

(Japanese) Calligraphy 書道

Introduction

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書道

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About this course

- junior researcher/assistant professor at Palacký University
- research area: linguistics, NLP, Indonesian
- graduated from the University of Tokyo 東京大学 and Nanyang Technological University Singapore 南洋理工大学
- learned Japanese ink painting from Kinsui Katori 香取琴水
- learned Japanese calligraphy from Keiko Fukumitsu 福光敬子
- learned seal-engraving from Oh Chai Hoo 胡財和

Calligraphy

- writing *kanji* or *kana* on a paper with brush and ink
- has a history in China, Japan, and Korea where *kanji* has been used and became a form of art
- **Shodo** 書道 (calligraphy, literary 'way of writing') is the most commonly used term for calligraphy in modern Japan, but the term is used only in Japan. In China it is called **shoho** 書法 (literary 'rule of writing').
- In Japan the term **sho** 書 is used when the work has a strong artistic connotation.

Edo period and Meiji period

- In the Edo period (1603–1867), private elementary schools called *terakoya* 寺子屋 provided study in the three areas: reading, writing, and arithmetic. Learning how to write characters with a brush was called *tenarai* 手習い. ‘Writing’ consisted of not only learning how to write but also as a way to understand classical literature and to develop mental strength through concentration.
- In the Meiji period (1867–1912), the study of writing characters with a brush was called *shuji* 習字 and was taught in all primary and middle high schools (6 to 13 years old).

Syllabus (winter semester 2020-2021)

1. Introduction, Katakana 1
2. Katakana 2
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5. Hiragana in Heian Period
6. Kanji (Kaisho)
7. Kanji (Reisho)
8. Kanji (Gyosho)
9. Kanji (Sosho)
10. Kanji (Tensho)
11. 2-4 Kanji

Requirements on students

- Attend at least 9 sessions out of 11 sessions (85% of attendance)
- Submit at least 9 homework out of 11 homework
- Active participation in lessons

Tools to be prepared/purchased

- Buy or prepare by yourself:
 - 25 sheets of paper = 20Kč
 - 1 small brush = 80Kč
 - 1 big brush = 140Kč or 1 big brush = 200Kč
 - shared ink = 30Kč
- Prepare by yourself:
 - 1 shallow dish or 1 inkstone
 - 1 piece of felt cloth for underlay
 - 1 wiping cloth
 - seal (optional)

Kana, Japanese original
characters

The origin of Kana

- *Kanji* is thought to have been brought to Japan from China in 552 AD, along with Buddhism
- *Kana* was derived from the three writing styles which originated in China:
 - Kaisho 楷書 (block script, a style used since the 3rd or 4th century AD, almost the same style as the current kanji writing style)
 - Gyosho 行書 (semi-cursive script)
 - Soshō 草書 (cursive-script, the most simplified style)
- The term *kana* 仮名 translates as 'short-handed' or 'temporary' characters, whereas *kanji* 漢字 was called *mana* 真名, meaning 'real' characters

Hiragana

- During Heian period (10th century) women began to write poems using simplified versions of **manyogana** 万葉仮名
- also known as **onnade** 女手 (feminine hand), as it was thought to have been invented by those female writers
- Originally each syllable had several different characters giving a richness of variety to the calligraphy works, e.g. the sound *ni*, now written as 仁, was derived from 仁. It was also written as 尔, 耳, and 二.
- In 1900 the Japanese government decided to simplify the writing system assigning one kana to each syllable. The set of these characters is called **hiragana** 平仮名 (simple kana)

Hentaigana

- **Hentaigana** 変体仮名 (variant form of kana) are those characters which were not chosen for inclusion in hiragana
- used in everyday writing until the mid-Meiji period (1890s)
- used in all Japanese classical calligraphy
- used in the original manuscripts of Japanese classical literature written between Heian and Edo periods
- calligraphy works become richer and deeper when *hentaigana* is mixed with *hiragana*

- **Katakana** 片仮名 was developed as annotations, written between the lines of Chinese texts to provide reading instructions
- most of them are simplified versions of an element of the **manyogana** 万葉仮名 characters
- was standardised by the mid-Heian period (about the 11th century)

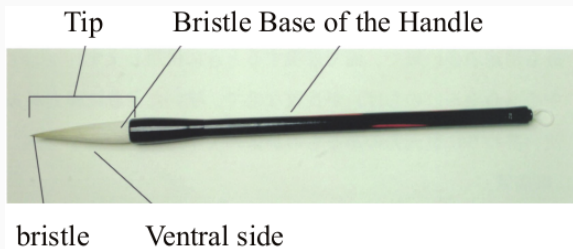
The tools

- **Bunboshiho** 文房四宝 (Four treasures of calligraphy)
 - 筆 brush
 - 墨 ink
 - 硯 inkstone
 - 紙 paper
- others
 - 筆卷 container for brushes
 - 筆置 brush rest
 - 下敷 (white) non-slipping, thick underlay/mat
 - 文鎮 paperweight
 - 水滴 water jug
 - 布巾 wiping cloth
 - 印 seal

