zheng Fengxian, Zhang Boju, and Xia Chengtao. This gave me an opportunity to significantly expand my horizons and achieve more progress in the art of calligraphy.

You are the follower of the Zhuangshu and Kaishu styles. Why did you choose these styles, and what attracts you to them?

Passion for the style of Zhuangshu is inextricably linked with the experience gained in the Beijing Palace of Pioneers. The groups were organized there, for which, in addition to calligraphy lessons, classes were held for engraving seals in the Zhuangshu style. Our teacher was Lu Boqin. He helped us to organically combine the Zhuangshu style and the engraving of the seals. In class, Lu Boqin asked his students to engrave a poem. For this, each student got one line of a poem: "Wind and rain accompany the spring." "Come back!", "Hello spring!" - the whirling snow says to her, "One hundred zhang-thick ice remained on the peaks", "The plum in the flowers on the hill burns with bright light", "The plum does not want to start a heated argument with spring," "It's just that - harbinger of a bright spring. « "You wait. Soon the mountains will burn around""A hundred flowers, the plum will smile back to them." I was responsible for engraving the last line. The Lessons of Lu Bocin were so bright that they left an impression on life. It was at this time that I began to read books such as «Shoven Jiezi» and «Liushutun», as well as attend exhibitions.

Adopting the experience of the calligrapher society, I got an even more vivid idea of Chinese writing. Engraving on bronze vessels really fascinated me. Every day my interest in Zhuangshu style grew and grew. Subsequently, I took third place at the Beijing Youth Calligraphy Competition, which was hosted by Beijing Television. The results of the awards were announced on TV, and specially invited honorable teachers of the calligraphic research community, such as Zheng Fengxian,

Lu Boqin and others, revealed the winners. It was an amazing honor for me. When I heard the news that I would receive an award, I was overjoyed. For me, a man who had just begun to comprehend the art of calligraphy, this served as a great motivation. Since then, the feeling of inspiration has never left me, and the interest in calligraphy gradually developed into a real passion that lasted for decades and does not cease to this day.

My heart is always filled with gratitude to my teacher Lu Boqin. It was he who laid the solid foundation of my skill: he taught the technical techniques of writing and established a clear and firm look at the history of calligraphy, which had a direct impact on my aesthetic understanding of the art of calligraphy. I still love the styles of Zhuangshu, Kaisu, and the engraving of the seals. We can say that this love is closely connected with the teachings and influence of Lu Boqin.

Tell us about your other teacher. What impact did Qi Gong have on your work?

Being a recognized master of calligraphy and painting, a teacher at a public school, an appraiser and a poet, Mr. Qi had a significant impact on my life. We met him thanks to teacher Lu Boqin. Despite the age difference, Lu Boqin and Qi Gong were friends. In the early 1970s, an exhibition of Sino-Japanese calligraphy was held in Zhongshan Park, at which Qi Gong presented his work, and Lu Boqin took me with him. At that time, after graduating from high school, I worked as a locksmith at the third machine tool factory in Beijing. Although I was a worker, my passion for calligraphy did not fade. I still studied calligraphy with Lu Boqin and often visited various exhibitions of calligraphy on weekends.

After the exhibition, Lu Boqin asked me to take Mr. Qi Gong home. That's how our friendship began, which lasted more than 30 years. I often went to a small house with two rooms, which was located on Xiaocheng Street, building 80, to seek advice from Qi Gong.

When I needed to decide where to work, he helped



Г-н Су Шишу в своем рабочем кабинете.

me make that decision. My choice was between the Beijing people's Palace of culture and the publishing house «Cultural relics». I was confused and asked for Mr. Qi Gong's advice. He said: "Go to the publisher, and

If you don't understand something, ask me." As a result, I worked at the publishing house for 40 years. There, for a long time I held the position of editor of ancient Chinese calligraphic

prints, and I often had to turn to Mr. Qi Gong. He carefully shared with me his knowledge and experience in the field of calligraphy and painting, editions of ancient books, grades of inscriptions on bronze vessels, linguistic teachings, the origin and significance of Chinese characters, and research on fiction. There were no special lessons, everything took place a "question-answer" format. If there were any doubts, Mr. Qi said which books should be read, why, and where to look for information. While communicating with him, I made incredible progress in my knowledge of calligraphy. I began to not only better understand Chinese writing, but also learned how to evaluate works.

