



From Cultural Heritage To Image Symbolism: The Weibei Calligraphy In The Inscriptions Of Longmen's Twenty Statues

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ABSTRACT

The Longmen Twenty Statues Inscriptions, as representative works of Weibei calligraphy, are a significant cultural heritage of China and an important symbolic cultural landscape of Longmen Grottoes. During the development of Chinese calligraphy, Weibei calligraphy not only inherited the calligraphy characteristics of the official script but also laid the foundation for the development of regular script in the Tang Dynasty. In the background, there are also some problems today. Many visitors today are not fully aware of the potential symbolism of Weibei calligraphy and tend to overlook the Longmen Twenty Statues Inscriptions. To address this issue, The research objective is to systematically analyse the cultural value, social background, historical evolution process, and cultural perception of Chinese tourists through the literature review. Moreover, the paper summarizes the image symbolism of the Longmen Twenty Statues Inscriptions. The possibility of enhancing tourists' perception through image symbolism is put forward as a conclusion.

Keywords: Weibei Calligraphy, Longmen Twenty Statues Inscriptions, Image Symbolism, Tourists' Perception.

INTRODUCTION

The first is related to the definition of calligraphy. Chinese calligraphy refers to an art form based on the writing of Chinese characters (Ma, 2020). Chinese calligraphy has a profound cultural heritage. Calligraphers usually express themselves through the lines and forms of calligraphy structures (Wang, 2023). The Weibei calligraphy is the general name of the writing stone carving in the Southern and Northern Dynasties (AD 420-588) in China, and the works of the Northern Wei Dynasty are the most representative. The Weibei calligraphy was the inherited Official Script of the Han Dynasty (202 BC-AD 220) and to some extent became the basis of the Regular Script of the Tang Dynasty (618-907). The brush style gradually changed from round to square, which was an important transition from the Official Script of the Han Dynasty to the regular script of the Tang Dynasty (Zhao, 2020). The historical origin of Weibei calligraphy can be traced back to the Pingcheng period. Pingcheng City, Shanxi Province, as the capital of the Northern Wei Dynasty for nearly a hundred years, is the birthplace of Weibei calligraphy. In this period, the calligraphy was in the embryonic stage of the Weibei calligraphy and was not mature. Moreover, due to the long time, the statues, and inscriptions in the Pingcheng area were not paid attention to for a long time, were not properly protected, and the natural weathering fell off seriously. In 493, Emperor Xiaowen moved his capital to Luoyang and brought tens of thousands of people from Pingcheng, including craftsmen, monks, and scholars. During this period, Buddhism developed rapidly

under the strong support of the rulers, so the art of tablet inscription also became popular (Shan, 2021). Longmen Twenty Statues Inscriptions was the general name of the 20 stone carvings in Longmen Grottoes in the Northern Wei Dynasty. Longmen Grottoes was rated by the United Nations Educational Scientific, and Cultural Organization as the highest peak of Stone carving art in China, ranking first among all the major grottoes in China. Like the Longmen Grottoes, Longmen Twenty Statues Inscriptions are one of the most valuable cultural heritages in human history. The Longmen Twenty Statues Inscriptions of the Qing Dynasty are rated as the most representative works and outstanding Weibei calligraphy works. Longmen Twenty Statues Inscriptions were jointly completed by the writer, the calligrapher, and the engraver. The writers and scholars were usually those who had profound knowledge and were good at writing articles in the Northern Wei Dynasty. The engravers are divided into government engravers and folk engravers. Most of the styles of these statues are narrative texts, but there are also inscriptions in the form of sacrificial texts and votive texts. It is recorded that the noble family, senior officials, monks, and nuns paid for the construction of statues for the sake of national prosperity, the health of their relatives, or the happiness of the afterlife. The Longmen Twenty Statues Inscriptions involved religious belief, clan lineage, social life, cultural life, and other aspects, which provided more reliable material materials for the study of the history of the Northern Wei Dynasty. In the description of the events of the image, most of them use loose sentences, and in the part of the prayer text, the sentence style is rigorous (Xu, 2022).