- made from the hair of animals
 - hard hair: horse, raccoon, weasel, ermine, deer, wolf
 - soft hair: sheep, goat, cat, rabbit
- other special brushes made from feather, straw, bamboo, branches, and vines
- Two types of brush (by size): at least you need a large brush (**ofude** 大筆) and a small brush (**kofude** 小筆)
- Two types of brush (by origin): Chinese brushes (**tohitsu** 唐筆) and Japanese brushes (**wahitsu** 和筆)



Brush parts



- 筆軸（筆管） handle
- 穂 tip
- 穂元 bristle base
- 腹 ventral part
- 穂先 bristle

- Two types of ink (by origin): **Waboku** 和墨 (Japanese ink), **Toboku** 唐墨 (Chinese ink)
- Two types of ink (by material)
 1. **Shoen-boku** 松煙墨
 - made from pine soot and **nikawa** 膠 from animal bones and skin
 - also called as **Seiboku** 青墨 (blue ink) due to its slightly bluish black color
 2. **Yuen-boku** 油煙墨
 - made from lamp soot produced by burning rape seed oil, paulownia oil, or castor oil
 - also called as **Chaboku** 茶墨 (brown ink) due to its slightly brownish black color

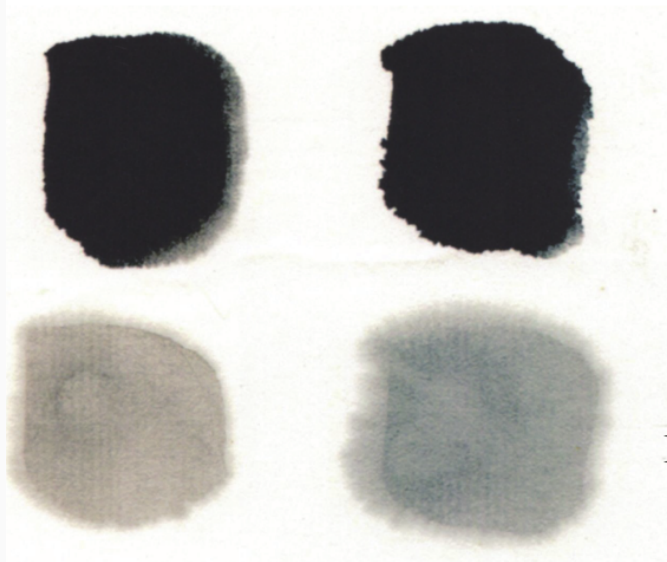


Chaboku

Seiboku

Dark ink

Light ink



- Two types of inkstone (by origin):
 1. **Waken** 和硯 (Japanese inkstone): **Amahata-ken** 雨畑硯, **Gensho-ken** 玄昌硯, **Ogachi-ken** 雄勝硯 etc.
 2. **Token** 唐硯 (Chinese inkstone): **Tankei-ken** 端溪硯 from Guangdong Province, **Kyuju-ken** 歙州硯 from Anhui Province, **Ramon-ken** 羅紋硯 from Anhui Province, **Togaryoku-ken** 洮河綠硯 etc.
- Names of the parts of inkstone:
 1. The deep part is called **umi** 海 (sea)
 2. The shallow part is called **oka** 陸 (land)