Sometimes I showed him my work, but the opinion of Mr. Qi Gong was never limited to assessing specific writing skills or what was "good / bad". It was always based on an understanding of the depth of the art of calligraphy. He helped his students conceive Chinese writing through a comprehensive study of it, and also cultivated the right taste

in relation to classical and vulgar calligraphy. Of course, each artist chooses his own path. The teacher helped us to reveal our abilities, made it possible to understand what level of skill we were able to achieve, and at the right moment suggested in which direction to move further. The love and care that Mr. Qi Gong showed seemed very natural, but actually contained a deep philosophy, and there were no people who were not touched by it. Mr. Qi Gong's open mind toward life, his wise attitude to it, as well as his calm and unruffled state of mind make me always remember him. No matter what I do, I think about how he would act in a particular situation and imitate him. The teacher's words "Things must be done simply, meekly, and clearly. A person must be sincere, calm and constant"; "Arrogance is associated with a lack of experience," 心平只为折磨多 "and other life aphorisms - often arise in my heart, inspiring and calling for diligence.

Насколько трудно постигать искусство каллиграфии? Над чем приходится больше всего работать, осваивая правила написания иероглифов?

Good calligraphy does not exist without its standards, no doubt, they exist. The first is the writing style. With different styles of hieroglyphs and different calligraphers, the writing style will, accordingly, be different. The second is structure: the structure of all the hieroglyphs must be reproduced with great accuracy. The third is order, system. One dot is the rule of one hieroglyph, and one hieroglyph is the standard of the entire work ...

The structure considered to be the most complex element from the three mentioned. Therefore, in order to write a character well, first you need to learn the kaishu style. As you can see, for example, there will be one trait in Zhuangshu, "篆尚婉而通"; in li shu style there will be two traits, on the left there is a flip to the right, and on the right there is a lower right flip. With the the introduction of kaishu, the technique of "eight rules for the character 永" (the rule for writing eight traits) was formed. This technique spanned more than 1000 years, from the Shang dynasty to Zhou dynasty; from writing on bronze to the unification of writing under Qin Shihuang (xiaochuang) to the Han Lishu and Tang Kaishu. This contributed to the enrichment of writing styles, the accuracy of the structure, the formation of all the rules. So the Tang era is a period of prosperity.

What should you know in order to write a beautiful character? First, the hieroglyphs themselves.

All hieroglyphs consist of six categories: pictograms, pointing hieroglyphs, phonograms, ideographic category of hieroglyphs, borrowed hieroglyphs, and modified hieroglyphs. Having passed through development over several thousand years, they continue to change.

Many foreign scholars, especially those, who do not understand Chinese hieroglyphs, find it very difficult to study calligraphy. In fact, based on knowledge and understanding

Chinese hieroglyphs, you only need to try to find ways of expressing your personal feelings in everyday practice through exercises on paper with ink and a brush.

What is your favorite Chinese hieroglyph? What does

it mean?

One of my favorite Chinese hieroglyphs is 字 «(sign of written language). This is a hieroglyph of ideographic and phonetic categories. The hieroglyph consists of the radical 宀 (roof of the house, building) and the element 子; the element 子 in this case

also performs a phonetic function. The meaning of the hieroglyph is - to give birth to a child in the house. In "Shoven Jiezi" it says: "sign" (written language sign) also means "breastfeed".

Later this hieroglyph was used to denote a written sign, a Chinese hieroglyph. With a distant matriarchal system, birth was a highly respected affair. Great mothers gave birth their children and raised them. And our Chinese hieroglyphs continue to evolve and change, creating the great Chinese nation's culture.

Could you, please, tell us about the China Calligraphers Association? What functions does it perform? How does it contribute to the development of the art of calligraphy?