Unfortunately, quite a number of tourists do not really realize the high artistic and cultural values of Longmen Twenty Statues Inscriptions. Many tourists even go to Longmen Grottoes many times, but do not know that Longmen Twenty Statues Inscriptions are a calligraphy work in Longmen Grottoes (Niu, 2010). Therefore, the gap of study is, that lacking an understanding of the aesthetics of Chinese calligraphy can lead to a loss of appreciation and experience of real Chinese and Chinese culture. And the research objective is, through a literature review, this paper will analyse and summarise the image symbolism of Longmen Twenty Statues Inscriptions and proposes to connect the image symbolism of the Longmen Twenty Statues Inscriptions with the tourists' perception, improve the possibility of tourists' attention and understanding of the Longmen Twenty Statues Inscriptions.

LITERATURE REVIEW Weibei Calligraphy as a Cultural Heritage

Weibei calligraphy is the general name for the carved stone characters of the Wei, Jin and Southern and Northern Dynasties (420-588 AD) in China. Fundamentally, it belongs to the category of Regular Script and is the peak of calligraphic art in the Wei, Jin and Southern and Northern Dynasties (Zhao, 2017). Weibei calligraphy originated in the Wei and Jin Dynasties. In the early stage, it inherited the calligraphy styles of the Han and Jin Dynasties and laid a foundation for the formation of calligraphy in the later Tang and Song Dynasties. It has the charm of Official Script and Regular Script (Zhu, 2015). It matured during the period when Emperor Xiaowen of the Northern Wei moved his capital to Luoyang city and continued to develop during the periods of Eastern Wei, Western Wei, Northern Qi and Northern Zhou (Zhao, 2017).

The formation of Weibei calligraphy can be attributed to three factors: the integration of various ethnic groups, the mutual infiltration of aesthetic psychology in the Northern Wei Dynasty, and the outcome of the development of Chinese social forms during that time (Song, 2019). However, despite its unique origins and rich history, Weibei calligraphy was not appreciated for its aesthetic value for a long time, likely due to its stark differences from traditional Chinese calligraphy. It wasn't until the Qing Dynasty that Ruan Yuan introduced the broad concepts of Weibei calligraphy, which were further promoted by Bao Shichen, and finally enhanced by Kang Youwei (Yue, 2014). During the early Qing Dynasty, calligraphy was the predominant form of writing studied in the field of posts. However, as the limitations of studying posts became apparent and tablet inscriptions were discovered, calligraphers gradually began to adopt the methods of tablet inscription, leading to their development and flourishing in the late Qing Dynasty (Meng, 2017). Weibei calligraphy is characterized by its changeable structure, square shape, plain lines, and thick dot painting. This style was prevalent in the Luoyang area during the Northern Wei and Eastern Wei Dynasties and can be roughly categorized into four types: cliff, epitaph, statue, and stone tablet (Chen, 2017). Chinese calligraphy, as Zhao (2020) noted in her research, encompasses not only brush writing but also inscriptions and other forms of writing. The diversity of these forms has made calligraphy a powerful artistic symbol, reflective of profound historical and cultural connotations. Weibei calligraphy, with its continued transformation in contemporary aesthetic art, has become an important driving force in the development of contemporary calligraphy.

