

Contemporary development of Hunan calligraphy education: Qing dynasty to modern education

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Abstract: Calligraphy is a major subject in contemporary art in Hunan Province. Therefore, historical and cultural expressions through the evaluation system of society and schools are necessary in all eras. This paper thus presents a contemporary development of the study of Hunan calligraphy, the Qing Dynasty, for modern education. The purpose of this study was to: (1) study and analyze the characteristics of calligraphy styles in Hunan Province during the Qing Dynasty. (2) To analyze the current development status of calligraphy education at the Contemporary Hunan University. (3) Evaluate the model and formulate a development strategy for a new form of professional calligraphy education in contemporary universities. This study used a mixed-method design consisting of quantitative and qualitative research. Different research tools were used to study and analyze the data on three issues: first, representatives of calligraphers from the Qing Dynasty, and related works. The second issue is current developments and modeling. A survey was conducted using questionnaires and expert interviews about the current state of development of calligraphy professional education in universities in Hunan. Third issue: Define a model development strategy. However, the results of a variety of data analyses with reliability and accuracy can analyze six main factors with descriptive analysis, demonstrating the effectiveness of each dimension. Correlation and regression analyses have proven the five factors of the curriculum system, faculty, learning resources, student development, and professional management. This had a significant positive impact on the contemporary development of Hunan calligraphy education: the Qing Dynasty for modern education. The results of these analyses show that the calligraphy education model in Hunan during the Qing Dynasty was effectively inherited and developed.

Keywords: Chinese calligraphy, Development, Educational style, Hunan script, Qing dynasty.

1. Introduction

Calligraphy is one of the main subjects of contemporary art in Hunan Province. Therefore, historical and cultural expressions are necessary in all eras. Thus, this research presents the development of Hunan calligraphy education, the Qing Dynasty, for contemporary education. The purpose of this study was to analyze calligraphy patterns in Hunan Province during the Qing Dynasty. To summarize the types and influences of calligraphy education styles in Hunan Province during the Qing Dynasty. Analysis of the current developmental status of calligraphy education at Contemporary Hunan University. Use indicators of calligraphy education courses within universities to create calligraphy education models. Evaluating models and formulating development strategies for new forms of professional calligraphy education in contemporary universities. This study used a research methodology design that combines both quantitative and qualitative research. It used a researcher consisting of 30 calligraphers from Hunan during the Qing Dynasty and 30 related works. Different research tools were used to study and analyze data from the three given areas. The first is the representation of calligraphers in the Qing Dynasty and related works. It also uses systematic review

strategies from academic journals, museums' electronic resources, and reliable library document databases. It is widely referenced and explores the historical background of calligraphy education during the Qing Dynasty. To focus on the historical and cultural background of calligraphy education. Use of calligraphy and the form of calligraphy education This study focuses on the Hunan region by combining literature and cognitive theory with a summary of stylistic characteristics through matrix analysis. Simultaneously, the types of educational styles, calligraphy, the process of practice, and the influences behind the formation of such styles are thoroughly explored. The second issue is the development and modeling of the current situation using a survey, which was conducted using questionnaires and expert interviews about the current state of the development of calligraphy professional education in universities in Hunan. The survey topics included experts in university calligraphy. University calligraphy instructors, students and graduates, and experts interviewed and discussed, as well as university calligraphy experts. Head of Art Gallery, School and Organization Cooperation Department, and Primary and Secondary Schools. Data analysis tools used statistical analysis and synthetic methods to calculate the mean and standard deviation. Third, the model development strategy provides group discussions and conducts situational analysis (SWOT) of indicator elements. However, the reliability and accuracy of various data analyses can be analyzed based on the main factors. 6. The analysis used descriptive analysis, which demonstrates the performance of each dimension, and correlation and regression analyses. To prove the five factors of the faculty curriculum system: learning resources, student development, and professional management. These three points had a significant positive impact on the contemporary development of the Qing Dynasty's Hunan calligraphy studies for modern education. The results of these analyses show that the calligraphy education model in Hunan during the Qing Dynasty was effectively inherited and developed. Further details are explained and presented in the next section.

2. Literature Review

Many calligraphers in the 20th century taught in art colleges, such as Yan Wenliang, Feng Zikai, Pan Tianshou, etc. Lu Yifei, Wu Hufan, Ma Apartment, Zheng Manqing, Ma Mengrong, and others are all painting and calligraphy. In the early days of the Republic of China, students of the Department of Fine Arts realized the influence of calligraphy on painting. In *The Rules of Learning* (1928) of the Faculty of Arts, Peking University. All courses of painting and architecture students involved calligraphy [1]. Cultivating paintings during the Republic of China period, calligraphy is therefore a basic and important course. The foundations of the relevant disciplines of the calligraphy major are aesthetics, history, philosophy, philosophy, (Cao Jian, Xu Haidong, and Zhang Yunji, "The Study of Calligraphy and the Evolution of Calligraphy Forms in the 20th Century", 2012, p261)

Yang Jiashen conducted research on calligraphy during the Northern Song Dynasty in 2017. Calligraphy can cultivate artistic abilities and improve aesthetics. Although the study of calligraphy has a relatively narrow meaning, it is a prominent educational activity. These activities were applied to special calligraphy schools. Special calligraphy is a lifelong educational behavior that includes all forms of calligraphy education, all of which have a vast meaning. However, Chinese citizens are aware of the importance of education in the study of ancient Chinese calligraphy [2]–[3]. Calligraphy education not only provides a broad perspective but also includes education in family education schools. Apprentice Education Communication, Calligraphy, Social Studies and Self-Education. Calligraphy is not limited to simple writing skills, but involves calligraphy as well as special education in the art of calligraphy and the study of elementary writing from the beginning to the end of an artistic life [4]. At present, some scholars explain and comment that the process of studying calligraphy often changes with time. Therefore, nowadays, the study of Chinese calligraphy is classified according to the historical and cultural background, the use of words and forms of calligraphy education, such as "Liu Jia" (tortoise shell). The bones of the prophecies from the Yin and Shang dynasties are the oldest historical materials for ancient Chinese writing. Similarly, it is also a model of immense value and contains the oldest content for the study of Chinese calligraphy. The analysis also found that the study of calligraphy during the Qin Dynasty was often related only to practical and writing skills. However, the calligraphy

of the Han Dynasty shows that it was a period of study of ancient Chinese calligraphy that used government schools as the main model of the era [5]–[7]. In the era of the Sui Dynasty, the study of calligraphy was encapsulated and applied to formal higher education [8]. Later, calligraphy was introduced during the Tang Dynasty by studying practical writing. Simultaneously, the Song Dynasty continued to play a role in inheriting the art of calligraphy [9]. The Yuan Dynasty was a period when revivalism and private education flourished, and the study of calligraphy art flourished over times [10].

Similarly, the Ming and Qing dynasties had a policy of merging government schools, academies, and imperial examinations [11]. During the Qing Dynasty, the study of calligraphy developed in a diverse and standardized manner [12]. However, different historical periods are the result of different national policies of the era, so learning calligraphy has long been of ongoing importance. From the above. The Chinese calligraphy education model of the Qing Dynasty has a long history of calligraphy development. This study of calligraphy aims to realize the discipline of work. However, the current study on contemporary Chinese calligraphy has influenced the concept and style of education. Therefore, the study of Chinese calligraphy began with a new style of writing Chinese characters. Although the evolution of the font and art form of calligraphy is changing, it is rooted in the basic concepts of calligraphy education and the traditional beginning. Therefore, it can be inferred that the study of calligraphy can be divided according to the evolution and writing provider. In addition, the cultural form and use of the alphabet determine the form of the calligraphy. However, the style of calligraphy education during the Qing Dynasty often differed from that of other eras. [13]–[15].