The Chinese Calligrapher Association was founded in 1981. Other unions of artists and musical associations were founded immediately after the founding of the PRC. Why did the foundation the calligrapher's association happen 30 years later? Perhaps this is due to the fact that calligraphy was originally just a tool. Later, with the development of culture, everyone understood that the Chinese hieroglyphs contain not only practical, but also artistic value. So, as the general interest in calligraphy grew, in May 1981 the Chinese Calligraphers Association was established in Beijing. It currently has 40 organizations and more than 15,000 individual members.

The Chinese Association of calligraphers includes the Academic Council, the Zhuanshu Committee, the Lishu Committee, the Kaishu Committee, the Xingshu Committee, the Caoshu Committee, the Engraving Committee, and the Committee on Hard-tipped Engraving. In addition, there is the Committee on Education in Calligraphy, the Information and Publishing Committee, the Committee of Women Calligraphers, the Committee on international exchange, and others - a total of 13 committees.

The main tasks of the China Calligraphers Association are:

- Reflection in the literature and art of the guiding principles of party policy, adherence to the principle of «serving the people and serving socialism» and the course «let a hundred flowers blossom, let a hundred schools compete», passing to new generations the Chinese traditions of the art of calligraphy, their penetration into the very fabric of life, ancestral roots, and raising the level of calligraphy art.

- Active leadership of the members of the association: communication between them, coordination, support, improvement of ideological and moral qualities, as well as cultural achievements and ethical standards of calligraphers in accordance with the moral requirements for art, continuous strengthening of self-discipline, as well as conducting thematic events related to the activities of the party and the

National Center.

- Holding exhibitions of calligraphy, creation and selection of calligraphic works, holding theoretical research and academic exchanges, the implementation of educational programs in areas of calligraphy, and the popularization of calligraphy.

- The protection of creative achievements and copyright of calligraphers in accordance with the law.

Active development of the cultural industry, expanding opportunities for its sustainable development. The union of professional calligraphers, calligraphy workers and amateurs, effective interaction with the party and government for continuous developing and strengthening the work of calligraphy.

The Association of Chinese Calligraphers actively supports events aimed at cultural exchange, strengthens relations between calligraphy circles in Hong Kong, Macau, Taiwan and other provinces, develops cooperation with different countries, makes a great contribution to the prosperity and development of the art of Chinese calligraphy and promotes friendship between the peoples of all countries.

In conclusion, what is the place of calligraphy in Chinese culture? For Europeans, calligraphy is the art of beautiful writing, and what is calligraphy in your understanding?

Chinese calligraphy is the core of Chinese culture and the culture most typical of China. If you choose ten classical art forms to represent Chinese culture, Chinese calligraphy will be among them. If only one art form can be selected to represent Chinese culture, then it will be the Chinese calligraphy.

For Europeans, as once Picasso mentioned: «Chinese calligraphy is the art of expressing human feelings.» In my opinion, calligraphy is an art of expression not only human feelings, but also thoughts and aesthetic ideas.

Calligraphy conveys the beauty of the Chinese character, as well as words and sentences that express thoughts. If you remove this key essence, then there will be only lines and the "soul" will be lost. Only a combination of the main Chinese hieroglyphs with words and sentences, that are written with brush and ink on paper is the art of calligraphy. This art is an expression of both human emotions and the cultural and ideological consciousness of people.

I want as many people as possible to learn about the art of calligraphy.

*I want as many people
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the art of calligraphy.*



Luo lei, a recognized master of calligraphy, was born in the Chinese province of Gansu and studied with one of the most famous calligraphers - Yang Hong. He taught calligraphy in China and moved to Russia in 1996.

Here he was engaged in translations of ancient Chinese literature, took part in the publication of Qian Cai's «Tales of Yue FEI novel, the glorious warrior of the middle Kingdom», and also worked on the handwritten text of the book «Thirty-six stratagems. Ancient Chinese treatise», one copy of which is kept in the Hermitage. In 2015 at the Saint Petersburg Artists Union house his first personal exhibition was held. Since then, his work has been repeatedly presented in museums and exhibition halls in Moscow and Saint Petersburg. In March 2017, Luo lei, together with artist-art critic Oksana Khukhrina, founded the School of Chinese calligraphy, and her students took second place in the all-Russian competition two years later.

The «Calligrapher» magazine journalists decided to ask the famous master whether it was difficult for him to adapt to a life in a foreign country and what he thinks about his career in Russia.