The Social Background of Weibei Calligraphy

The Northern Wei was formed based on the complex integration of the 16 Wuhu States, that promoted cultural exchanges through wars and commerce, and showed the characteristics of compatibility, inheritance, and development (Li, 2013; Yao, 2019). At the same time, Yao (2019) mentioned that in the early period of the Northern Wei Dynasty, the cultural characteristics, and customs of the Xianbei ethnic group were still retained, and the Xianbei nobles adhered to the traditions, so the culture of the Northern Wei Dynasty lacked the culture of the Han people in the Central Plains for a long time. Later, the Sinicization Reform of Emperor Xiaowen of the Northern Wei mainly involved the reform of etiquette, customs, and culture (Liu, 2019). At the same time,

the expansion of the Northern Wei regime eastward and southward was not only the expansion and implementation of political and economic systems but also the influence in the fields of culture and art (He, 2019). In addition, Chang (2016) mentioned in his research that its writing culture and calligraphic art was influenced by frequent wars, intensified ethnic conflicts, greatly differentiated cultural background and diverse population structure of the Northern Wei Dynasty. As for the worship of Buddhism in the Northern Wei regime, it experienced three development stages, the initial development, the frustrated extinction, and the prosperous center stages (Liu, 2020). Although as a foreign religion, when Buddhism was introduced into the Central Plains, it soon became the spiritual support for the masses of people to escape from the troubled times and seek liberation and freedom (Long, 2019). After Emperor Xiaowen moved his capital to Luoyang, the Northern Wei Dynasty enjoyed political stability and considerable economic development for more than 40 years. The development of political, economic, and military stability provided extremely favorable conditions and rich material foundation for the further prosperity of culture and art (Ye, 2005).

During this period, the statue inscriptions achieved unprecedented rapid development, among which the most representative ones were the statue inscriptions of Longmen Grottoes, that could also be said to be the product of the cultural accumulation of the Northern Wei Dynasty (Chang, 2016). In addition, Gu (2011) mentioned that the period was the most prosperous and politically stable period of the Northern Wei Dynasty in Luoyang when Emperor Xiaowen's moved the capital until the end of Emperor Xuanwu's death. At the same time, Luoyang style calligraphy was mature and relatively unified, and the fixed calligraphy style appeared. However, with the demise of the Northern Wei Dynasty, Weibei calligraphy lost its support under the rule of the original Dynasty and then faded out of the historical stage. During the thousands of years of history, almost no one paid attention to Weibei calligraphy as it fell into a state of silence (Shu, 2014).

METHODOLOGY

By searching government websites, books, journals and papers, this paper summarizes the evolution process and style characteristics of Weibei calligraphy in its historical development, the influence of social background and cultural changes on it, and the formation, function and cultural value of the calligraphy of Longmen Twenty Statues Inscriptions. Then, using the symbolism of calligraphy image and related calligraphy theories, the paper analyzes the shape structure, strokes, image characteristics and symbolic meanings of Chinese calligraphy. At the same time, it reviews the past Chinese tourists' concept of cultural tourism, so as to understand the potential needs of tourists.

RESULTS Evaluation of Weibei Calligraphy in Chinese History

Weibei style is not only variable but also has a very important influence on the future generations of regular scripts (Xu, 2019). However, Zhao (2020) points out that a considerable part of the Weibei calligraphy retained the random and primitive characteristics of the ancestors, and there was a certain gap between them and regular scripts of the Tang Dynasty in terms of perfection.

Before the Qing Dynasty, little was attention was to the Weibei calligraphy and its artistic value was not fully recognized its. For example, the calligraphers like Dou Ji and Dou Meng during the Reign of Tianbao in the Tang Dynasty summarized 207 calligraphers in *Shu Shu Fu Zhu*, but there was only one calligrapher in the Northern Dynasty. In the Tang Dynasty, calligraphers were indifferent to the calligraphy of the Northern Dynasty. After the Song Dynasty, this situation gradually changed. For example, Cai Xiang of the Song Dynasty made a brief comment on the calligraphy of the Northern Wei Dynasty in *His Treatise on Books* and pointed out the differences between the North and South calligraphies (Cui, 1993). In addition, Ouyang Xiu of the Northern Song Dynasty included 15 inscriptions of the Northern Dynasty in *Ji Gu Lu*. This shows that Weibei calligraphy has gradually stepped into people's vision. And, in the *Ji Gu Lu Ba Wei* put forward the inscriptions of the calligraphy features with different, strange, ancient, and stroke clean. In the Southern Song Dynasty, Shen Zuozhe affirmed the calligraphy art of Cui and Lu in his *Lun Shu*. In addition, according to calligrapher Yang Shen's *Records of the Mo Chi Suo Lu*, we can judge those calligraphers in the Jin Dynasty also paid more attention to the calligraphic art of the Northern Dynasty.