The study of calligraphy is the main way in which ancient Chinese writers cultivated morality for generations. Ancient Chinese academic studies are a unique form of study that took place in the People's Republic of China. A detailed study of calligraphy is essential. These details give rise to the concepts of respect and attitude towards writing and social acceptance. This study found that before the Tang Dynasty, the study of calligraphy by ancient educational institutions was not a major issue. However, the key point is that most people think of calligraphy as writing that requires the skills necessary for self-learning and inheritance. During the Song Dynasty, calligraphy educational institutions were equivalent to schools. In the Ming and Qing dynasties, academies trained talented people. Writing is a fundamental skill in calligraphy and has earned fame. In addition to the imperial examination, the content and method of the study were derived from calligraphy.

Similarly, the study of calligraphy represents the traditional artistic characteristics of the Chinese nation. The development of calligraphy is based on a stance derived from the concept of Confucius, which reflects Chinese national wisdom. Calligraphy preserves this heritage. In the modern era, little attention has been paid to the rigor of this form of calligraphy. Therefore, it is worth paying more attention to the possibility of reflecting the ideas of calligrapher [16]. Calligraphy research is a concept of academic importance and a modern discipline. This is generally carried out within the framework of pedagogical theory and educational philosophy. This integration of calligraphy is considered the preservation, inheritance, and preservation of ancient Chinese culture in the past. This expresses the true value of the Chinese calligraphy. However, research has also shown that Chinese characters were inscribed on the bones of the prophecy, which occurred during the Shang Dynasty.



Figure 1.

Sha Menghai performing calligraphy skills at a banquet

Source: (<https://inf.news/en/culture/fcb807b98279ab326c8c0e5d44ae7c90.html>).

Figure 1. (a) and (b) is Sha Menghai has experienced the development of modern calligraphy since the Republic of China and is known as "the first book in China, Shaweng first." In 1987, Chinese and Japanese calligraphers attended the Lanting Qushui Party, and the three in the center of the picture were Sha Menghai. However, a calligraphy education model adapted to the development of the times is key to determining the inheritance and development of calligraphy culture at all levels of education. In general, there are three principles for the study of calligraphy depth [17]. Most forms of primary education are advanced. It has a question-and-answer model that must be developed into a teaching model using a self-study model. It is then adopted as a collaborative model and a research model using the principle of model integration. Studies in various formats need to be coordinated naturally to create an effective overall functional structure.

Figure 2 Process and method of analyzing the educational model of calligraphy in Hunan This form of education is analyzed and studied under pedagogical theory and educational philosophy. However, calligraphy is a new discipline pursued by modern scholars. This includes all the aspects related to calligraphy research. Therefore, different calligraphy frameworks exist based on the changing context. Current research has proposed a framework consisting of three forms: parallel knowledge content, logical perspective, parallel calligraphy, and calligraphy learning [18]–[19].

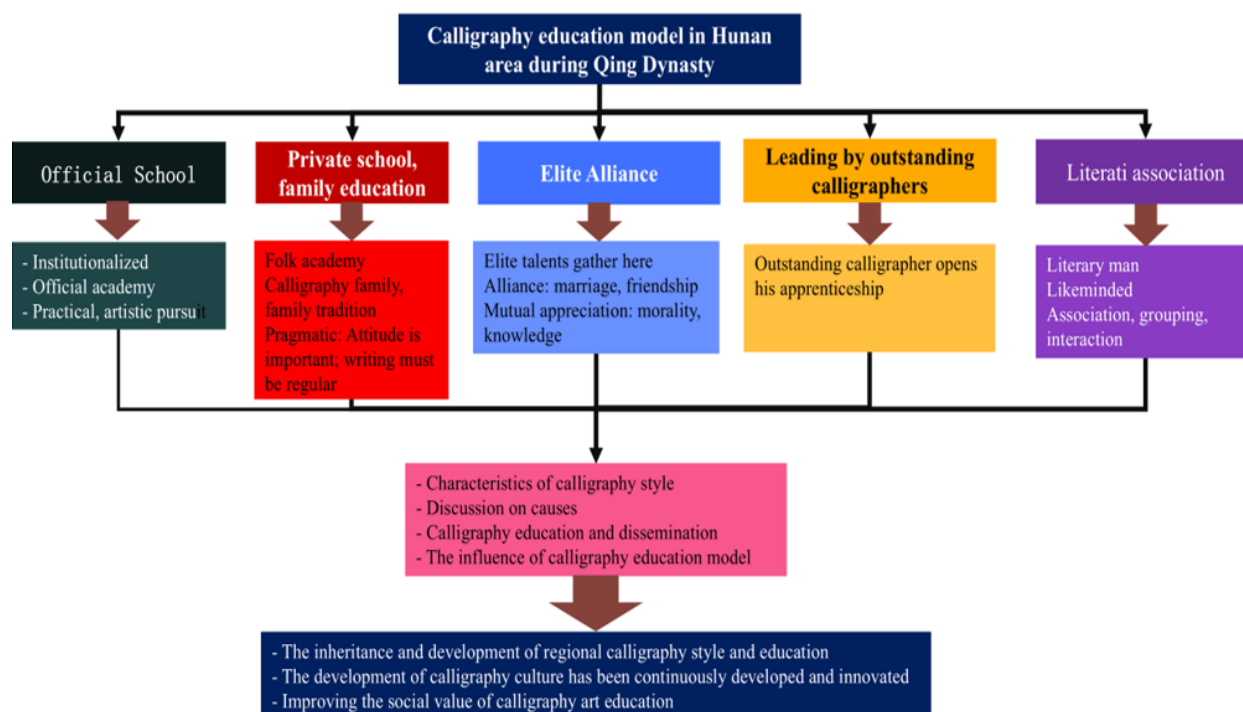


Figure 2.
Study models of calligraphy.

The study of calligraphy is mainly conducted in universities that are responsible for the study of calligraphy. Therefore, the imbalance between theory and practice, as well as other factors of calligraphy education, does not consider the difference between the study of basic abilities and the training of artistic abilities [20]. Thus, the creation of a curriculum for calligraphy education in contemporary colleges has not improved in terms of being truly disciplined and standardized [21]. Therefore, learners are unable to fully understand the processes and methods of calligraphy. Therefore, learners tend to focus on practical skills that are not obvious, in addition to self-study. These circumstances affect students' teaching at the postgraduate level. This shows relatively little knowledge and a learning method with low difficulty in practicing calligraphy [22]. Therefore, homogenization and formalization have limitations in creating distinctive calligraphy art [23]. However, the application of ancient calligraphy education experience in modern calligraphy classrooms has encountered difficulties in establishing a discipline for calligraphy [24]. Therefore, this study focuses on the question of how to make a major in calligraphy stand out. As well as conducting a survey of calligraphy education models in the area of research is in Hunan Province. To be used as an adjunct to the academic study of contemporary calligraphy. Effectively integrating the concept of calligraphy education in the Qing Dynasty era with modern educational concepts. This has led to innovation and development in the study of contemporary calligraphy.

