

JAPANESE CALLIGRAPHY

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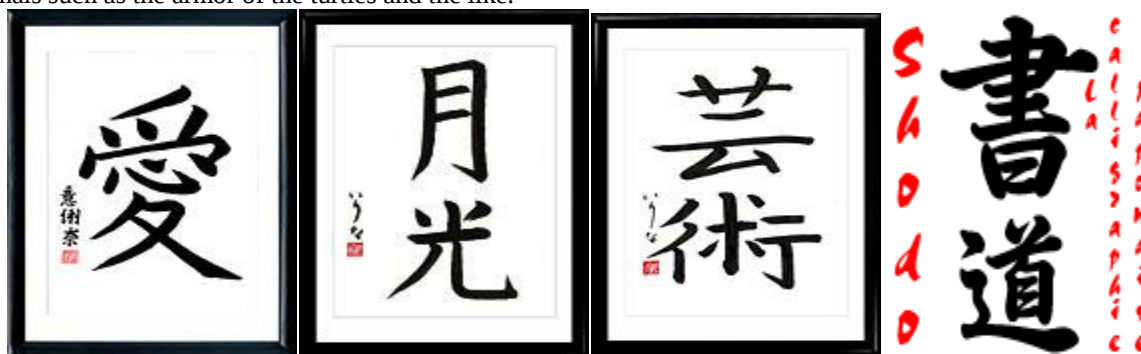
Abstract: Calligraphy in Etymologic sense represents the art of creating characters, letters, handwritten writing. The term originates from the Greek expression kallos which means nice and graphein which means to write. Almost each civilization that practice writing has fostered the art of calligraphy. However, some of the civilizations raised the status of calligraphy giving a particularly important place in the function of the historical context or the specific philosophical notion of reality. But similar to other domains, even in this case, even the use of the word kaliography creates certain misunderstandings in the case of extra-Greek-Romanian cultures. For example, it does not appear well in the Japanese expression, which in Europe translates with the word kaliography. The Japanese expression shodo means the path of writing, so this concept of the road points more to the Buddhist universe beyond beauty and the aesthetics of writing. To speak of calligraphy in its Japanese meaning, that is, from the aspect of the great masters of writing or Buddhist monks, it is even in contradiction to the extent that this act of the road for them represents the overcoming of the duality between the beautiful and the dull. The place of calligraphy as an art in Japan and wider in Asia is very different from that in Europe. In civilizations that did not distinguish the drawing from the letters, the struggle from the image, the spirit of the body, the material from the spiritual, the application of art in writing was the basis for classical painting in Asia. In several oriental civilizations as well as in Japan, calligraphy is part of the occult science, liturgy and hierurgy, thoughts, philosophical ideas and creations, paintbrush.

Calligraphy is at the same time the art of priestly schooling schools, which has contributed to the prestige of the sovereigns and aristocrats. That's why the labor of kaliographs consisted in performing the perfect execution for the glory of its customers, which at the same time received aesthetic significance.

Keywords: Japan, art, calligraphy

1. CALLIGRAPHY - PART OF THE IDENTITY OF JAPAN

Historically, in Asia, the first Chinese characters were invented by Chang Jie (-2650). His compositions were based on the observation of nature, and therefore it was said that he had two pairs of eyes. Knowledge and artifacts go so far beyond to not teach that kaliography existed before the paper was dying, and it applied to various infirmities and animals such as the armor of the turtles and the like.¹⁰²



1. Kanji – love

2. Moonlight – kaisho

3. Art style Geijutsu

In Japan, this art was transmitted by the Buddhist priests, and the numerous symbols that were called kanji were an expression that literally meant the alphabet or style of Chinese and Japanese. However, since Japanese and Chinese possess two completely different grammars, the Japanese were forced to create two alphabets: HIRAGANA I KATAKANA.¹⁰³

In Japan as well as in China, calligraphy was introduced based on the copying of Buddhist texts, literature, and poetry. Due to the existence of the two Japanese alphabets, Japanese calligraphy owes its letters to the nobility, which used finer brushes, while the Chinese calligraphy was effected by plum brushes. It is one of the big

¹⁰² Claude Mediavilla - Calligraphie, Impr. National Ed, Paris, 1993

¹⁰³ Yuuko Suzuki, Calliographi japonaise, ed.Fleurus, 2003

differences between the kinelle and the Japanese calligraphy where the brushes were produced manually and in a different way.



Calligraphy does not exist without the art of engraving prints - tenkoku (Japanese press for printing) just like without ink and its color pigmentation. The artist himself engraved his own stamp. A calligraphic work can consist of 1 to 7 prints.

Calligraphy in Japan can't be imagined without the following four tools:

- A calligraphic brush that is specific both according to the composition of the hair and according to the stalk. In this direction, there are also major differences between the Chinese and Japanese akrilographic brush.
- The traditional Japanese paper does not contain rice husks, unlike the Chinese which is called rice paper, which is usually green or ocher. The Chinese call this paper xuan zhi while the Japanese call it gasen-shi or sen-shi.¹⁰⁴

The ink bottle is also specific in the shape of a head in Japan

- An ink tank - the artist himself created his own ink. Using chemically-derived ink is a major mistake in traditional Japanese and Chinese calligraphy.