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Scholars and calligraphers in the Qing Dynasty gave high praise to Weibei calligraphy and began to study it. The following is a summary of their representative statements on Weibei calligraphy style.

Yang Bin described the Weibei calligraphy as being exquisite and beautiful in *Da Piao Ou Bi*. His statement opened the aesthetic era of Weibei calligraphic art. Bao Shichen summed up the characteristics of the calligraphy style of Weibei in *Yi Zhou Shuang Ji* as having the appearance of clouds, cranes, and seagulls, and having the rule of power of the dragon, and tiger. The former refers to the elegant features of some of the Weibei calligraphic works like cranes and seagulls, while the latter refers to the imposing style of dragons and tigers in another work. Yang Shoujing in *Xue Shu Er Yan* listed 13 types of artistic style characteristics in the Weibei calligraphy, and they were, pure, ancient, and thick, square fold, flow, and strange, sheer strength, smooth and gorgeous, thin, dense, ancient, elegance, refining, stretch freely, elegant and generous. Kang Yuwei summarized the artistic features of the Weibei strokes of calligraphy in *Guang Yi Zhou Shuang Ji*, namely square, round and both square and round. He divided the Weibei calligraphy from the aesthetic point of view, into 16 kinds of aesthetic characteristics, like strange, primitive, quaintly, thin, great merit, virtue pretty, strange with primitive, wild, virtual, wacky, gentle, witty, solemn, thick, square with heavy, and scattered natural with unrestrained. These 16 aesthetic characteristics have become the main reference and standard for later generations to evaluate and study Weibei calligraphy.

In modern times, there are also many scholars studying and analyzing Weibei calligraphy. Yue and Li (2020) studied a group of calligraphic fonts from inscriptions on stones such as statues and carved stones that are still in the Guanzhong area. The inscriptions on stones in the early Period of the Northern Wei Dynasty are characterized by lopsided and childish structure, multiple triangular strokes, long strokes, large strokes, sharp edges, sharp angles, and without any attention to the rules. But in the middle and late period of the Northern Wei Dynasty, the statue inscriptions pursued a stable structure, the strokes of the font are square, round, thick, and thin, some of the brush peaks are hidden, some are exposed, overall calligraphy style toward gentle and beautiful direction of development. These remarkable changes show the changing process in the ethnic minorities in learning of Chinese characters, as well as the improvement of Sinicization.

Zhao (2020) has mentioned in his research that Weibei calligraphy is characterized by national, regional and historical feature, as stones are mostly used as the carrier, so texture and toughness are emphasized in writing, and the overall viewing experience has greater visual impact. The inscriptions of the statues in Longmen Grottoes were sloppy and rough. The carving was quick and hasty as it was done with a knife. Therefore, the dots were thin, hard, and strong. Although this style lacked connotation, it had a kind of natural, rugged beauty (Xue, 2018). Most of the calligraphy of the Northern Wei Dynasty was carved on stones. The effects of the knife carvings made the dots sharper, with sharp edges and corners, that created a new aesthetic taste and formed a new style of calligraphy. It also formed a new style of strong, simple, and vigorous calligraphy, consistent with the national character of the north (Zhao, 2001). Yang (2017) mentioned that Weibei calligraphy was not the result of writing, but the comprehensive effect of many factors dominated by carving, among which the craftsman's knife cutting was the main cause. That is to say, the style of Weibei calligraphy is a style of carving knives, rather than a style of natural writing brushes, is the craftsmen's work, not literary writing. Therefore, the essence of Weibei calligraphy not only refers to its original ecology but also its record of natural and cultural historical sites. Natural wind, erosion from rain and artificial tracing made it a natural wonder.