3. Methodology

Research on the Contemporary Development of Hunan Calligraphy Education: The Qing Dynasty for Modern Education. The objectives include: (1) to study calligraphy patterns in Hunan Province during the Qing Dynasty that influenced the study of calligraphy. (2) Explore the current development of calligraphy education in universities in Hunan Province to create a contemporary calligraphy education model. (3) Model and propose strategies for the development of calligraphy in Hunan Province during the Qing Dynasty. This study uses a combination of quantitative and qualitative

research methods. The sample used for this research is the calligraphers who represented Hunan Province during the Qing Dynasty and their related works. 30 works. The demographic data used in this research included university calligraphy experts, art museum directors, corporate school collaboration managers, and primary and secondary calligraphy school leaders. Teachers and students of the university's calligraphy, and graduates in the academic field of calligraphy. The tool used in this research is the use of questionnaires that have a question design that includes both multiple-choice and subjective questions. This question is mainly used to explore the development of calligraphy education styles in the Hunan Qing Dynasty. This questionnaire was published online and was collected from 200 participants. Data analysis uses statistics for reliability analysis, descriptive analysis, factor analysis, correlation analysis and regression analysis of data from respondents. However, the validity of the questionnaire was assessed for consistency between the question and the objective. The consistency index of all objectives met the standards (IOC) with an average between 0.6–0.8. This is considered acceptable. The details of this process will be described in the next section.

This research has a three-step process, consisting of: (1) summarizing the forms, types, and characteristics of calligraphy, as well as the influence of the Qing Dynasty calligraphy study style. (2) Use current design indicators for university calligraphy education by exploring the elements of calligraphy education models. (3) Evaluate the characteristics of new forms of calligraphy and formulate strategies to improve the educational style and development of contemporary calligraphy. The details are as follows.

(1) Summary of the types and forms of calligraphy of the Qing Dynasty and the influence of calligraphy studies, which are classified as follows:

1. *Study Phase*: This qualitative research began with a review of literature related to calligraphy in Hunan during the Qing Dynasty. This compiles a list of studies and analyses of calligraphy styles in the past. To analyze the state of calligraphy education compared with the current period, and summarizes the types and influences of educational styles in the past. It also explores the relationship between the beginning of calligraphy and the historical forms of education.

2. *Population and Sample*: Thirty Calligraphy Works from the Hunan Region of the Qing Dynasty. The population and sample were calligraphers from different regions of the Qing Dynasty from the beginning. Middle and Late Hunan Regions. The method used was to determine the level according to the needs of the research data and the characteristics of the target audience of calligraphy. The inventors' work was selected from various groups, including representatives of calligraphers from the famous Xiangxian calligraphy family, court officials, and writers at all levels.

3. *Research Tools*: For the tools used in this research, most of the analysis from the surveyed documents was used to create an analytical table of the work and an analytical table of the type of educational model.

4. *Data collection*: This method uses a collection of representative calligraphy images and calligraphy education materials in Hunan during the Qing Dynasty from the collected database.

5. *Data analysis*: This data analysis procedure uses the classification of collected visual data by dividing them into categories and analyzing the characteristics of calligraphy patterns. This analysis uses the perspective of writing style. Techniques, Concepts, and Writing Materials. It also classifies the list of calligraphy education literature and analyzes the status of calligraphy education from the perspective and type of educational style.

(2) Design indicators using elements from the current state of university calligraphy education. To explore the elements of the university's calligraphy education model:

1. *Research Design*: A combination of quantitative and qualitative research designs to achieve the second research objective. This step was accomplished by drafting a questionnaire that covered six dimensions. Five experts evaluated the consistency between the questions and the objective. The consistency index of each objective must meet the IOC average standard between 0.6–0.8, which is considered acceptable. Standardized questionnaires were used to survey the study population. This includes university education, calligraphy specialists, and university calligraphy instructors in contemporary invention. The data were grouped and analyzed using statistical analysis to determine the

mean and standard deviation. The experts who evaluated the questionnaire in this study included professors at Hunan First Normal University; professors at Central South University; professors at Hunan Normal University; deans of the College of Calligraphy of Hebei Academy of Fine Arts; and associate professors at the Department of Calligraphy at Hunan University of Humanities, Science, and Technology. Seven more experts were interviewed based on the given objectives. The results of satisfaction were high from previous questionnaire surveys. The content from the interviews was analyzed and synthesized with the information from the interviews and used as a summary.

2. Population and Sample: The population and sample were divided into a group of calligraphy education and teaching professionals with the rank of associate professor or higher or Ph.D. 15 people with 20 years or more of work experience. A group of professors must work as calligraphy instructors at universities in Hunan Province with master's or doctoral degrees. Fifteen years of work experience: A group of 70 graduates from Hunan University of Humanities, Science and Technology and the first Hunan Teachers' University in calligraphy. The current group of students must study calligraphy at Hunan University of Humanities, Science, and Technology and the first Hunan Teachers' University (junior and senior) of 100 people. In-depth interviews were conducted with seven university calligraphy education and teaching experts. Dean of the School of Calligraphy, Hebei Academy of Fine Arts, Associate Professor of the Department of Calligraphy, Hunan University of Humanities, Science and Technology. All these are in China.

3. Research Tools: For In-depth questionnaires and interviews were used for the tools used in this study. A questionnaire was prepared for three relevant experts in the field to review, evaluate, and test the questionnaire questions in advance. To ensure that the questions and objectives are consistent with the objective consistency index in accordance with the standards. Statistical analysis and synthesis of the means and standard deviations were performed. Likewise, develop content and create an interview form that contains the interviewee's information such as gender, age, education, professional position, field of study, and length of service.

Modeled and proposed strategies for the development of calligraphy in Hunan Province during the Qing Dynasty. They are classified in detail as follows.

1. Design Research Methods: Strategies to Improve the Development of This Typography Study Model. An integrated research design that combined qualitative and quantitative research was used. The implementation process consisted of group discussions and an analysis of satisfaction with the calligraphy education model in universities. A descriptive discussion of information related to the calligraphy education model was used. The data were used to analyze and synthesize the differences between practitioners, calligraphy education specialists, calligraphy educators, exhibition judges, heads of primary and secondary calligraphy training institutes, and art management practitioners. This analysis and synthesis will be used to develop strategies for calligraphy education models. Increase the efficiency of curriculum administration under the university calligraphy education model.

2. Population and Sample: A Strategic Approach to Improve the Development of this Calligraphy Education Model. Seven experts were used for the population and sample. These professionals are engaged in the study and creation of calligraphy. Consisting of the Dean of the Faculty of Fine Arts and Design, Hunan Normal University, Director of School-Industry-Education Integration, and School-Local-Organization Cooperation Hunan Normal University. Professor of Central South University, Xiangbin, Professor of Calligraphy at Hunan Normal University, and Principal of Zhanjiang Zexi School of Calligraphy and Painting, Guangdong Province. All were experts residing in China.

3. Research Tools: This research tool used interviews from group discussions and provided discussion notes. First, organize a meeting and determine the topic of the meeting, along with the selection of participants and hosts. After the meeting, important information was summarized, and an interview report obtained from the group discussion was written. Relevant information included personal information such as gender, age, education, professional position, and field of study.

Similarly, the third step of gathering information gathered meeting topics, basic information about members, and information about the host through group conversations at the beginning and end of the meeting. Take the data from the group discussion to summarize the key points and write a discussion

report, comments, and suggestions from the expert group for development with document analysis. Data analysis after data collection, as well as expert recommendations and opinions, were summarized. Pros, disadvantages, opportunities, and risks of the new model. This analysis used a SWOT scenario analysis method to control and improve the new model to be optimal. Finally, conclusions and suggestions are presented for the development of a new type of university calligraphy education.