Waken



Token

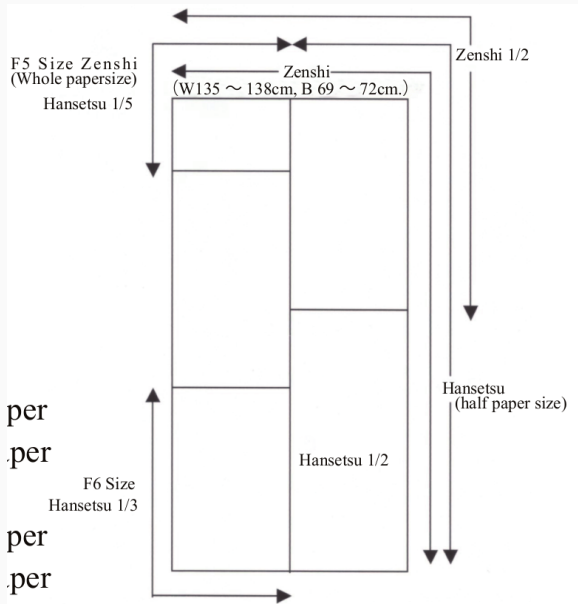


- same calligraphy can appear differently depending on the paper used
- should be stored in a dry and well-ventilated place, avoiding direct sunlight
- Three types of paper (by ingredients and manufacturing method)
 1. **Washi** 和紙 (Japanese-made paper): from hemp (**asa** 麻), paper mulberry (**kozo** 楮), bark fiber from a clove-like bush (**ganpi** 雁皮), and a plant from the daphne family called **mitsumata** 三椏
 2. **Toshi** 唐紙 (Chinese-made paper)
 3. **Yoshi** 洋紙 (Western paper)
- The smooth surface of the paper is the front part

Paper sizes and other types of paper

- **Hanshi** 半紙: the most common size used for practicing, about the same size as B4 (about 25 cm x 35 cm)
- **Gasenshi** 画仙紙/画箋紙: larger or/and longer than *hanshi*
- **Shikishi** 色紙: about 5 cm shorter than *hanshi* and almost square, pasted on a thick paper with gold edge, *gasenshi* paper is pasted on the front
- **Jofuku** 条幅: long paper used for scrolls (**kakejiku** 掛軸), usually *gasenshi* paper with an additional 35 cm in width and 135 cm in length
- **Chojofuku** 長条幅: *jofuku* over 2 m in length
- **Tanzaku** 短冊: about 5 cm in width and 35 cm in length, pasted on thick paper like *shikishi*

Paper size



- add signature of pseudonym (or name if you do not have pseudonym) and **Rakkan** 落款 (seal)
- to add seal means to identify your work
- mainly **Gain** 雅印 (name seal) and **Yuin** 遊印 (fun seal; a seal of a word which fits to the artwork)
- two types of seals: **Shubun** 朱文 (red letters) and **Hakubun** 白文 (white letters)
- usually made of stone, but also wood, bamboo, and ceramics
- Seal sizes: Size 4 for Shikishi paper, Size 5 for size 4 to 8 paper, Size 6 and 7 for size 10 to 20 papers, Size 8 for Hansetsu, and Size 8 to 1 sun for Zenshi



Gain & Hakubun



Gain & Shubun



Yuin & Hakubun

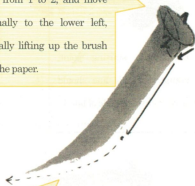


Yuin & Shubun

The techniques

Change the direction of the brush from 1 to 2, and move diagonally to the lower left, gradually lifting up the brush from the paper.

As you lift the brush off the paper gradually move it towards the upper left. Your arm movement will be similar to drawing a circle.



Bring your brush down on the paper at a 45-degree angle. Push the brush up vertically. Change the position of the brush from 1 or 2. Move the brush smoothly and slightly upward towards the right, stopping at 3. Lift the brush slightly, leaving only the tip of the brush on the paper, and press it down again at 4.

The line should slant slightly upward towards the right.

Stop at 3 for a moment, then press down the brush at 4.



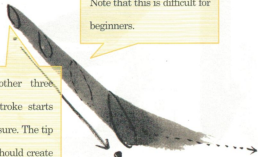
The width of the line should gradually become thicker. Note that this is difficult for beginners.

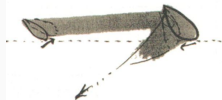
Unlike the other three strokes, this stroke starts with less pressure. The tip of the brush should create the top part of the line rather than the body section of the brush. Do not be disappointed if you cannot do it because it is

Stop here and keep the brush still for a moment, then lifting the brush off the paper little by little, move downwards in a horizontal direction.

Change the direction of the brush from 1 to 2, and move the brush down the paper preserving position 2.

Stop at 3, maintaining the position 2, then lift up the root of the brush carefully, and press down

