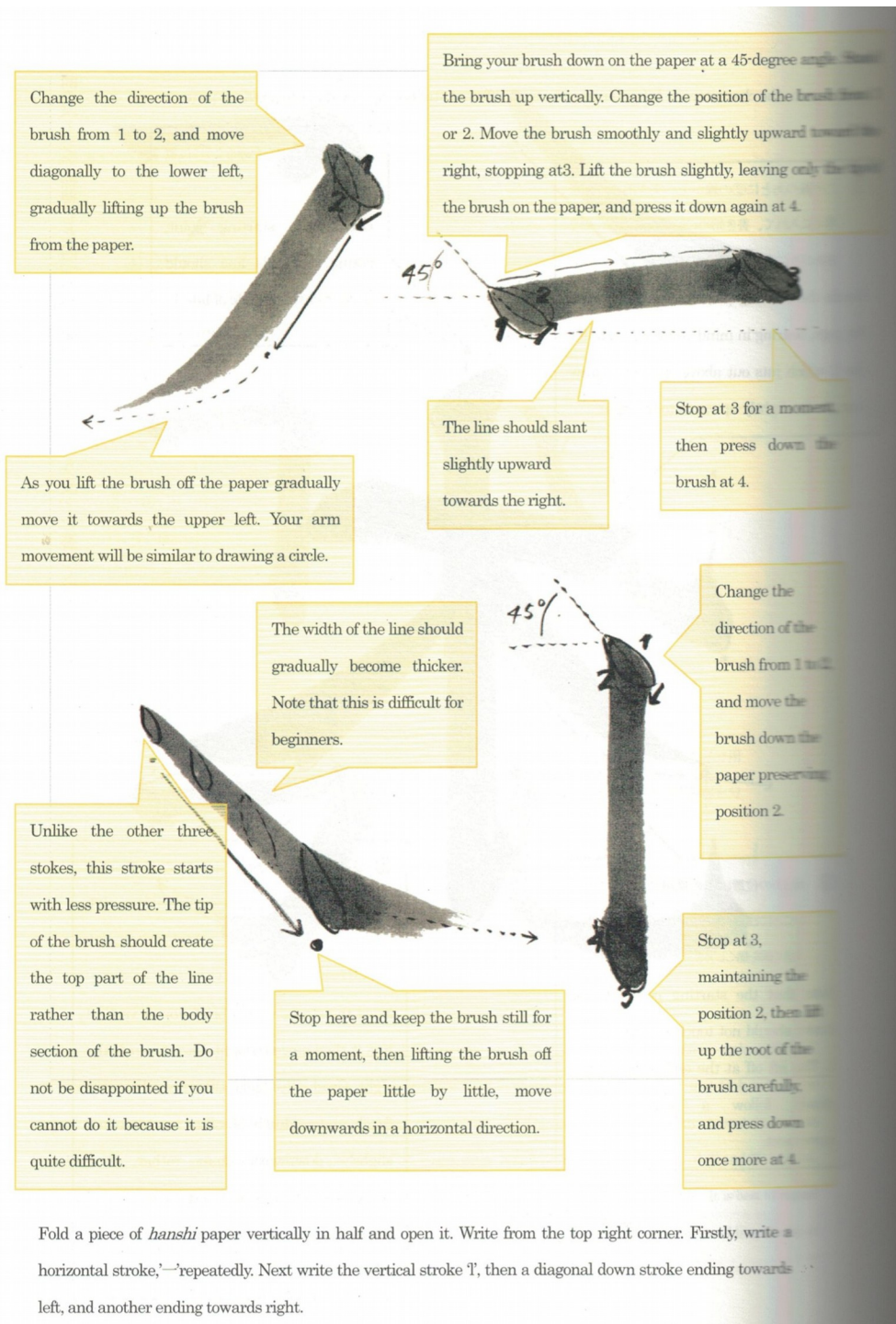


Kaisho 楷書 (block script)