Otherwise, the non-phonetic nature of synagrams represents a large graphical repertoire almost in spite of the fact that from the rich Japanese artistic opus, exactly 10 516 symbols were divided into 121 subnets with more than 40 000 symbols according to the edition of the 1717 repertoire. Thanks to the printers from the Far East, these symbols have been diffused massively across China and Japan, as well as across the rest of the East, but this does not mean that they have endangered the role of handmade and function of the brush for painting calligraphers from ancient times. All this further emphasizes the connection and interdependence between art and the writing of Japanese masters.

¹⁰⁴ Veronique Sabard/Vincent Geneslay-La Calligraphie,Toulouse,Milan,col.Essentiels,1998

2. CALIGRAPHS OF HAPPINESS

Japanese calligraphy is one of the most popular works of the beautiful arts (Les Beaux-Arts) of Japan. Calligraphy in Japan is as much appreciated as the works of painters. However, this aspect of plastic art has also a kind of philosophy. In the simplest notion, as calligraphy is emphasized, it is the art of writing. The master creates his works with the help of a brush made of bamboo, ink and paper, preferably made from rice. Calligraphy transforms harmony into beauty. In the calligraphic works incarnate the ordinary and elegant attitude, one of the basic principles of the Japanese vabi-sabi aesthetics. In Japanese calligraphy nothing is accidental. For each line and point, the beginning, the direction, the shape and the end of the line, as well as the balance between the elements and even the empty space that has great speculation, are important. The hieroglyphs are harmonious, proportionate and balanced.

Japanese calligraphy is not just a matter of aesthetics and beauty, but often a complex feeling that irritates the calligrapher through its brush. The harmony and elegance of the lines create not only aesthetic experience, but also expresses the miller's saga.

Each line is justified, and each movement of the calligraphy brush creates something nice. The Japanese of the East believed in the sacral teaching of calligraphy and they regarded them as a gift from heaven. They are therefore characterized by energy. When you study the calligraphers, you maze about the success, the light, the joy, the work, that is, everything that will make you happy. Japanese calligraphy is one Zen practice, just like tea ceremony, ikebana, Japanese martial art - kendo and other martial arts - budo.¹⁰⁵

The traditional tools of transmission of the calligraphic symbols are laconic (short). They are written on white paper, which personalizes Zen's philosophical cavity while black symbols of white depth express the meaning of the male and female beginnings, Yin and Yang. There is also a calligraphic path called Shodo or Sho, which means the calligraphy and the path itself. It is one of the paths leading to the understanding of the directions of life and the eternal winds just like the roads of the busido warriors, the path of the art of warfare-budo, karate-do, judo, kendo, the path of tea .. The book is an integral attribute of the ceremony of tea. Masters at the tea ceremony study calligraphy so carefully and at least as long as they drink tea. The masters of the arts of war wrote with brushes of hieroglyphs, through which the strength of the master could be felt. Calligraphy was studied by Japanese aristocrats and samurai.



3. CALLIGRAPHY STYLES

Calligraphy is the only characteristic plastic art of the East. It arrived in Japan from China in the 5th century AD. The Japanese calligraphers studied the calligraphy of kinetics and perfected it. They created several new calligraphy styles and differ from Chinese according to their eloquence and emotion. In this sense, there are the following styles of Japanese calligraphy;¹⁰⁶

-Kaisho: marks a statue. One line is written after another line. The lines are written distinctly and surely. They are precise, left, rectangular in shape

-Gyosho: semi-italic, It's the fastest orthography, the lines are harmonious and rounded

-Soshō: an italic, orthography that assumes several movements. The lines are fast and flying.

The basis of the Japanese calligraphic style is the idea that the written text must provide aesthetic joy. The visual perception of the text does not deviate from the perception of images and plays an important role in understanding

¹⁰⁵ Brigitte Flamand, dir, Le design : essais sur des theories et des pratiques, Inst. Fr. de la Mode & ed. de Regard, 2006

¹⁰⁶ Luj Frederik-Svakodnevni zivot u Japanu u doba samuraja 1185-1603, Beograd: Utopija, 2008

the feeling. To strengthen the emotional influence of the text were historically defined orthographic forms for the special literary styles:

- historical agreements, recorded through the statute of Kaisho
- Parts d'ekuri through logotype in a fantastic way, honor, icocracy, expanded on the width and crushed in the vertical
- Collections of poetry through fine lines, strained on the logo. Today the Kana style, which is otherwise elegant in writing, is used to write old songs and poems. It militarily points to aesthetic joy, but also a means of transmitting the information. All Japanese are not able to read these portions, nor can each calligrapher apply this style, but everyone is able to evaluate the beauty of elegant and refined lines.



4. JAPANESE CALLIGRAPHERS AND ARRANGEMENT OF THE INTERIOR

Calligraphy is a traditional ornament of the Japanese interior. In Japan, written calligraphs with the help of brushes are installed in nicheta- tokonama, the most valuable place in the hook.