However, this study focuses on the contemporary development of Hunan calligraphy education—the Qing Dynasty for modern education. To create and optimize the educational model of calligraphy in contemporary universities. This research design used a combination of qualitative and quantitative research and explored the creation of a university calligraphy education model to cover all aspects. The next section presents and discusses the research results.

4. Results and Discussion

Based on research on the contemporary development of Hunan calligraphy education, the Qing Dynasty was chosen for modern education. Research Objectives: (1) To study the forms of calligraphy in Hunan Province during the Qing Dynasty that influenced the study of calligraphy. (2) Explore the current development of calligraphy education in universities in Hunan Province to create a contemporary calligraphy education model. (3) Formulate and propose strategies for the development of calligraphy in Hunan Province during the Qing Dynasty. This research method combines qualitative and quantitative research. The sample consisted of 30 calligraphers in Hunan during the Qing Dynasty and had no less than 30 related studies. The research tool analyzed and synthesized differences based on the following three main issues. The first issue was calligraphy during the Qing Dynasty and related work. The research methods used were systematic review strategies and reliable sources. It is also widely referenced in academic journals and museum electronic resources. It includes a database of documents in the library and explores the historical background of calligraphy education during the Qing Dynasty. It focuses on the historical and cultural background of calligraphy education, use of letters, and forms of calligraphy education. This research focuses on the Hunan region, combined with relevant literature and theories, to analyze and summarize style characteristics with a matrix. Simultaneously, the types of calligraphy education styles are being explored. The process of practice and the influence of the style of calligraphy are profound. Issues Two Current Development Status and Modeling. In addition to theoretical research, it also conducted questionnaires and interviews with experts on the current development of calligraphy professional education in universities in Hunan. University calligraphy experts considered the questionnaire topics. University calligraphy teachers, students, and graduates, as well as experts interviewed and discussed, included university calligraphy experts, art gallery heads, departments of school-to-organization cooperation, and primary and secondary schools. Data analysis tools used statistical analysis and synthetic methods to show the mean and standard deviation. The third issue is the model development strategy that organizes the group discussions. It was carried out using a SWOT scenario analysis on the indicator elements and the specific content of the model. It considers the ability to adjust the size of the previous issues from qualitative and quantitative research results. A group of experts was selected from expert representatives within the scope of questionnaires and interviews, opinions were synthesized, and development strategies were proposed.

This study aims to comprehensively analyze and discuss the qualitative and quantitative results of research related to the calligraphy education model in Hunan Province during the Qing Dynasty. The objectives and methods of the research are clearly procedural, and their relationship with the research hypothesis is explored. This study aims to inherit and develop the style of calligraphy education in Hunan Province during the Qing Dynasty as well as the educational background of contemporary subjects. Define models and provide strategic recommendations to promote better development. The following section uses the results of the data analysis with research tools, including Part 1: Analysis of the characteristics of calligraphy styles in Hunan during the Qing Dynasty. A summary of the types and influences of calligraphy education forms in Hunan during the Qing Dynasty. Part 2: Analyze the current development situation of calligraphy education at contemporary Hunan University. Use

university calligraphy education indicators to generate an analysis of university calligraphy education models. Part 3: Creating an evaluation simulation. An Analysis of the Development Strategy of a New Model of Calligraphy Education of Contemporary Universities. Part 4: Summarizing/Compiling Data Analysis.

4.1. Study and analyze the characteristics of calligraphy patterns in Hunan during the Qing Dynasty

This study analyzed the characteristics of calligraphy styles in Hunan during the Qing Dynasty. It summarizes the types and influences of calligraphy educational styles in Hunan during the Qing Dynasty, as defined in Objective 1. According to this study, the influence of calligraphy in Hunan during the Qing Dynasty had a history of Chinese calligraphy that began in the Tang Dynasty. Calligraphers such as Ouyang Xun, Ouyang Tong and Huaisu are all from Hunan Liu Gang, which is recorded in the comprehensive volume (IV) of "Selected Calligraphy of the Hunan and Xiang Dynasties" (2012.1-2)". Hunan, located in the middle and south of Kyushu, has a rich history. It was once the birthplace of Shu culture. The magical and romantic Chu culture has given its essence and charm to the art of Hunan calligraphy. Hunan is also an important location for the discovery of calligraphy relics, such as Liye Qin Bamboo Slips, Mawangdui Silk Books, and Zoumalou Wu Bamboo Slips. However, since the Qing Dynasty, Calligraphy in Hunan has been academically controversial and has reached a new height with the development of new Confucianism in Hunan. These data reflect the style of Hunan calligraphy art over the past 3000 years. The style of calligraphy in Hunan has important characteristics and aesthetic trends, similar to those of Hunan calligraphers. It can be concluded that it is a unique "Hunan-style calligraphy." This had a profound impact on calligraphy innovation and theoretical changes during the late Qing Dynasty. This is directly related to the concept of "practical application" and "unity of form and function" of Hunan calligraphers and the change in the form of calligraphy education (Luo Hongsheng, 2021.124) (Liu Gang, 2012.4).

Analysis of the Characteristics of Calligraphy in Hunan during the Qing Dynasty. According to Volume 4 of the Selected Calligraphy of Hunan and History of Calligraphy of the Qing Dynasty. This was an important time and turning point for the development of Chinese calligraphy, especially in Hunan, which is located in the southern part of Dongting Lake. Changes in the concept of calligraphy education and educational style had a profound positive impact on the development of calligraphy at that time. Over the past 20 years, there has been continuous improvement in the creation of the calligraphy education discipline. The calligraphy theory research field has expanded continuously. This has been especially true since the 19th National Congress of the Chinese Communist Party. Promoting the development of high-quality literary and artistic works and creating a form of calligraphy education have been adapted to the new era in both theory and practice. Many domestic scholars are focusing on educational models driven by the concept of calligraphy education. This can be summarized as follows:

In the view of inscriptions, Shaoji, Qi Baishi, and others have broken through the perspective of inscriptions and calligraphy since the Qing Dynasty with a unique freehand view. (Luo Hongsheng (2021.129) used correspondence during the "Three Rivers Campaign" to focus on the academic background of the group in Hunan. Describe the characteristics of calligraphy groups and forms in Hunan from different perspectives. It is said that the trend of times is a diaronic factor that affects calligraphy. Regional culture is a synchronic factor that affects calligraphy. The author does not have complete freedom to write or create. However, it is influenced and limited by specific trends in the time and cultural environments of the region.

This study is based on Volume 4 of the Hunan Calligraphy Anthology and History of Hunan Calligraphy, the works of 30 calligraphers. Most of them were born and raised in Hunan, and there are foreigners who live in Hunan or act as officials in Hunan. The analysis was carried out from three perspectives of the direction of imitation of the aesthetic principles and spiritual characteristics of calligraphy in Hunan during the Qing Dynasty. The stylistic characteristics of calligraphy in the Qing Dynasty can be summarized from three perspectives: strength and texture of the rhythm of the calligraphy, posture, structure, and overall change and effect of the composition, using visual perception theory.

