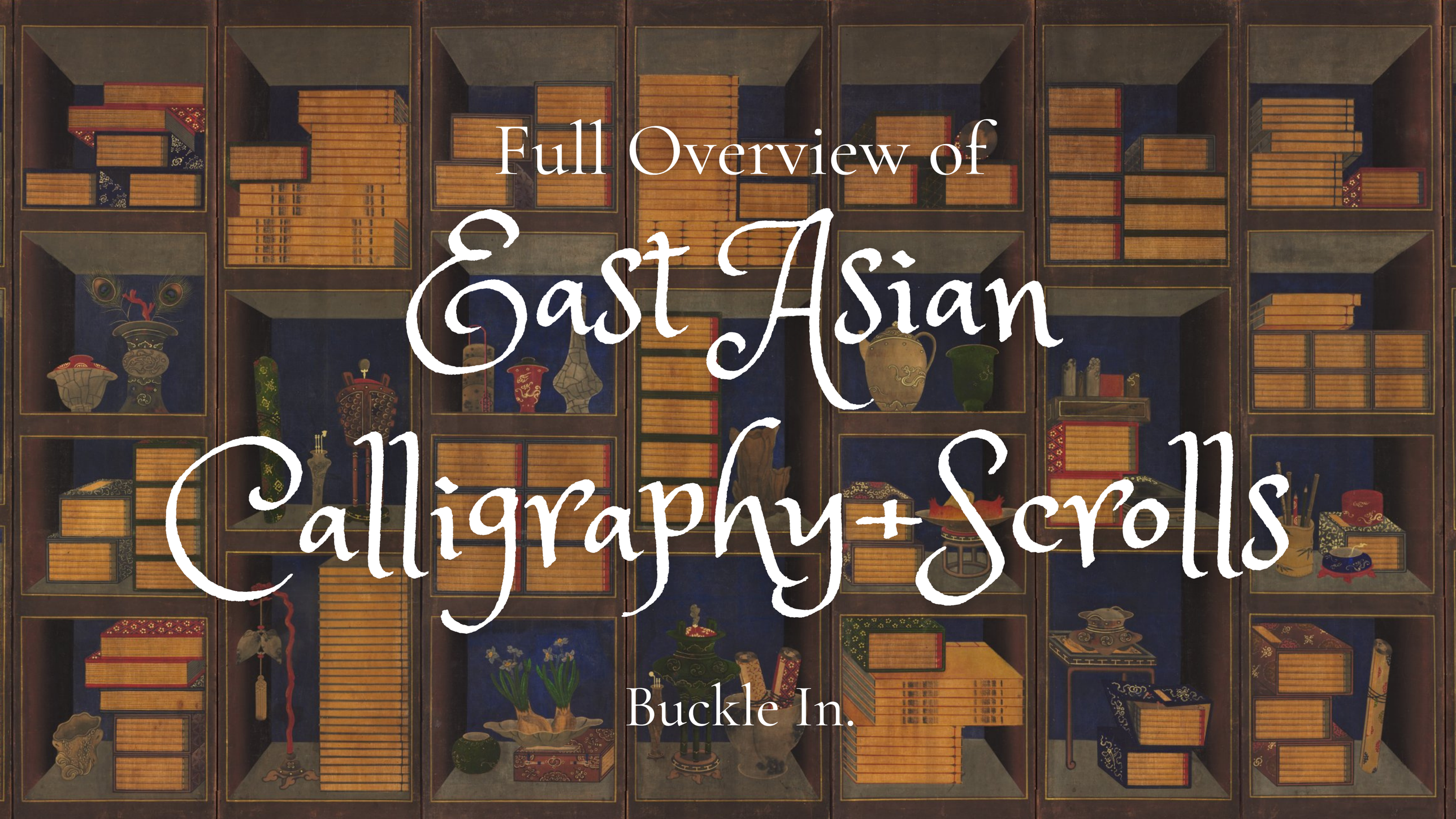
Full Overview of
East Asian
Calligraphy + Scrolls
Buckle In.

Hello! This presentation is compiled by
Lord Choi Min, of the Midrealm.
Contact info is jacquelyn.hansel@gmail.com

Contributions by MasterÞorfinnr Hróðgeirsson of the East.
Contact info is 143578@members.eastkingdom.org

And Further Contributions by Lord Nishigori Mitsumune of Trimaris.

Honorable mention: Mongolian Scrolls.
They are not covered in this slideshow but a lot of artwork is adjacent, and I can send you towards someone who has taught Mongolian scroll classes.