Congratulations to the People's Republic of China on its 70th anniversary from the Chinese Calligraphy School in Saint Petersburg, 2019

Mr. Luo lei, you moved to Russia in 1996, when it was a difficult time here. Why did you move to Russia?

Thank you for your question. I came to Russia to learn Russian language and to study the Russian culture. In China I saw the painting of the outstanding Russian artist Ilya Repin «Barge haulers on the Volga» in one of the textbooks. He is one of my favorite Russian artists.

Tell us, how did your life begin in Russia? Was it difficult for you to adapt to life in a foreign country?

It wasn't difficult for me. I have many artists among my friends. And when I came to Saint Petersburg with my family - my Russian and Chinese friends helped me all the time.

Your works are often exhibited in Saint Petersburg and in Moscow. We have counted, that since 2015, in the last 5 years, you have participated in six exhibitions and in one theatrical performance. In your opinion, can your career in Russia be called successful?

There were more exhibitions. I'm not building a career. It's just my mission - to share what I can perform and what I like to do. I like to practice Chinese calligraphy. I also want this art to be learned by as many people as possible.

Do you like Russian viewers? What are they like? What feedback do you get from them?

Every time I get genuine pleasure from the audience. Especially, when I hold master classes for children. They ask interesting questions. They are very interested in this art. During the exhibition people often ask me how I work or what I write. Calligraphy is very interesting. That's why I have been practicing calligraphy for almost thirty eight years.

Tell us about your experience of participating in the «Kill the Emperor» play, which premiered in Moscow last year at the Faberge museum during the cultural forum. What is this play about, what role do you play in it and what can you say about the scenery for the play

This performance was an experiment for me. I was invited to conduct a performance. Chinese calligraphy along with the sayings of Confucius became the part of the decoration. The play is about the history of the assassination attempt on the first Chinese Emperor, Qin Shi Huang. I played the role of Fan General. A lot of preparatory work was done and there were a lot of rehearsals. I am pleased with the result.

You are one of the few contemporaries who can boast that his work is stored in the Hermitage. Tell us about your cooperation with the «Rare Book from Saint Petersburg» publishing house. How did you get to know it? Why do you think the work on a handwritten text about the ancient Chinese military treatise «36 stratagem» was entrusted to you?

My work was hung in the studio of a famous resident of Saint Petersburg, artist Oleg Yakhnin. Peter Suspitsyn, the founder and the head of the «Rare Book from Saint



Chinese Calligraphy School in Saint Petersburg, 2020



At the opening of the «Next Stop is China-Petersburg» exhibition, 2019



The «Kill the Emperor» play at the Faberge Museum, 2019

I want as many people as possible to learn about the art of calligraphy.



Works of the winners of the all-Russian Chinese calligraphy competition, 2019



In the author's workshop.

Petersburg» publishing house, noticed it. So, I have found another friend and have started a new project in my life. Peter has long been looking for an artist and invited me because I write in different styles. And this was one of the requirements for the job.

Yang Hong, one of the most famous Chinese calligraphers of our time, has been your teacher for many years. Please, tell us about him. How did your relations develop with him? Did he see your talent at once? Could anyone become his student?

I am grateful to my teacher for giving me an opportunity to learn more about traditional Chinese calligraphy. And so, I have been following my teacher's advice for many years. I was a teenager when we met. Not any person could become his student. Calligraphy classes require a lot of patience. My teacher is engaged not only in calligraphy, but also in painting. My teacher and I are still friends. And I really want to introduce my students to my teacher and arrange a meeting in Saint Petersburg.

You work in different styles - from zhuanshu to tsaoshu style. What determines your choice and which of the styles do you prefer most?

Ancient calligraphers are almost all centenarians. Calligraphy helps your health.

In March 2017, along with the artist-art critic Oksana Huhrina, you founded the Chinese Calligraphy School. At the beginning of last year your students of varying professions from Saint Petersburg, along with you, participated in the «Next stop «China-Petersburg» exhibition. What was your impression of it? Are their works really so good that they can be presented to the audience? What was the idea behind this?