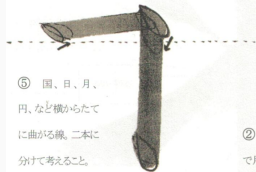




- ④ カタカナのア、ウ、ス、フ、マなど、漢字のウかんむり（家、宇、安の上部）や、雨かんむり（雪、雲）など大変よく使う。



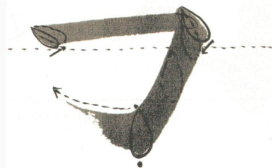
- ① 人、大、天、火、水、木など、たくさんの漢字で使う。



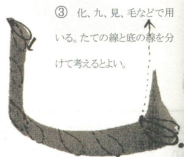
- ⑤ 国、日、月、円、など横からたてに曲がる線。二本に分けて考えること。



- ② 風、代、式、惑、成などで用いる。筆先がどこを通るかに注目したい。



- ⑥ 力、鳥、為、与、乃などで用いる。斜めの線において筆先は左側を通る。



- ③ 化、九、見、毛などで用いる。たての線と底の線を分けて考えるとよい。

Katakana practice

- start practicing using **kohitsu** 硬筆 (hard writing tools) e.g. pens and pencils
- basic strokes in **kaisho** 楷書
 - the beginning of a stroke (**kihitsu** 起筆 or **shihitsu** 始筆) of a stroke starts with clear 'stopping' motion
 - the end of a stroke (**shuhitsu** 終筆 or **shuhitsu** 収筆) must clearly indicate either 'curving off' (releasing off smoothly towards the left) or 'stopping'
 - the corner of a stroke (**tenkaku** 転角 or **tensetsu** 転折) must firmly stop to make it clear angle and not a rounded curve
- some notes:
 - small characters such as ヤ (ya), ツ (tsu), イ (i) must be written slightly on the right side of the central axis if written vertically
 - long vowel character — is written as ㇿ if written vertically
 - be careful of the stroke order for シ (shi), ツ (tsu), ヲ (wo), and ネ (ne) because they are often mistaken

Original Kanji	Stroke Order	Notes	Model
元になった漢字	→ 筆 順 →	注意点	美しい形
阿	一 一 フ ア	ア ^{キホ} ア	ア
伊	ノ イ	イ	イ
宇	一 一 一 一 ウ	ウ ^{キホ}	ウ
江	一 一 エ	エ	エ
於	一 十 オ	オ	オ

加	一 一 フ カ	カ ^{キホ} カ	カ
幾	一 ニ キ	キ ^キ	キ
久	ノ 一 一 ク	ク ^キ	ク
介	ノ 一 ケ	ケ	ケ
己	一 一 フ コ	コ ^キ コ	コ

Original Kanji	Stroke Order	Notes	Model
元になった漢字	→ 筆 順 →	注意点	美しい形
散	一 一 サ	サ	サ
之	、 ミ シ	シ ^x シ	シ
須	一 フ ス	ス ^o ス	ス
世	一 フ セ	セ ^o セ	セ
曾	、 、 ツ	ソ	ソ
多	、 一 一 ク タ	タ	タ
千	、 ニ チ	チ ^o	チ
川	、 、 ツ	ツ ^o	ツ
天	一 ニ テ	テ ^x	テ
止	丨 ト	ト	ト

Original Kanji	Stroke Order	Notes	Model
元になった漢字	→ 筆 順 →	注意点	美しい形
奈	一 ナ	ナ <small>① ② ③</small>	ナ
二	一 ニ	ニ	ニ
奴	一 フ 又	又 <small>① ② ③</small>	又
祢	一 ニ ヲ 衤	衤 <small>① ② ③</small>	衤
乃	一 ノ	ノ	ノ
八	ノ ハ	ハ <small>① ②</small>	ハ
比	一 ヒ	ヒ <small>① ②</small>	ヒ
不	一 フ	フ	フ
部	一 部	部 <small>① ②</small>	部
保	一 十 才 保	保 <small>① ② ③ ④</small>	保

Original Kanji	Stroke Order	Notes	Model
元になった漢字	→ 筆 順 →	注意点	美しい形
末	一一フマ	マ x マ	マ
三	一ニミ	ミ x ミ	ミ
牟	ノムム	ム x ム	ム
女	ノメ	メ x メ	メ
毛	一ニモ	モ x モ	モ
也	一一ヤ	ヤ x ヤ	ヤ
由	一フユ	ユ x ユ	ユ
與	一フヨ	ヨ x ヨ	ヨ

Original Kanji	Stroke Order	Notes	Model
元になった漢字	→ 筆順 →	注意点	美しい形
良	一ニニラ	ラ	ラ
利	丨リ	リ	リ
流	ノルル	ル	ル
礼	丨レ	レ	レ
呂	丨ㄣㄣㄣㄣ	口	口
和	丨ㄣㄣㄣ	ワ	ワ
乎	一ニヲ	ヲ	ヲ
ン	丨ン	ン	ン

Course design and slide content borrow heavily from
福光敬子著『留学生のための書道<入門編>』大阪外国語大学出版
Textbook: “Japanese Calligraphy ‘Shodo’ for Foreign Students (Basic
Guide)” by Keiko Fukumitsu

also

香取琴水著『楽しい水墨画 I – 基礎』

Textbook: “Joyful Japanese Ink Painting I-Basic Skills” by Kinsui Katori