Almost the same as the current style. The 3rd or 4th century onward. This is the standard writing style and uses clear defined strokes. It appeared in the Three Kingdoms period 三国時代 in the 3rd century AD and during the Sui 隋 and Tang 唐 dynasties was established as a highly aesthetic writing style. *Kaisho* is the basic style taught when learning calligraphy. Strokes are made up of three basic movements. The beginning of each stroke (*kihitsu* 起筆 or *shihitsu* 始筆) should be slowly and carefully executed. The next movement (*sohitsu* 送筆) is slightly faster, with the finish (*shuhitsu* 收筆 or *shuhitsu* 終筆) being slowly and carefully done.



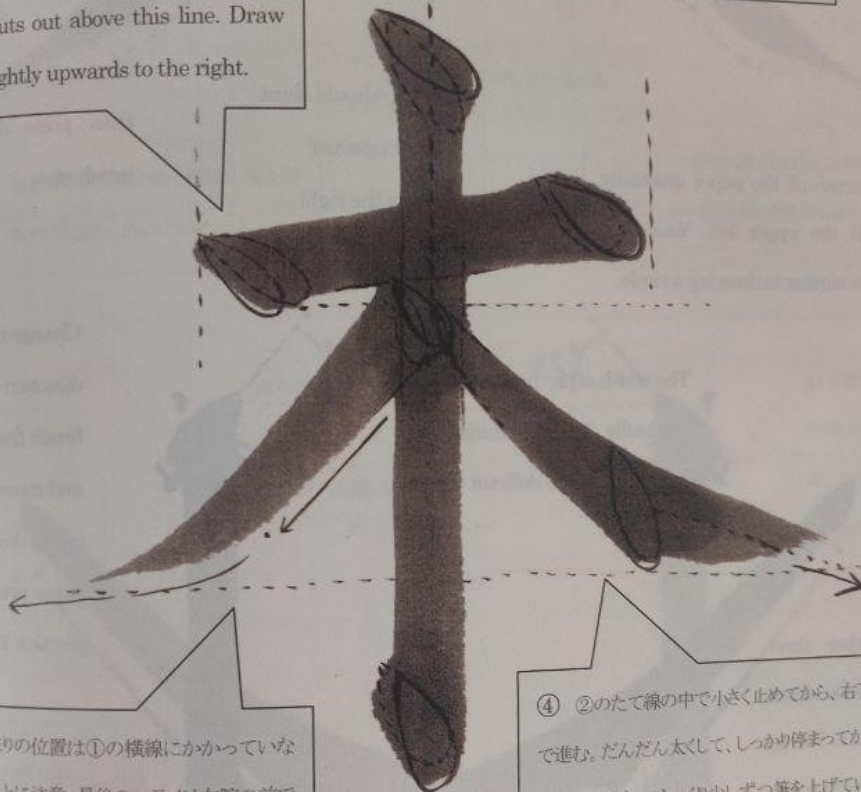
Let's write the character 木 *ki*(tree) using the four different strokes explained in the previous page.

① この線のあとに②の線が上へ突き出ることを考えに入れて、書き始めの位置を決める。やや右あがりに書く。

Decide the starting point of your stroke on the page, bearing in mind you need room for line 2 which juts out above this line. Draw your stroke slightly upwards to the right.

② ①の線の中心を通るように位置を決める。

Decide the starting point, noting that this line should cross over the middle of line 1.



③ 始まりの位置は①の横線にかかっていないことに注意。最後のハライは左腕の前で大きく球を描くように。

Note that the starting point of this stroke should not touch horizontal line 1. The lift off at the end of the stroke should follow a large circular movement.