In 2019, the school took part in the all-Russian competition of Chinese calligraphy and four of the art school's students - Marina Pronina, Ekaterina Khalturina, Oleg Rakhmanov and Svetlana Grigorieva - took second place. We have grand plans. We are preparing an exhibition project in China. We will try to participate successfully in other competitions. And we plan to open a class for children.

The interview was recorded from the words of Lo lei on January 18, 2020 by Oksana Huhrina.

結廬在人境而無車馬喧
 心遠地自偏採菊東籬下
 悠然見南山
 采菊日夕佳飛鳥相與還
 此中有真意欲辨已忘言
 癸丑丁巳秋夜龍石齋主人三石書

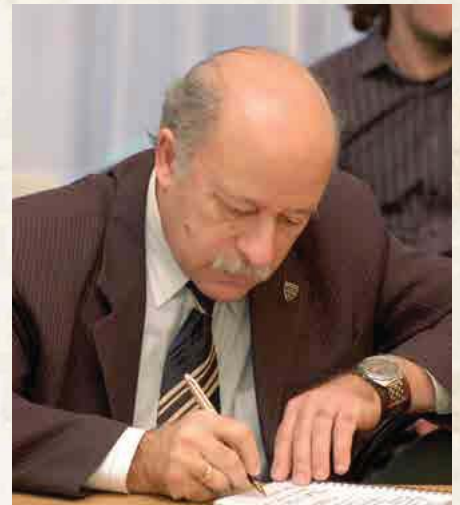
Tao Yuanming «For wine». Paper, ink. Tsaoshu style.

窮酒尚永今夕樂何如
 朝露生日苦多塊
 常以慷慨思程子
 何能忘世味
 杜康美酒
 子於世不系心
 但為君取沉吟
 此世何物
 若為吟
 系上起承
 且嘉賓
 詩必以空
 的此月何時可
 披直送中
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 以隨我
 陌存仔
 相用扣
 春契深
 漢宮
 心無焦思
 自問生
 稀
 寫韻
 飛挽
 梅三
 運何
 枝可依
 空麻
 高海
 空麻
 深周
 公吐哺
 三石

Cao Cao «Short song Ballad». Paper, ink. Tsaoshu style.

P.S. one of Lo lei's personal seals says: «I am always happy». This phrase has become the icon and the motto of his school.

*Yuri Arutsev said:
"Calligraphy is the basis
of the upbringing and
education of children in the
family and at school. "*



Yuri Arutsev - expert doctor of the highest category, graphic artist, calligrapher-monogram player, writer and public figure, founder of the Yaroslavl Historical and Pedigree Society, founder of the author's school "Russian Calligraphy and Ligature", winner of many awards, including the medal "For Humanism and the Ministry of Russia", "100th Birth Anniversary of MA A. Sholokhov «and the Cross» For perpetuating the memory of the Patriotic War of 1812. « He believes that without returning calligraphy to Russian schools, we risk to leaving our children without a future.

Yuri Ivanovich, in one of your interviews you told us an amazing story. Professor Dubinkin, once the chief surgeon of the Belarusian front, taught at the Smolensk state medical Institute where you studied. In the first lecture on your course, he said a phrase that made a strong impression on you: "If you respect yourself and the people you write to, you will write legibly and beautifully. If you do not respect yourself and, accordingly, people, you will write illegibly." That's why you decided to get a diploma as a graphic designer didn't you?

No, not only because of that, especially since I already studied drawing and painting in the class of Mikhail Stepanovich Voronin, who opened the art studio at our institute. But moral foundations, and professional, and universal, ethics, no doubt, were inherited by him, including from Gabriel Grigorievich Dubinkin. During the Great Patriotic War, he was the chief surgeon of the 21st and 23rd Armies of the 1st Belorussian Front. It would seem, what does a doctor's work have to do with calligraphy. It turned out that it most directly does, if we consider the process of writing a letter through the moral foundations of man. I was lucky to have teachers in my life who made me who I am today. For the upcoming International Exhibition of Calligraphy, I and the students of our school have prepared work with the names of our teachers written in gold letters. There are 63 names on my list. It opens with the names of the parents. Today I dream of opening calligraphy exhibitions under the general title "To My Teachers". It will be a very beautiful, moral event.