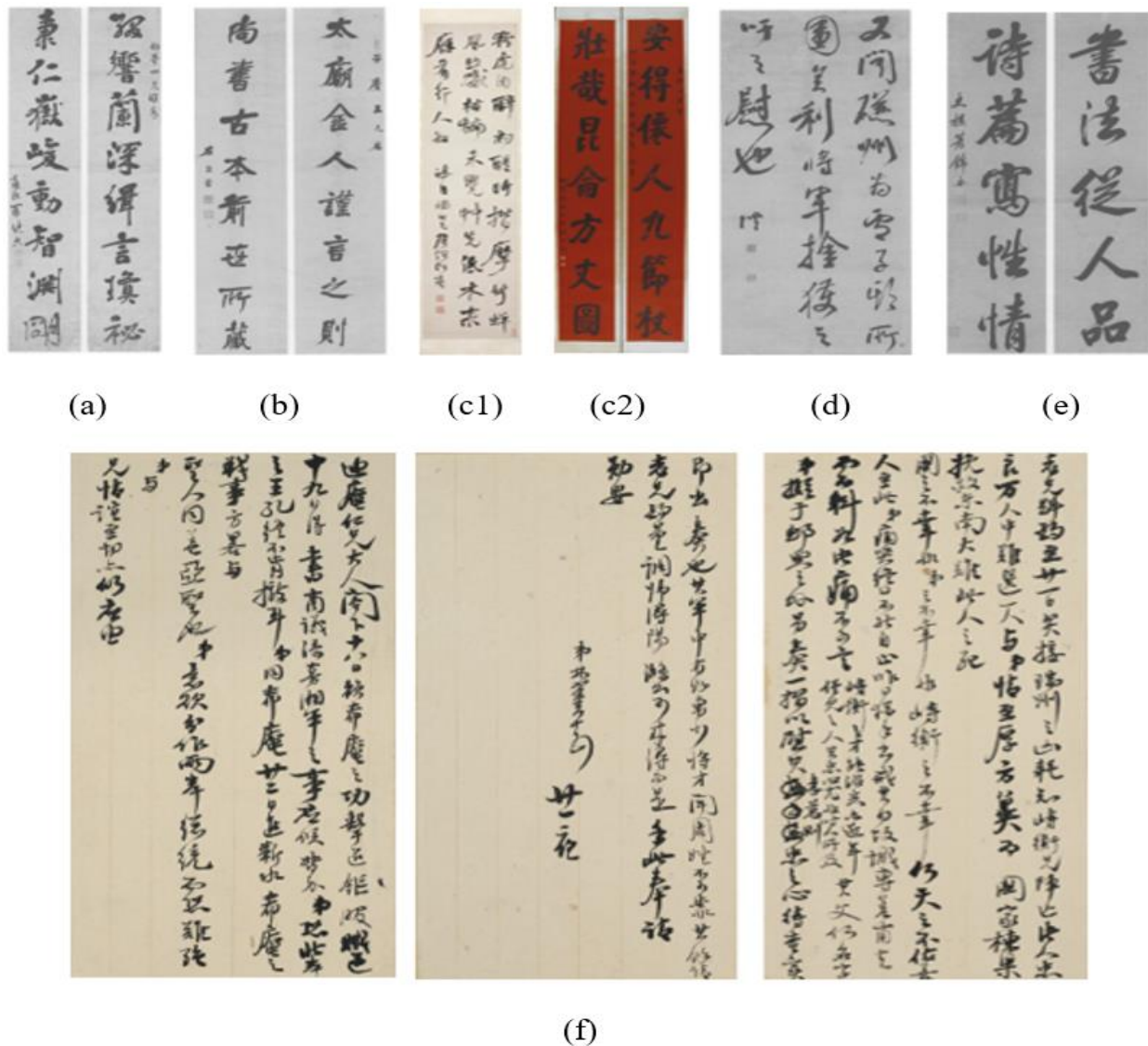


Figure 3.
Hunan calligraphy.

Source: The manuscript is kept in the Hunan Provincial Museum.

<https://www.hnmuseum.com/sites/default/files/statics/tezhanhuimou/2015HSJ%E8%BF%98%E5%8E%9F%E5%A4%A7%E5%B8%88/treasures.html>.

Among the 30-representative works, 80% are characterized by "ancient and varied traces," 83.3% 86.6% have the characteristic of "following the rules, " it has the characteristics of "integration of inscriptions and calligraphy, " and " followed the Tang Dynasty and learned Yan," 100% had the characteristics of "heavy bones and light posture," and 90% have the characteristics of "strong and simple." Figure 2, various topics can be explained as follows: (a) He Shaoji, "Running Script Scroll", Hunan Calligraphy Poetry (IV), page 218, (b) Zuo Zongtang, "Running Script Couplet", Hunan Script Poetry (IV), pp. 260, (c1 and c2) Shaoji's regular seven-character chorus; (d) Imitation of Yan Zhenqing's "Letter of Liu Zhongshi" by Qian Feng, (e) Xiao Jinzhong's Running Script (f) Hu Linyi's Letter to Li Shubin 1, 2, 3.

Figure 3. It can be seen that calligraphy respects the historical and cultural background of each learning stage. The works of calligraphy focus on different fonts and styles. Based on theoretical and practical surveys, the diaries and letters of calligraphers in the Hunan and Xiang regions record a joint discussion of techniques taught by ancestors. Calligraphers in the Hunan and Xiang regions adhere to the calligraphy tradition. Adhere to the rules and create their own "family rules" based on adherence to ancient methods. During the Qing Dynasty, there were inscriptions that were divided into a certain boundary between stone carving and calligraphy with destroyed ink. According to the survey, it was also found that calligraphers in this modern era prefer to use wool pens and raw rice paper to write. Using the "wrist rotation method" to hold the pen, Zeng Guofan seeks the stability of writing in a "rope-like" manner. However, it was found that a beautiful and practical perspective is created with innovative consciousness.

In the Qing Dynasty, calligraphers in Hunan Province expressed contempt for "charm," as well as classifying Wang Xizhi's calligraphy and Wang Xianzhi as "charm." The calligraphy of Zhao Mengfu and Dong Qichang in the Yuan and Ming dynasties emphasizes "attitude". They proposed an aesthetic category of "bones," making the aesthetic transition from posture emphasis to bone emphasis complete. The core is to emphasize that the stroke is "hard" rather than "light" and to focus on the texture of the stroke and the internal strength of the bones. This results in the appearance of roughness. Confusion and style with strong bare hands and no swinging. Variety and refinement are the core aspects of aesthetics. Hunan calligraphers were inspired by cliff carving "Poems for the Restoration of the Tang Dynasty" in Taoist County. It fully inherited the calligraphy art and spirit of Yan Zhenqing. In the middle of the Qing Dynasty, when the East and the West and ancient and modern times changed, the Qing Dynasty went from prosperity to decline. People yearn for culture and art to support their feelings of powerlessness. Under the social background of external and internal problems and people's livelihoods. The literature on Hunan uses calligraphy to inherit the family and country feelings of Yuan Jie and Yan Zhenqing.

Hunan calligraphers have created the characteristics of the region through three learning paths: from the main line of post-learning to "post-learning respect and emphasis on stone inscriptions." From "Follow the Tang and Learn Yan" to consider the inscriptions of Han and Wei. From "emphasis on form" to "emphasis on bones". Although there is a tendency to share aesthetics, each job differs. Calligraphy was widely distributed in Hunan during the Qing Dynasty. The analysis shows that calligraphers represented in Hunan during the Qing Dynasty were particularly present in Eastern Hunan, Southern Hunan, Central Hunan, and Eastern and Northern Hunan. In addition, the calligraphy and educational styles in Hunan during the Qing Dynasty were also influenced by "Hunan culture." This shows the diverse and inclusive cultural characteristics.

4.2. Examine the Current State of Calligraphy Education in Contemporary Universities

Examining the current state of calligraphy education in contemporary universities. Using University Calligraphy Education Indicators. Create an analysis of the university's calligraphy professional education model that meets its objectives. 2.