In Memorium of
the Late Baron Christoforo Pallavincino of Northshield

Whose SCA Japanese scribal work reached the eyes of many, and his poetic Japanese translations even further.

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Writing Systems

Some basics of East Asian Language Systems

Section Content:

Terms & Concepts to Know

Translation

Relevant & Mundane Terms to Know:

What Writing Systems are we Working With?

There are other terms as you go deeper into historical aspects, but we'll start with these. These are also the most often what you will be working with, as most translators available are fluent in the relevent modern language, and translators for earlier linguistic forms are harder to come by.

Simplified v Traditional Chinese

Hanzi/Hanja/Kanji

Hangul

Hiragana

Katakana

Romanization

Chinese

This segment was written by
Master Þorfinnr Hróðgeirsson, of the East.
Contact info is 143578@members.eastkingdom.org

Chinese characters originated out of pictograms which we find as early as 6500 BCE, but we only have good evidence of a writing system around 1200 BCE on bronze vessels and "oracle bones" used for divination. The script evolved over the next 1000 years until it was formalized in the early imperial period (~1 CE, give or take a few hundred years). By 500 CE, the form of most characters had been fixed into more or less what we use today.

New characters are added occasionally, but the bulk of what we use today has its origins in the deep past.

As the Chinese empire spread militarily and culturally, it spread its writing system, and in the medieval period we find Japan, Korea, and Vietnam all writing in local versions of Literary Sinitic / Classical Chinese, which you can think of as analogous to written medieval Latin - these places all speak languages entirely unrelated to Chinese, and so were slow to adapt the writing system to their own languages, but eventually did in varying ways. Japanese still uses Chinese characters wholesale (but with multiple readings, typically one or two readings based on different eras of loans from Chinese, along with a native calque reading). Korean invented its own script in the 1400s, and Vietnam modified Chinese characters to represent its language better around the same time.

One interesting historical feature is that some prominent calligraphers through history had their work become so famous that they set the standard for contemporary block printing, and also had their calligraphy carved into stones, which we can still see today and take rubbings of to easily reproduce them. Model books from these calligraphers can be easily purchased. Some notables include Ouyang Xun (557-641, shown below under Regular Script), Yan Zhenqing (709-785), and Liu Gongquan (778-865)

Branches and Splits

The sinosphere had a long reach. Imagine, an attempt at a central government in a capital. Even with a top-down hierarchy for disseminating information from the government, there's a lot of places you miss. Sometimes you need a new character to write a new idea. Or come up with a name for something, such as a new creature. So, you use smaller or simpler characters, wither with a phonetic or ideological component, and you combine it with another, to create a new character. That could be done in one region one way, and miles away, another region could be filling the same need but with different results. This leads to multiple characters to represent the same word, not even mentioning how you might be speaking a different language and thinking about different phonetic components when you made your version. Some versions fall out of use. Some aren't used for years and then are picked up again because a scholar really enjoyed how it looked. The possibilities are endless.

The wall is, will enough people use it to make it worthwhile for the dictionaries? Is this character going to begin and end with it's creator? Multiple reasons cause characters to fall to the wayside, or appear only a few times in extant texts and aren't considered worthy to be added to dictionaries.

As we'll discuss later: once we change writing implements, a character can change how it looks. Handwriting can speed up, resulting in cursive scripts. Cursive scripts can then be what a different region or language is introduced to, or is the easier way to write a character, and then the old character is effectively retired. Keep this in mind as we move on.

Structure of Chinese Characters

This segment was written by
Lord Þorfinnr Hróðgeirsson, of the East.
Contact info is 143578@members.eastkingdom.org

A few characters are pictograms:

- 木 "tree"
- 月 "moon"
- 山 "mountain"
- 人 "person"

A few characters are ideograms:

- 上 "up"
- 下 "down"
- 本 "root"
- 末 "tip" (indicating where on the tree)

A few characters are composite ideograms:

- 休 "rest" (a person and a tree)

The vast majority of characters are semantic-phonetic compounds:

- 輛 counting word for vehicles "liang" = 車 vehicle + 兩 "liang"
- 凍 to freeze "dong" = 冫 ice + 東 "dong"

Some of these no longer make clear sense:

- 猜 to guess "cai" = 犭 dog + 青 "qing" - these sounds were closer in Middle Chinese

Or have subcomponents that are not themselves independent characters

- 對 to be correct "dui" = 寸 inch + ?not a character?

In all of these cases, the semantic component is called a 部首 ”section header," or in English, "radical."