When you were going to graduate from university and the art studio, you were entrusted to write a letter of Honorary Resident of the city of Smolensk for Meliton

Varlamovich Kantaria. The letter was made of calfskin. How much more difficult is it to write on skin than on paper?

The most difficult thing was not writing a letter in ink as such, but marking the text and its composition location. The pencil left a barely noticeable mark on the velvety surface, and you had to be extremely careful not to make a mistake. The marking of the text took from six in the evening until three in the morning. And the text itself was written in just three hours. I had never needed to write on a skin before and the excitement was incredibly strong, but I managed! I wrote with Russian pen No. 41 and I consider it the best in the world - a masterpiece of Russian engineering.

The finest lines combined well with bold ones - better than on paper, but the performance itself is much harder than on paper. This was an experience I will always remember! Its similar to the experience with Meliton Varlamovich, with whom I was lucky enough to meet.

In 1979, you moved with your family to Yaroslavl, where you combined your medical activities at the hospital named after Semashko with the work in the regional children's library named after Krylov. How did you cope with it?

It was very simple - I was looking for a job in my favorite sphere. The library staff helped me to quickly improve my skills and become a children's artist and calligrapher and they literally became my family. It was a special joy for me to create paintings for children. There were some cases when children from primary school ran after me with enthusiastic shouts: «Uncle Yura has brought us a new picture!» I agree that only for the sake of such recognition it is worth living!

Have you advised your patients to practice calligraphy? As you know, this has a strong psychotherapeutic effect; it is a complex coordination activity that can mobilize all the systems of our body.

Throughout my medical career, which spans almost forty years of my life, I have not missed the opportunity to promote beautiful writing to both colleagues and patients - especially to patients. It is no wonder that we have created the technique called «the Influence of calligraphy on the mental and physical condition of a person who has faced prolonged stress.» The author of the method is my student and a teacher of calligraphy, Larisa Tretyakova. As an expert doctor, I supported her research.

In 2009, you opened your school called «Russian Calligraphy and Vyazma» in Yaroslavl. In 2017, five of your students participated in the International exhibition of calligraphy, where the works of high-class masters were presented. Please tell us about them. What do they do? Is it possible to become a world-class calligrapher in just a year?

My students are my pride and the pride of our school. Indeed, the long-term experience of our school confirms(*do not put a comma before the word "that") that a master of writing can be trained in seven to eight months with practice once a week. The methods of teaching calligraphy, which were developed by me and then supplemented by my students, confirmed their correctness and high efficiency. They were approved by the Yaroslavl Region's Department of Education not by chance. In 2018, we received a state license to teach calligraphy. It was a real breakthrough!

There are no professional artists among my students,



The grand opening of the Museum of Russian National Writing in Yaroslavl.



Bread and salt for a good cause according to the Russian custom!



Teachers and students at the author's school of calligraphy at the grand opening of the museum.

Yuri Arutsev said: "Calligraphy is the basis of the upbringing and education of children in the family and at school."



Monogram of the letters A. M. T.

except Natalia Voronina, who creates unique calligraphy compositions. Irina Vyacheslavovna Molchanova, my colleague, works at a pharmacy, and Arina Alexandrovna Lauri is an engineer by profession. All of them became masters of calligraphy in one year of study. More than twenty of my students are preparing to take part in the next exhibition, where they will present their best works from the school. I'm proud of them!

What can you tell us about online courses in calligraphy? Can they produce such results?

An online course in calligraphy will never replace the face-to-face lessons of a teacher with a student. This is my conviction, which has been formed over years of teaching. The amount of information given during classes is large. Not only is the technique of writing discussed, but numerous explanations are given on the types of writing. Without the knowledge of theory and practice of the physiological foundations of writing, it is impossible to teach high-quality calligraphy.

Yuri Ivanovich, you are actively promoting the idea of returning penmanship lessons to Russian schools. What have you already managed to do in this direction and how many obstacles have you faced?