An Analysis of the Educational Situation of Modern and Contemporary Chinese Calligraphy from 1949 to 1979. After the founding of New China, studies on calligraphy began to develop extensively. It is also open as a free major for colleges and universities. However, the protection of cultural and artistic heritage, as well as the development of art with national characteristics, are at its best. The Academic Degree Committee of the State Council has passed a new proposal, and Chinese calligraphy and painting have become a minor discipline under fine arts education. Similarly, Huang Dun, a professor at the Nanjing University of the Arts, pointed out that students majoring in calligraphy at different universities have their own strengths and unique differences. This is because the teachers in each school have different skills and knowledge bases. Some teachers showed traditional skills in creative calligraphy, and some teachers showed a contemporary sense of creativity. However, some teachers were proficient in the literature and history. Etc. Therefore, some students have moderate creative skills because they have only basic skills. This rapid and unbalanced development is due to the imperfect design and development of doctoral and master's degree programmes, both theoretically and practically.

Therefore, there are differences in the level of calligraphy education at Chinese universities across the country.

In addition, calligraphy is not always inherited from traditional traditions. Therefore, the way to systematically transform the artistic discipline with the traditional cultural characteristics of ancient times into modern education is to change the teaching methods and practices of professors to have a teaching method based on the current university curriculum. Therefore, it is necessary to improve old pedagogical concepts and move beyond traditional history. However, according to the survey of high-quality and effective teaching styles in universities, it has been found that the inheritance of excellent and comprehensive calligraphy traditions has become an important task of calligraphy education in universities today. The first major of calligraphy and seal engraving in the history of Chinese higher education was established by the Zhejiang Academy of Fine Arts, the predecessor of the China Academy of Art, in 1963. It was found that calligraphy has been developing for 60 years. College calligraphy education has been affected to different degrees due to the "exhibition mechanism".

In 2022, the Academic Degree Committee of the State Council of China and the Ministry of Education issued the "Catalogue of Disciplines and Disciplines for Postgraduate Education (2022)" (hereinafter referred to as the "Catalogue") and the "Administrative Measures for the Catalogue of Disciplines and Disciplines for Postgraduate Education". The new version of the catalogue officially states that "art and calligraphy" is a first-level discipline. To meet the needs of the inheritance and development of China's traditional culture. Actively improving the professional system of arts disciplines. Calligraphy has evolved from a minor discipline to a first-level discipline. However, it is clear that the study of Chinese calligraphy has become an important part of the study of traditional Chinese culture. However, from the above state investigation, there are still problems in the development of teacher education majors in Hunan during the Qing Dynasty. Calligraphy in Hunan Province is a strong form, but faces a variety of problems. Therefore, in response to these problems, it is important to distinguish and refine the historical experience of the study of calligraphy during the Qing Dynasty. It is integrated into modern calligraphy education and proposes a model of calligraphy education that is in line with the development of times.

Similarly, a questionnaire and an analysis of survey results were conducted on the current state of calligraphy education in contemporary universities in Hunan Province. Local surveys lead to a deeper understanding of qualitative methods that provide the basic information needed for a quantitative research design. It helped to construct the dimensions of the questionnaire, including independent variables (calligraphy education model in Hunan Province during the Qing Dynasty in the current situation of calligraphy education in contemporary universities in Hunan Province) and dependent variables (curriculum system, faculty, resources and equipment, student development, and professional management). The five experts consistently assessed the questions according to the IOC standards and found that the scores ranged between 0.8-1.0, confirming their accuracy and reliability.

Similarly, it was based on a questionnaire evaluation and a detailed data analysis. These include reliability and validity, descriptive, factor, correlation, and regression analyses. These methods can analyze and evaluate hypotheses, divided into five points, as well as specific hypotheses as follows:

- 1) *Curriculum System*: This had a significant positive impact on the current state of the development of calligraphy education in Hunan Province during the Qing Dynasty.
- 2) *Faculty*: Significant positive impact on the current state of calligraphy education development in Hunan Province during the Qing Dynasty.
- 3) *Learning Resources*: This had a significant positive impact on the current state of the development of calligraphy education in Hunan Province during the Qing Dynasty.
- 4) *Student Development*: This has had a significant positive impact on the current state of the development of calligraphy education in Hunan Province during the Qing Dynasty.
- 5) *Professional management*: This has had a positive impact on the current state of the development of calligraphy education in Hunan Province during the Qing Dynasty.

Similarly, there are six main factors: the curriculum system, faculty, learning resources, student development, professional management, and the current state of development of the calligraphy education model in Hunan Province during the Qing Dynasty. The details of each factor are as follows.

(1) *Curriculum system*: Practical ability training, classroom teaching methods, and professional course orientation in university calligraphy education are considered the main factors of the curriculum system. In particular, practical ability training and teaching through various channels, as well as the organization of Hunan calligraphy culture research courses, are considered the main variables of this factor.

(2) *Faculty*: Faculty factors consist mainly of theoretical knowledge, teaching methods, and the guidance of university calligraphy teachers in the academic planning of students. This reflects the important role of teachers in the study of calligraphy. The main variables were theoretical knowledge, teaching methods, and the ability to transfer the knowledge and guidance of teachers.

(3) *Learning Resources*: This learning resource factor covers literary resources, library textbooks, online resources, and teaching materials provided in the university's calligraphy professional education. The main variables are the integrity and accessibility of the library's important resources, online resources, and the advancement of professional teaching equipment as well as security.

(4) *Student Development*: The student development factors are mainly related to the training approach to achieving the skills and abilities of the university's calligraphy education. This developmental factor instills students' writing and book-learning skills towards a level of competency training that meets professional needs. This key variable includes the consistency of skills and competency training directions, results of instilling writing skills, and learning books.

(5) *Professional management*: Professional management factors mainly include the management of the school and the implementation of calligraphy professional goals. The content, evaluation, and measurement methods of quality inspection, as well as the evaluation of the model, need to be professionally managed. Professional accreditation and the positive role of management decisions in educational agencies and at the school level in the development of calligraphy education are important issues. The main variable is the management of the school and its impact on the implementation of quality audits and engineering evaluations.

(6) *The current state of development of the calligraphy education model in Hunan during the Qing Dynasty in the calligraphy professional education of contemporary Hunan University*, which is most often related to the inheritance and development of the calligraphy education model in Hunan during the Qing Dynasty in the calligraphy professional education of contemporary Hunan University. In addition to the integration of the concept of calligraphy education in Hunan during the Qing Dynasty with the concept of modern education and the supplementation of the calligraphy education model in Hunan during the Qing Dynasty, for the study of contemporary calligraphy. The main variable is the inheritance and development of the calligraphy education model in Hunan during the Qing Dynasty with the integration of the concept and the supplementation of contemporary calligraphy education.

However, it was possible to summarize the basic information of the respondents and explain the relevant questions from the perspective of identity as follows: 50% of the respondents were students, 35% were graduates, and 7.5% were experts and teachers. All of these respondents were 40% from university educational institutions with 3-5 years of experience in learning and researching calligraphy, 36% had more than 10 years of experience, most of them showed a very level of interest in learning calligraphy and calligraphy education, and 91% showed a lot of interest or interest.

Among calligraphers in Hunan during the middle and late Qing Dynasties, Zuo Zongtang (94.5%) and He Shaoji (82%) were the most famous. Most people believed that the characteristics of calligraphy patterns in Hunan during the Qing Dynasty were Zong Tang Xi Yan (73.5%) and Rong Guan Bei Ru (61%). 38% understood that among the characteristics of calligraphy education in Hunan during the Qing Dynasty was a private school of family education. This was the most prominent (77 %). The problem of calligraphy education in Hunan University focuses too much on the orientation of student achievement. and the homogeneity of the study model (86.5%).