In addition, Zhang (2020) points out that the style of Weibei calligraphy is limited by the environment, and the overall style is vigorous and powerful. As the right part of the font is generally on the high side, the whole font looks slender. The slender font has a sense of tall and straight, and the square font has a smooth center of gravity in the form of a tilt. For example, one of the Longmen Twenty Statues Inscriptions, the Shipping Gong statue inscription, the words fully show the characteristics of a vigorous spirit.

The Form of the Longmen Twenty Statues Inscriptions

Longmen Grottoes have been built for more than 400 years since the reign of Taihe in the Northern Wei Dynasty. There are 2,345 grottoes of different sizes, nearly 110,000 statues, and more than 300,000 words of inscription materials. The Longmen Grottoes is on Longmen Mountain in Luoyang, Henan Province, China. During the Northern Wei Dynasty, Buddhist believers carved tens of thousands of Buddha statues on the cliffs to pray for the dead or the strangers. Twenty representative statues were selected as the Longmen Twenty Statues Inscriptions (Xue, 1982). The 20 Pieces of Longmen Grottoes is the general name of the 20 inscriptions on the statues in the Middle and Northern Wei Dynasties (Li & Chang, 1991). Most of the 20 articles in Longmen were statues of eminent people and nobles, which were usually written by the calligrapher, and carved by skilled engravers on stone (Long, 2019). Nineteen of the Longmen Twenty Statues Inscriptions are in Guyang cave in number 1443, the earliest cave in Longmen Grottoes, and another piece, is in Cixiang cave 660. The statues from the Northern Wei Dynasty account for about one third of them in Longmen Grottoes.

In 439 AD the Northern Wei Dynasty ended after nearly 70 years of infighting between 16 states, that unified the north, and gradually established a regime dominated by the Xianbei Tuoba tribal noble group (Chen, 2020; Li, 2009). During this process, Xianbei and Han cultures blended (Chen, 2017). Tuoba Hong, the seventh emperor of the

Northern Wei Dynasty, received systematic Sinicization education, so his canonization of Han culture accelerated the Sinicization process of Xianbei nationality (Chen, 2020). Tuoba Hong (October 13, 467 ~ April

26, 499), whose name was Yuan Hong, was known as Emperor Xiaowen (Men, 1990), whose Sinicization Reform was the biggest background of social changes at that time. Under this background, the Weibei calligraphy was developed (Shu, 2014). The Weibei calligraphy inherited the calligraphic inscription of the Han Dynasty tradition and was also influenced by the new style of calligraphy of the Wang Xizhi and Wang Xianzhi in the Eastern Jin and Southern dynasties, that further expanded and improved the form of expression of the Regular Script and laid a solid foundation for the prosperity of the Regular Script model in the Sui and Tang Dynasties (Li, 2015). However, some researchers believe that the calligraphy of Buddhist statue records in Luoyang were not greatly influenced by the Wang Xizhi and Wang Xianzhi of Wei and Jin Dynasties (Liu, 2020). The prosperity of Weibei calligraphy depicted in the Longmen Twenty Statues Inscriptions reflected the ideas of political reform in the field of calligraphy. Just as Kang Yuwei points out, at that time, calligraphy and politics, development to a certain extent will inevitably reform, this is the natural principle (Li, 2009).