The tragedy of the modern comprehensive school system and, consequently, our national tragedy, is not only in the rejection of penmanship lessons in primary school, where the moral foundations of national self-consciousness are set up in a child, but also in the fact that the requirements of the Ministry of Education to increase the speed of the development of programs for primary school children have come into serious contradiction with children's physiology, going far beyond common sense. Children and parents today are deprived of the main components of basic education, which includes: learning to write, learning to read silently, learning to read aloud, and learning retelling of the reading and choral singing. Each stage of this complex process develops children's sensory and emotional worlds through



Cover of the first issue of the almanac of the author's school of Yu. I. Arutsev»Russian calligraphy and Vyazma».



Calligraphic inscription given to the oldest employee of Diesel-Service LLC.

images that were born in their minds and souls. Without the return of penmanship to Russian schools, we risk leaving our children without a future. This is more than a serious issue, and it should be discussed at the government level immediately. The experience of my graduates at schools in Yaroslavl confirms the correct choice of this way. Fortunately, I haven't faced any obstacles. That is good.

Before the start of this academic year you held a two-day seminar for Russian school teachers on the territory of the Church of Zosima and Savvaty on the invitation of the Grandmaster, Roman Bogdasarov, and the head of the «Word» center, Tatyana Georgievna Rose. You paid special attention to these vital issues: children's basic education and types of writing. Does this mean that our church is more concerned with the problem of Russian national writing than the state is?

As a professional expert who has studied the processes that take place in our country, I can confirm with some bitterness, that the Russian government is not at all concerned about the preservation of the Russian national letter for the children of multinational Russia. In contrast, the Russian Orthodox Church has long been concerned with preserving the main national foundations of our people - morality and the institution of the family. A member of the French Parliament (unfortunately, I didn't write her name down) said: «It is a great pity that the interests of the Russian people have shifted towards material well-being. There is hope that Russian people won't lose the values that made them different from all the other peoples of Europe, even if nowadays they prefer prosperity more.» This was extremely accurate!

You have spent thirteen years working on the book entitled «The Arutsev Family». On your initiative the «All are alive in my memory...» almanac was published. You were even awarded the medal of The Imperial Order of Saint Anne in recognition of services to the cause of the regeneration and development of Russian genealogy. Tell us about this side of your life. Does it have something to do with your practice of calligraphy?

Genealogy and calligraphy are one thing - the institution of the family. The basis of the family as a state institution is morality. Children will grow up in a moral environment - they will become real citizens of their Motherland who know their past and look to the future. Calligraphy is the foundation of the upbringing and education of children in the family and at school.

Children who can write in a beautiful manner and know the history of their family are better than children who know nothing about all of this. I have seen this many times.

In January of this year, you opened the Museum of Russian National Writing. What funds were set aside for this museum? Who supports it?

The school board made this decision unanimously. The museum is maintained by voluntary monthly contributions,



The world's largest calligraphic inscription in Russian is on the facade of the main building of the state Institute of Russian language, A. S. Pushkin in Moscow, made according to the sketches of Yu. I. Arutsev by the architect Yu. V. Khvoshchetsky.

donations and patronage. There are prospects for long-term development. There is no state support yet, but we hope for this support, using the high authority of the school. Of course, we count on the understanding of our school's graduates. The Museum of Russian National Writing is our home, our brainchild, and a national treasure that needs to be developed for children and teachers.

Yuri Ivanovich, please tell us what a pangram is. Why did you decide to publish a collection of pangrams? How can this be useful and can I learn how to compose pangrams quickly?

A pangram is a single sentence that contains all the letters of the Russian alphabet. We published a book called «Russian Literary Pangrams of the Author's School», which includes more than a hundred pangrams. Children and adults write them with great pleasure, especially children. Look at one of them:

«The horse snorts, circling the snowdrifts, and boys and girls sing in the sledge, on their cheeks there is a blush, which shows-eh-ma, Russian winter!». We have developed a system for creating pangrams that allows you to create them quickly and in a beautiful manner, and with literary style. The benefits of such classes are obvious - children write all the letters of their native alphabet in one beautifully composed sentence in just a few minutes. This can be successfully practiced in primary school.

This is invaluable material, especially when a pangram is created by the whole family!

The School of Calligraphy in the Museum of World Calligraphy



Recruitment for courses is underway.
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