However, using a questionnaire with the population and samples, it was found that the current state of the development of calligraphy education in Hunan during the Qing Dynasty in the calligraphy study of contemporary Hunan University. The educational model of calligraphy in Hunan during the Qing

Dynasty was inherited and developed to a good level (3.27 ± 1.42). Calligraphy Professional Education of Contemporary Hunan University. It can effectively integrate the concept of calligraphy education in Hunan during the Qing Dynasty and the concept of modern education at a good level (3.55 ± 1.49). Hunan's calligraphy education model during the Qing Dynasty was an effective addition. For the study of contemporary calligraphy, it is at a very good level (3.91 ± 1.36). The curriculum system for practical competency training in university calligraphy education. The content in the course is enough to cultivate students' calligraphy skills at a very good level (3.97 ± 1.25). Consider professional education in calligraphy in universities. Teaching and education are carried out through classrooms, as well as hands-on training and exhibition activities, and conducted through other formats, where satisfaction is found to be at a good level (3.66 ± 1.14). When studying and exploring in depth, it was found that the professional courses have similar themes, such as cultural research, Hunan calligraphy, which is at a very good level (3.85 ± 1.23). Similarly, if considered at the faculty level, it is found that the theoretical knowledge and academic level of the university's calligraphy teachers are at a very good level (3.81 ± 1.18). The writing ability of calligraphers to the teaching level has been found to have satisfactory results at a good level (3.65 ± 1.24). Resources and equipment, For the resources and equipment provided in the university's core study of calligraphy learners, it is found that there is sufficient readiness and sufficient for learners in abundance and easily accessible with a good level of satisfaction (3.34 ± 1.25). Libraries and online resources established through data collection and analysis have found that it can greatly assist learners in learning calligraphy at a good level (3.49 ± 1.62). For student development, it was found that there is a competency training approach for the university's calligraphy professional education. In line with the characteristics of the calligraphy major in the university, the results are satisfactory, at a very good level (3.86 ± 1.35). The study of calligraphy majors in universities was also found. It helps to cultivate students' writing and literacy skills effectively and has a good very level of satisfaction (3.81 ± 1.09). In addition, they have the ability to train calligraphy majors in universities. It was found that the professional needs of the learners were at a very good level (4.03 ± 1.1). Likewise, considering professional management, it is found that the management of schools and the implementation of the main goals of calligraphy have a wide range of content and methods of evaluation and different aspects that are satisfied with a good level (3.17 ± 1.56). According to the survey of professional accreditation of calligraphy education in universities, it is found that emphasis should be placed on evaluation in a process form on the basis of quality checks and there should be continuous improvement, the results of which are at a good very level (3.95 ± 1.14). Finally, management and decision-making at the educational and school level have been found to play a positive role in the development of calligraphy education at a good level (3.08 ± 1.20).

Similarly, a descriptive analysis of the six different dimensions shows that each dimension has a mean and standard deviation, as shown in Table 1.

Table 1.
Descriptive analysis of six dimensions.

Dimension (Math.)	Minimum value	Maximum values	\bar{X}	SD
The current status of calligraphy education in Hunan during the Qing Dynasty and its application in contemporary Hunan university calligraphy education	1.00	5.00	3.58	1.23
Curriculum system	1.67	5.00	3.83	1.03
Teacher team	1.33	5.00	3.70	1.06
Resources and equipment	1.00	5.00	3.40	1.27
Student development	1.67	5.00	3.90	1.03
Professional management	1.00	5.00	3.40	1.07

Consider Table 1. The descriptive statistical results of the six dimensions obtained after the analysis of the factors (Objective 3) can be summarized as follows: The model of calligraphy education in Hunan during the Qing Dynasty in the development of calligraphy professional education in Hunan universities is currently average, and the standard deviation is at a good level (3.58 ± 1.23). This indicates that the inheritance and development of this style in professional education of calligraphy in Hunan universities is good, although there are some differences. If the curriculum system is considered, it is found that the average and standard deviation values are at a very good level (3.83 ± 1.03). This indicates that the curriculum system in the university's calligraphy professional education is complete. There is training in practical abilities, as well as a variety of teaching methods that are recognized at a very good level. It is consistent with the faculty which has an average and the standard deviation is at a very good level (3.70 ± 1.06). This indicates that the learning of theoretical principles, teaching levels, and academic guidance of university calligraphy instructors is generally at a very good level, but some perspectives still need to be improved. The average and standard deviations for resources and equipment were good (3.40 ± 1.27). This reflects the various resources, as well as related literature, libraries, online resources, and teaching materials in the university's calligraphy professional education. It is complete, rich, and state-of-the-art. Similarly, in the area of student development the average and standard deviation were at a very good level (3.90 ± 1.03). This finding indicates that a university's professional education in calligraphy has a significant effect. In view of the direction of training in literacy, competency, writing skills, and book learning as well as being matched with professional needs at a good level. Finally, in the section of professional management, there is an average and the standard deviation is at a good level (3.40 ± 1.07). This indicates that the university's calligraphy professional education can be organized professionally. However, if considered in an image including six dimensions, this average is at a good level. This indicates that the application and influence of the calligraphy education model in Hunan during the Qing Dynasty on the professional education of calligraphy at contemporary Hunan University is trending in a positive direction. If we look at the dimensions of the curriculum system, faculty, and student development, this is particularly outstanding.

Similarly, we considered a correlation analysis of the interdimensional relationship. The results showed that the relationship between all dimensions was significant at the level of 0.01. This indicates a significant positive relationship between the dimensions. The results are presented in Table 2.

Table 2.
Correlation analysis of the six dimensions.

Dimension	1	2	3	4	5	6
The current status of calligraphy education in Hunan during the Qing Dynasty and its application in contemporary Hunan university calligraphy education	1	0.390**	0.373**	0.374**	0.375**	0.346**
Curriculum system	0.390**	1	0.347**	0.399**	0.386**	0.342**
Teacher team	0.373**	0.347**	1	0.301**	0.362**	0.322**
Resources and equipment	0.374**	0.399**	0.301**	1	0.304**	0.301**
Student development	0.375**	0.386**	0.362**	0.304**	1	0.316**
Professional management	0.346**	0.342**	0.322**	0.301**	0.316**	1

Source: ** Correlation is significant at the level of 0.01 (two-sided).

Table 2. The correlation coefficient between the style of calligraphy education in Hunan during the Qing Dynasty and the current status of calligraphy professional education at contemporary Hunan University and other dimensions was between 0.346 and 0.390. This indicates that this dimension has a significantly positive correlation with the curriculum system, faculty, student development resources and equipment, and professional management. The correlation coefficient between the curriculum system and other dimensions ranged from 0.342 to 0.399, particularly for resources and equipment

(0.399) and student development (0.386). The correlation coefficient between faculties and other dimensions ranged from 0.301 to 0.373, indicating a significant positive correlation with the calligraphy education model, curriculum system, and student development in Hunan during the Qing Dynasty. Similarly, the correlation coefficients between resources and equipment and other dimensions were between 0.301 to 0.399. This is especially true for the curriculum system (0.399), which had the strongest correlation. The correlation coefficient between student development and other dimensions ranged from 0.304 to 0.375, particularly for the curriculum system (0.386) and faculty (0.362). Finally, the correlation coefficient between professional management and other dimensions was between 0.301 to 0.346, indicating a significant positive correlation with all other dimensions. Overall, there was a significant positive relationship between the dimensions. This indicates that the inheritance and development of the style of calligraphy education in Hunan during the Qing Dynasty in contemporary calligraphy professional education at Hunan University was jointly influenced by factors such as the curriculum system, faculty, resources and equipment, student development, and professional management.