Due to the long period of war, the people were displaced and suffered heavy disasters. The ruling class needed to find spiritual sustenance, so the metaphysics of Buddhism spread rapidly. To avoid misfortune, people prayed for happiness in the afterlife, so they opened grottoes, carved inscriptions, statues, and steles at that time (Chen, 2010). Xu, (2015) made her point in her study of the ways Buddhism influenced Chinese calligraphy. Researchers believed that Buddhism in the Northern Wei dynasty mainly influenced calligraphy in the form of Buddhist statues. From the middle to the late period of Ashoka in India, Buddhism became a political tool, as he began to promote vigorously Buddhism, he built a large number of stupas, and various ceremonies of worshiping Buddha like the chanting of sutras had become quite common. At the beginning of the 2nd century BC, Buddhism was introduced to the Bactria ruled by the Greeks. Gandhara, then located in the Bactria, was the center of Gandhara Art of sculpture. This element of sculpture in Greek culture coincided with the idea of Buddhist idolatry, that resulted in the unique form of Buddhist art of sculpture, which became an important way of spreading Buddhism. When Buddhism was introduced into Mainland China, this unique form of worship also directly promoted the development of Buddhist art. As can be seen from many inscriptions in the Northern Dynasties of Longmen Grottoes, there were about five groups involved in the statue project, like the managers, sponsors, designers, excavators, and service providers (Sun, 2011). For example, the inscriptions of the statues in Longmen Grottoes, such as the Yike Buddhist Shrine tablet, Zhong Kui image and Shou Xing image, were mainly the wishes of the nobles who funded the grottoes, and some of them were the inscriptions left by emperors, and scholars of the various dynasties who visited Longmen (Li & Fan, 2011). After the long war at that time, Luoyang was the capital and became the national, political, economic, and the prominent cultural center for several dynasties. As a result, its cultural education developed, and the economic conditions were superior compared to the remote areas. Therefore, abundant funds were available for the establishment of Longmen Grottoes (Sun, 2011).

Image Symbolism of the Longmen Twenty Statues Inscriptions

The interpretation of works of art can be divided into three levels. The first level is pre-pictorial description, which explains the natural theme of the image. The second level is pictorial analysis, which discovers and interprets the traditional meaning of the image, i.e., the interpretation of the specific theme of the work. The third level is the symbolic meaning of images, i.e., the purpose is to discover and explain the symbolic meaning of artistic images, reveal the formation, change of images in various cultural systems and civilizations, and the ideas expressed or implied by them. Zhang (2013) proposed that the earliest records of the appearance of characters could be traced back to the carved symbols in prehistoric times. The understanding of these symbols is still uncertain, but there is no doubt that they are related to writing, in other words, images are the basis of writing. Images can be directly transformed into external modes of expression such as the display of images of mood, pantomime, or endless variety of art forms. However, this article will deal with internal images. They vary widely based on duration, clarity, and intensity. They can be fleeting, and they can last for a long time. They may be simple and precise, the focus of keen attention, and even part of the most developed ideas, like scientific diagrams (Knapp, 1969). Image, in English, means, a mental picture of something that doesn't really exist. Psychologists believe that images are the lingua franca of the subconscious mind. In addition, people thought in images before they used words, and this primitive type of thinking had played a role in people's life. Freud began to study dreams, a special imagery activity (Kramer, 1994), and found they were closely related to people's subconscious psychological activities. This point has been made by Jungian analytical psychology (McGuire, 2013), existentialist psychotherapy (Yalom, 2020) and Gestalt therapy (Perls, 1951) and many other schools of research and therapeutic practice. The greatest insights, thoughts and art about the human conditions and divine ideals are rooted in the inner vision. As the language of the mind, image is directly related to emotion, and every image symbol of people is imprinted with emotion (Wei, 2003). Images rarely replicate external reality with anything close to absolute accuracy. Images represent the parts of the world with some degree of abstraction or schema and play a symbolic role in varying degrees (Knapp, 1969). Characters have the function of signs and symbols, which can be used to express some ideas (Liu, 2008). From this perspective, Zhu (2015) has pointed out that the art of calligraphy is a spiritual symbol of personality, its symbolic meaning is abstract, and people are often judged by the books they read. The calligraphy symbol is not calligraphy stipple and knot words inherent in composition but based on the calligrapher who has given a special temperament

to calligraphy that is reminiscent, that gives it the spirit of the special quality, and can also be an intuitive artistic symbol of the creator intuit. The style of calligraphic works has clear plasticity and symbolism, which is space to trigger the aesthetic association and expression of different groups of people (Cong, 2016).