④ ②のたて線の中で小さく止めてから、右下へ直線に進む。だんだん太くして、しっかめ停まってから、水平よりやや下方へゆっくり少しずつ筆を上げていく。③と④がほぼ同じ高さで終わるとよい。

Start the stroke with a brief stop at vertical line 2, then move straight down towards the right. Gradually thicken the line, then stop firmly and gradually lift off as you move in a slightly downward than rather than horizontal direction. The ends of lines 3 and 4 should be about the same height as each other.

前のページで練習した四つの画を使って、「木」という漢字を書いてみよう。





① This stroke is used in many characters, such as 人, 大, 天, 火, 水 and 木. ② This stroke is used in characters, such as 風, 代, 式, 感 and 成. Note where the tip of the brush moves. ③ This stroke is used in characters, such as 化, 九, 見 and 毛. It is better to regard the vertical and horizontal bottom parts as different components. ④ This stroke is used in many characters, such as katakana ア, ウ, ス, フ, マ and *u-kammuri* (the upper part of 家, 宇 and 安) or *ame-kammuri* (the upper part of 雪 and 雲) in kanji. ⑤ This stroke, starts horizontally, then finishes vertically and is used in characters such as 国, 日, 月 and 円. It is best to regard this stroke as two separate components. ⑥ This stroke is used in 力, 鳥, 為, 与 and 乃. When writing the diagonal line, the tip of the brush, rather than the body section of the brush, should create the left part of the line.

① 最初の点が、文字の中心となります。

The first dot becomes the center of this character.

② この横画はとても短く細く書き、曲がる位置が上の点の真下になるように気をつけます。

This horizontal line is short and thin, and the position of the corner should be directly under the dot.

④ この左はらいの始まる位置、終わる位置に注意しましょう。

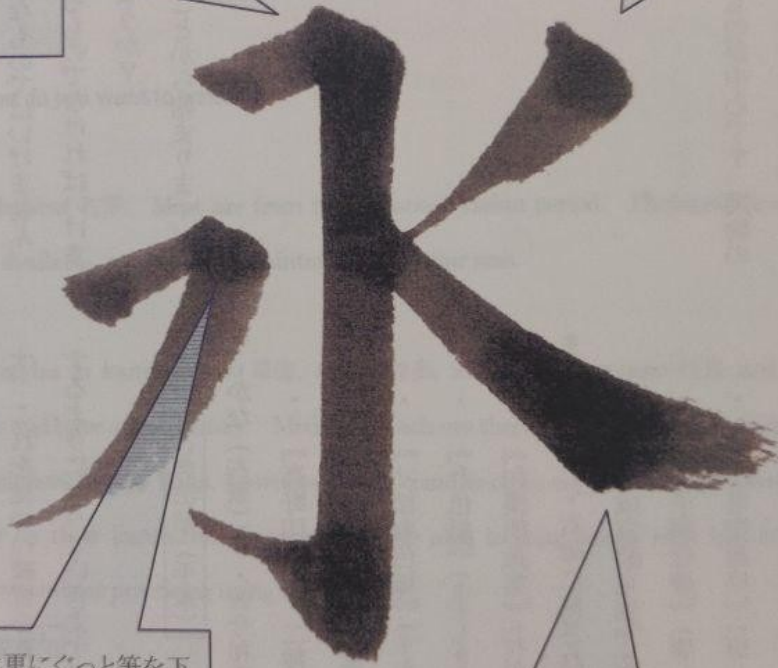
Be careful of the beginning and ending locations of the stroke curving off towards the left.

③ 曲がる時には更にぐっと筆を下ろして太くしますが、縦画にぶつからないようにします。

When turning the corner press down on the brush to make the diagonal line thick, but be careful not to touch the vertical line on the right.

⑤ 左はらいと最後の右はらいを、だいたい同じ高さで終わるようにします。

The finish point of the stroke curving off towards the right should be almost the same height as the stroke curving off towards the left.



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參考古典法帖：
九成宮醴泉銘

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參考古典法帖：
孔子廟堂碑

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参考古典法帖：
九成宮醜泉銘

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