片仮名 Katakana カタカナ

ア	阿	イ	伊	ウ	宇	エ	江	オ	於
カ	加	キ	機	ク	久	ケ	介	コ	己
サ	散	シ	之	ス	須	セ	世	ソ	曽
タ	多	チ	千	ツ	川	テ	天	ト	止
ナ	奈	ニ	仁	ヌ	奴	ネ	祢	ノ	乃
ハ	八	ヒ	比	フ	不	ヘ	部	ホ	保
マ	末	ミ	三	ム	牟	メ	女	モ	毛
ヤ	也			ユ	由			ヨ	與
ラ	良	リ	利	ル	流	レ	礼	ロ	呂
ワ	和	ヰ	井			ヱ	恵	ヲ	乎
ン	尓								

Katakana is a syllabic, phonetic writing system. Unlike the characters it derives from it is just phonetic. There's a decent amount of evidence that this was a phonetic shorthand use to make notes in Buddhist texts by Koreans (Silla, 8th c), and when Buddhists brought these texts to Japan, the shorthand didn't go unnoticed. Soon enough, it was refined into a handy way to write sounds in Japanese, additional to writing with Chinese Characters (which Japan and Korea were already using at this point). Katakana, possibly due to it's association with the foreign, and probably due to it's pointed angular contrast to cursive, is used to note pronunciations and spell foreign words/loan words. It is not (nor has it ever) been used exclusively to write in Japanese.

平仮名　Hiragana　ひらがな

Hiragana is another syllabic, phonetic writing system. This system was developing around the same time or earlier as Katakana(th c), however it was developed from cursive forms of the Chinese Characters that had been in use already. The examples on the left are what were streamlined for use in the early 1900 reforms by the Japanese government to increase literacy. Before that, the Hiragana writing system was essentially: a cursive form of a character that was known to make a sound. There are multiple characters associated with a single sound, hence you could spell out a word in different ways, but mean the same sound. Readers would still be memorizing the thousands of Chinese characters' cursive forms to write in Japanese. Hiragana was initially used a "secret" writing system by court women, and men thought it was feminine to use it. However, it did make writing in vernacular Japanese easier, so soon enough, poets were adopting it and it lost it's gendered stigma.

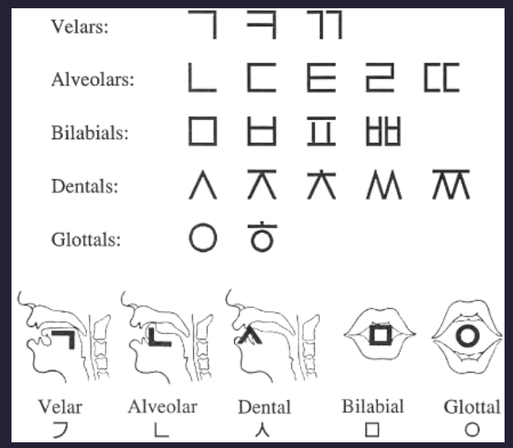
韓㘝 Hangul 한글

The writing system with 10 consonants and 14 vowels, making it an alphabet with a total of 24 letters developed in Korea by Sejong Daewang (Great King) in 1443CE. He wanted a writing system to call Joseon's own, and as king had enough political power to create it and propagate it, even if the noble class and political rivals didn't receive it well. It was and still is one of the easiest writing systems to learn.

Each block is a syllable, and the shapes within the block represent a sound.

Pictured here is one of the instructional publications that were drafted to explain to his subjects how the new system would work.

Hangul doesn't fully replace Hanja until after the Japanese Occupation of Korea.