First, Hou (2015) divided the text structure of the statue inscriptions into A and B from the perspective of the content and meaning of the Longmen Twenty Statues Inscriptions. Type A structure includes time when the image was made, identity of the maker of the image, objective in making of the image, subject of making the image, object of vowing and the contents of prayers. Type B structure includes the Buddhist meaning of the image, identity of the maker of the image, motivation of the image maker, objective of the image maker, subject of the image maker, object of the vow, contents of the prayers, and time of the image maker. The statue time refers to the date recorded on the statue itself. The master of the statue is the person who pays for the statue. The subject of the statue refers to the name of the statue maker. The object of the vow and the content of the vow are combined into the vow.

Table 1. Metaphors and Symbolism of Calligraphy

Description Method	Name of Works	Image Description
To describe the expression of person to compare calligraphy	Jie Boda Statue Inscription	Graceful article , Enthusiastic Warrior
	Ci Xiang Statue Inscription	Like Gongsun brandish a sword momentum rhythm
To describe calligraphy as a soldier	Yang Dayan Statue Inscription	As strong as a young soldier
	Yuan Xie Statue Inscription	Stretched like a warrior's halberd, steady as a warrior's horse

In addition, in the study of iconography, the natural themes of calligraphic images are very similar to the study of style represented by philology, the study of specific meaning of calligraphy images is very similar to the study of calligraphic history represented by inscriptions and historiography, and the study of symbolism of calligraphy is very similar to the study of calligraphy theory. Zhang (2011) referred that calligraphy is one kind of artistic value that is equal to third grade and is especially, holistic. Calligraphy is the view of the world, but personal correspondence of the specific things. The relationship between calligraphy and the world is not correspondence and compliance of a specific things but is more macro and focuses more on the spiritual level. But the relationship between calligraphy and the world is of the integral type, people often try to put calligraphy and object in the materialization of the calligraphic creation. Contemporary readers should note that the relationship between calligraphy and object description are in the forms of metaphors and symbolism, instead of the actual object corresponding to the sense of the word (Table 1).

In addition, John Berger (1972) put forward the view that watching precedes language. Research have shown that in the way of acquiring information, the reading of images takes precedence over the reading of words. The ontology of Chinese calligraphic aesthetics originates from philosophical concepts (Zhou, 2015). One of the most brilliant points of ancient Chinese calligraphic theory is that the beauty of the art of calligraphy is derived from the beauty of all things in the world (Liu, 2006). Therefore, it is very important to analyze the image symbolism of Longmen Twenty Statues Inscriptions from the perspective of aesthetic style of calligraphy.

Kang Yuwei, a Chinese calligrapher of the Qing Dynasty, made a detailed analysis of the calligraphy style of Longmen Twenty Statues Inscriptions (Table 2). In addition, modern Chinese calligraphers further improved the style of the symbols of Longmen Twenty Statues Inscriptions on this basis (Table 2). Zhu (2015) summarized the views of

Liu Xizai, a Chinese calligrapher in the Qing dynasty. He combined Natural Image with Personality Symbol to form the human-centered content. This kind of personality symbol does not refer to the brushwork, font structure and composition of calligraphy. The personality symbol is based on the calligrapher's own special spiritual temperament endowed with a kind of association, so that the calligraphy has special spiritual quality and abstract perception through the artistic symbol of the creator.