However, if the variables are analyzed according to the current state of calligraphy education in Hunan Province during the Qing Dynasty and the development of calligraphy education in contemporary Hunan Province. Regression analysis results can be used to explore the impact of the curriculum system, faculty, learning resources, student development, and professional management. The current status of calligraphy education in Hunan Province during the Qing Dynasty and the development of calligraphy education in contemporary Hunan Province are as follows. The R-square of the regression model was 0.294 and the adjusted R-square was 0.276, indicating that the model accounted for approximately 27.6% of the variability in the variation. Similarly, the F-value was 16.144 and the significance level was $P < 0.001$, indicating that the regression model was significant overall. The regression coefficients and significant analysis results for each variable are as follows:

Curriculum system: $B=0.186$, $\text{Beta}=0.155$, $t=2.178$, $P=0.031$, which indicates that the curriculum system had a significant positive impact on the current status of calligraphy education in Hunan Province during the Qing Dynasty and the development of calligraphy education in contemporary Hunan Province.

Teacher Team: $B=0.193$, $\text{Beta}=0.166$, $t=2.433$, $P=0.016$, which indicates that the teacher team had a significant positive impact on the development of current calligraphy education in Hunan Province during the Qing Dynasty.

Learning resources: $B=0.167$, $\text{Beta}=0.172$, $t=2.521$, $P=0.012$, which indicates that the learning resources had a significant positive impact on the development of current calligraphy education in Hunan Province during the Qing Dynasty.

Student Development: $B=0.191$, $\text{Beta}=0.159$, $t=2.304$, $P=0.022$, indicating that student development had a significant positive impact on the development of calligraphy education in Hunan Province during the Qing Dynasty.

Professional Management: $B=0.157$, $\text{Beta}=0.137$, $t=2.026$, $P=0.044$, indicating that professional management had a significant positive impact on the current state of the development of calligraphy education in Hunan Province during the Qing Dynasty.

Therefore, the regression analysis results can be concluded to support the five hypotheses described above: curriculum systems, faculty, learning resources, student development, and professional management. All had a significant positive impact on the current state of calligraphy education development in Hunan Province during the Qing Dynasty. In the study of calligraphy at contemporary Hunan University, it has been jointly promoted according to the factors described above.

5. Conclusion

Contemporary Development of Hunan Calligraphy Education: The Qing Dynasty for Modern Education has defined the following objectives: (1) to study and analyze the characteristics of calligraphy styles in Hunan Province during the Qing Dynasty and objectively summarize the types and influences of calligraphy education styles in Hunan Province during the Qing Dynasty. (2) Analyze the

current development status of calligraphy education in contemporary Hunan University using university calligraphy education curriculum indicators to create a university calligraphy education model. (3) Evaluate the model and formulate development strategies for a new form of calligraphy professional education in contemporary universities. This study used a research method design combination consisting of quantitative and qualitative research. This study is based on a systematic survey of the development of calligraphy education models in Hunan during the Qing Dynasty. An overview of the impact on the development of calligraphy professional education at contemporary Hunan University can be summarized through a variety of data analysis methods with reliability and accuracy analysis. Method for checking reliability and accuracy using questionnaires. It lays the foundation for internal analysis after analyzing the factors identified in the six main dimensions through descriptive analysis. To demonstrate the effectiveness of each dimension in the professional education of calligraphy in contemporary Hunan University. Correlation and regression analyses further proved the five factors of the curriculum system, faculty, learning resources, student development, and professional management. It had a significant positive impact on the development status of the calligraphy education model in Hunan during the Qing Dynasty on the professional education of calligraphy at contemporary Hunan University. The results of these analyses show that the calligraphy education model in Hunan during the Qing Dynasty was inherited and developed effectively in the professional education of calligraphy in contemporary Hunan University. In addition to being mutually promoted in many factors, it is an important reference for enhancing contemporary calligraphy education.

In the process of studying the application of a model of contemporary calligraphy education in Hunan during the Qing Dynasty. A qualitative analysis method was used to explore the cognition and feedback of index components of calligraphy education in contemporary universities. Development and trends of professional characteristics by province and confronting the whole country under the system of regular universities. The value and importance of modeling and feedback have become key to education. This study conducted a series of in-depth interviews with the aim of gathering the essence of the study of calligraphy in Hunan during the Qing Dynasty and its vibrancy in contemporary society from different perspectives. Similarly, this interview was primarily aimed at calligraphy professionals. Including university calligraphy, professional education specialists. This provides in-depth research and an understanding of the historical evolution of Chinese calligraphy. Through an in-depth exchange with interviewees, the aim was to reveal the main dimensional characteristics of calligraphy professional education in contemporary universities and the possible development paths from the macro and micro levels. The interview content mainly focused on cognition and feedback regarding the curriculum system, faculty, learning resources, student development, and professional management. This has had a significant positive impact on the development of current calligraphy education in contemporary universities. Development of Characteristics and New Trends of Calligraphy Majors in Regular Colleges in Hunan Province. and suggestions for creating a professional education model for calligraphy at contemporary universities.

However, according to the interviews of seven experts involved in the field of calligraphy education and teaching in universities, the experts interviewed target experts from Zhejiang University, Changsha University of Science and Technology, Central South University, Central South University, College of Calligraphy Hebei Academy of Fine Arts, and Hunan University of Humanities, Science and Technology. These interviews not only collected analytical opinions on the factors influencing the development of calligraphy professional education in contemporary universities. It also collects reliable, direct information on the development trends of professional characteristics under the system of regular colleges in Hunan. It also provides guidance for creating a contemporary university calligraphy professional education model to ensure the power and diversity of information.

The design and conduct of this study used a semi-structured interview method. It advises interviewers to express their opinions freely through open-ended questions and also asks additional questions to keep up with the time as the interview progresses and delve deeper into the information and details. The results of the previous qualitative analysis and interview questionnaire focused on the application of the study model of calligraphy in Hunan during the Qing Dynasty in the context of contemporary disciplines. The selection of this research method aims to ensure that the indicative

elements of the creation of the professional education model of teaching calligraphy in contemporary universities are determined from different perspectives to provide an opinion on the creation of a new model.

Similarly, from the composite design, which consists of quantitative and qualitative research, and different research tools used to study and analyze the data on three points, it is found that the representatives of the calligraphers from the Qing Dynasty and their related works are consistent with the objectives defined. As for the current development and modeling issues, based on surveys and questionnaires and interviews, experts found that the current state of the development of calligraphy professional education in Hunan universities has a development mechanism in a good direction according to the various dimensions of the defined objectives. If the formulation of the model development strategy is considered, the results of data analysis are diverse, reliable, and accurate. The six main factors can also be analyzed using descriptive analysis, which shows the effectiveness of each dimension. Correlation and regression analysis has proven the five factors of the curriculum system, faculty, learning resources, student development, and professional management. These factors have had a significant positive impact on the contemporary development of the study of Hunan calligraphy during the Qing Dynasty for modern education. Finally, it can also be concluded that the results of these analyses show that the calligraphy education model in Hunan during the Qing Dynasty was effectively inherited and developed.

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