There are seasonal calligraphers (poems, wise sayings, special claws for each season as well as for each month). In Japan it is customary to seasonally change the calligraphers of the interior. But there are also calligraphers who are always kept because they recall historical wisdom and lessons that are important to the boss. The hanged calligraphers on the walls are part of the Japanese style of the interior that is found in houses, restaurants, sushi bars, tea salons.

This ornament is today encountered in many European flats and interiors in a variety of spaces. It is another kind of influence of Japanese on European style and culture, art and design.

The ornaments of the Japanese calligraphers are imposed with even greater intensity in today's European interiors as part of the contemporary design and integration of Japanese art in European and other world-wide aesthetic works that mark the 21st century.

5. CALLIGRAPHY ZEN BY SHODO HARADA ROSHI- MASTER ZEN RINAI FROM SONGENJI - OKAYAMA

The various styles of calibrations created in China first of all through pictograms on various bones and then on the shell of the turtles (Kokostubun) between 1500-1000 BC, then the Kinbun was engraved into various pictograms by exploring the various decorative effects (900 years before Jesus Christ). In the Qin era, (221-206 p.I.H.), the first attempt to dress up China was accompanied by the emergence of the Tencho style that was used as a handwriting for official needs. Symbols moved from pictograms to abstractions.

For the private needs, the style of Reisho was created, within which the balance between the vertical and the horizontal traits became the basis of the construction of the symbol. Until then, the writings were in the domain of symbols. However, with the development of administration, writing has become a daily basis. By finding the paper until the beginning of the 2nd century, writing has been undergoing major changes. It was then that the style Sosho curly and Kaisho regular appeared, originating from Reisho. As noted above, in the first style, the characters are traced in a very simple way, everyone is connected, and sometimes reading makes it difficult for such forms. In the style of Kaisho the characters are clear and precise and therefore easier to understand.¹⁰⁷

¹⁰⁷ [http // www.la-pierre-et-le-sabre-laido 18 fr / calligraphie.htm](http://www.la-pierre-et-le-sabre-laido.fr/calligraphie.htm)

This font of writing was faster and simpler. It was distinguished by certain associated symbols, and became a new style called Gyosho - current, which was practiced in the current life. The Sosho style will experience its golden age in China in the 4th century, but the style of Kaisho will peak at the time of Tang (618-907)

The paper is one important material in calligraphy. During the clash of Han (206 BC to 220 AD), it was written on wooden lamellas (Mohan) in a free and flexible style. Their significance is great since it is the first document for the alignment of calligraphers on one subject.

The first contacts of the Japanese with written Chinese writings occur between the 1st and 2nd centuries of our era, but only towards the 5th-6th centuries in the maturity of the style of Soho, Giyoshosho. Kaisho, which are still the most stylish today in Japan.

On the other hand, using the Chinese font signs, the Japanese effect the two alphabets: Hiragana and Katakana. These two styles remain available today to all calligraphers involved in this activity. In the 10th century, Japanese calligraphy is still being developed under the influence of Chinese art from which it borrowed more symbols - Kanji. Toward the end of the epoch of Heian (9th to 12th century), thanks to the influence of women's literature, calligraphy (Onide) becomes purely Japanese with the introduction of the silhouette (Kana) used by great poets like Murasaki Shikib, Sei Shongong, Izumi Shikib. In this era, the art of brush art is placed above the religion itself. In this period, the graphic system of the Chinese Red Pen implies two types of symbols: one is with semantic values and it is Kanji and the other is with phonetic values and is called Kana. The significance of the calligraphic text conditions the final results. Great art is the personification of the move. The practice goes through a careful analysis, a stage after the stage in using the calligraphy tools, the relationship between the beginning of the ink and the absorption of the paper. It became evident that the Japanese calligraphy had grown into one specific and different from the Chinese.

Three elements are sufficient motive for initiating Japanese calligraphy. The Japanese slogan reads: it's a good way to put yourself on the road to become a Buddha!

These three elements are the following: Pleasure to discover and penetrate into the secrets of Japanese civilization, then to discover the traditional Japanese culture and to feel Japanese aesthetics. The fascination performed by the specific written picture book and its abstract form and meaning, the inevitable mysterious beauty of the forms received and the possibility to innovate constantly are facts that attract every lover of art and every aesthete.

Calligraphy opens the door of inner peace, imposes a moral and psychological balance, and acts as an education for useful things.

No doubt, Japanese calligraphy can create a piece of work, it is the art of writing that spontaneously creates the brush strokes on an empty sheet of paper.

CONCLUSION

Almost all civilizations that practiced literacy and writing developed the art of "calligraphy". Calligraphy is immanent to virtually every civilization, and therefore, at some point, they receive a different meaning. The place of calligraphy in Asia is quite different from the calligraphy in the Western civilization. In some civilizations, such as the Japanese, calligraphers received special status in the function of the historical or philosophical context. In Japan, Shodo represents a Japanese art that expresses the beauty of writing. At the same time, Shodo is a true method of improving humanity, and the ancient Japanese emperors organized Shodo exhibitions since the Showa period. The old techniques of production have been improved, but the essence, function and contents are still the same.

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