Table 2. Calligraphy Style of Longmen Twenty Statues Inscriptions

Name Of Inscription	Aesthetic Style
Yang Dayan Statue Inscription, Wei Lingzang Statue Inscription, Yi Fu Statue Inscription, Hui Gan Statue Inscription, Bi Qiu Dao Jiang Statue Inscription, Sun Qiusheng, Liu Qizu and other 200 Statue Inscription, Zheng Changyou Statue Inscription	Calm And Strong
Niu Jue Statue Inscription, He Lanhan Statue Inscription, Tai Fei Hou Statue Inscription), Gao Shu Statue Inscription	Straightforward
Jie Boda Statue Inscription, Qi Jun Wang Yanyou Statue Inscription	Sturdy
Ci Xiang Statue Inscription, An Ding Wang Yuanxie Statue Inscription	Imposing

Cultural Perceptions of Chinese Tourists

With the vigorous development of modern tourism, China's tourism is developing from the original cursory sightseeing to a more in-depth and comprehensive tourism. The demand for leisure and diversification in tourism is increasingly booming. The Outline of National Tourism and Leisure (2013-2020) clearly proposes the development of popular science education, and leisure projects, so as to meet the needs personalized tourism of the masses and enables tourists to gain more scientific knowledge and improve their cultural literacy while sightseeing (Liu, 2017). This shows that in modern society, tourists need to view culture in the process of traveling not just sightseeing. The found in the survey of domestic tourists that 51.2% of domestic tourists had an average monthly income of less than 1,500 yuan, and only 35% of them had an average monthly income of 1,500 to 5,000 yuan in 2000 (Wang, 2002). Zhou and Chen (2010) pointed out in their research that Longmen Grottoes, a world cultural heritage, is well known in China, but the tourists come mainly from the neighboring provinces that are economically developed, but only a relatively low proportion of tourists come from the other remote and economically underdeveloped regions. TV advertisements are one of the most effective ways for tourists to know the information about these cultural sites. The other sources of information are from history textbooks and close friends. Knowledge in the textbooks has a high influence on the cultural level of tourists. They can obtain real and true cultural experience, and at the same time they can visit places their friends had gone. With the popularization of network technology, the tourist groups of the post-80s and 90s pay more attention to scenic spots through tourism websites, and search online in advance for tourism related information. Although scenic spots have their own websites, the information is not detailed as they provide online consultation, shopping, entertainment experience and some other forms of information. Guo and Wang (2014) mentioned in their study that from the analysis of the basic information of tourists, there were mainly young and middleaged, and more male than female tourists to the Longmen Grottoes. The group of tourists were young, but majority of them were middle-income people. However, the SpatioTemporal Three-Dimensional Interpretation of Longmen Grottoes in Luoyang city has not been perfected, and the psychological needs of the young tourists have been ignored, that has led to low participation of tourists. The neglect of the psychological needs has reduced the experience of tourists. The age factor is also related to the demand in tourism, as the young groups have stronger tourism motivation. In terms of the educational level of tourists, more than half of them are well-educated. Most of the time, tourism is the consumption of tourists in order to obtain spiritual satisfaction. When the education level is high, more spiritual satisfaction is needed, and there is a strong demand to travel.

CONCLUSION

This paper reviews comprehensively the history of Weibei calligraphy and the image symbolism of Longmen Twenty Statues Inscriptions and combines the current needs of Chinese tourists to acquire further cultural values and perceptions in tourism. First, the Weibei calligraphy plays an important role in the history of Chinese calligraphy. Secondly it largely reflects the process of cultural change in Northern Wei Dynasty of China. As the representative works of Weibei calligraphy, the Longmen Twenty Statues Inscriptions not only show the image style of Weibei calligraphy, but also reflect the religious, aesthetic, social class and political structure of the society at that time. In this paper, it is proposed that the image symbolism of calligraphy should be used to enhance further the tourists' aesthetic perception of the Longmen Twenty Statues Inscriptions. On this basis, the expectations and satisfaction of tourists can be further investigated, so that the author can show the purpose of promoting the dissemination of Weibei calligraphy.

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