Romanizations

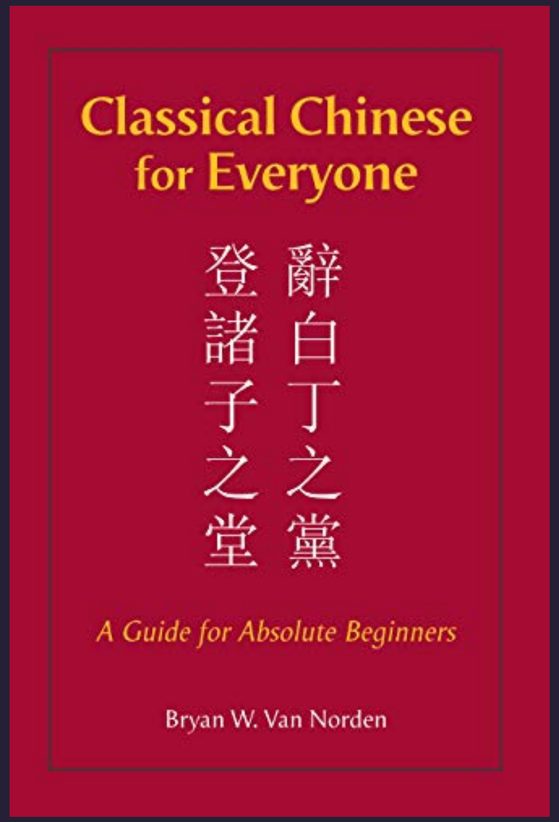
Romanization generally means phonetically transcribing something into the Latin Alphabet.
Various systems for romanization have come about since more frequent interaction with non-Latin alphabets began.
There are other more linguistically-helpful/globally uniform systems for phonetically transcribing East Asian writing systems, however we are an English-speaking group, and not all of us are linguists that know those systems. Most every English speaker knows the Latin alphabet, so that's why we use it. Some systems are more uniform than others, some rise and fall in popularity, but there are ways to write out the sounds of East Asian writing systems into phonetic breakdowns for the common English ear.

Mandarin Chinese: Hanyu Pinyin; https://en.wikipedia.org/wiki/Romanization#Chinese

Korean: Revised Romanization; McCune–Reischauer; Yale

Japanese: Hepburn; Kunrei-shiki (ISO 3602); Nihon-shiki (ISO 3602 Strict)

Modern v. Historical Languages



As most of us know, Modern English doesn't sound the same as Middle or Old English. All of these languages we are working with for East Asian scrolls have Middle/Medieval and Older forms as well. In the SCA we strive for that immersion in our scrolls and in court. At this point in time, familiarize yourself with a basic linguistic history of the language you are focusing on, but the way to get a scroll out is going to be to translate it into the Modern language. There are a few individuals in a privleged position to be able to ask or translate theirselves a scroll text into Medieval Chinese or Japanese. I know only a few SCAdians who dabble (See Translators list). So until there is a much more widely set of translators, us scribes are going to be translating our scroll wordings into modern languages. And that's perfectly fine!

If you ARE curious, try this book first.

Translation

So how do I get English to 漢字, ひらがな, or 한글?

If you want your scroll in a more regionally appropriate language, you are going to need to translate it. Where do you start? Is machine translation trustable? What tools are available?

Dictionaries

Translators

Alternatives

Dictionaries

How do you use a dictionary when you don't know the romanization or sound of a word?

- Draw it in with your finger via a phone app dictionary, and/or install a handwriting input keyboard.
- Learn stroke order and radicals of characters and look them up in a dictionary.
- Use a translation app to grab the characters with a phone camera and convert them to text that you can then search with.
- Three best apps to use: Pleco, Kanji Study, Naver Dictionary

For more in-depth information on using a Hanzi/Hanja/Kanji dictionary with the radicals and stroke order:
Contact Lord Þorfinnr Hróðgeirsson 143578@members.eastkingdom.org about his Chinese Dictionary class (see link thumbnail to the right, handout is WIP)

Or for more generic information Lord Choi Min can assist at jacquelyn.hansel@gmail.com

Zidian and Cidian: Chinese Dictionaries

Þorfinnr Hróðgeirsson nka Alec Story

aws28@cornell.edu

These notes can be found at https://goo.gl/wwJZgR

If you're reading these notes because you're sitting in my class, please don't read them
will be verbally covering all of the material in these notes, so they're just to provide a fe
symbols, help remind you later, and provide you with links to resources.

Chinese characters are pretty complicated-looking, and for people who grew up only ex
alphabetic scripts, it's not clear at all how they're organized or even how to distinguish t
What parts matter? What parts are just style?
But Chinese dictionaries are just about as old as dictionaries in more familiar language
Greek, Sanskrit, or Latin, and they've played a huge part in both period use by period s
for modern scholars to understand the language as it developed and changed, and of c
modern scholars who are interested in the contents of the books to understand what th
actually talking about.
This course will give a brief overview of the history of Chinese dictionaries, explain how
used most often, mention some modern online resources that may be useful to you whe
get back home, talk a little about more esoteric lookup methods, and then open the floo
example lookups of problem characters.

History

Lists of characters are probably about as old as Chinese writing is. A number of differe
forms are found on archeological finds, with oracle bone, bronze, and other scripts deve
somewhat in parallel. One early dictionary written in Great Seal script is the 史篇酋
(Shǐzhòupiān), written probably during the warring states period, ~400BCE-221BCE. W
have it in fragments. The oldest extant dictionary is the 爾雅 (ěryǎ), which is from the 3r
BCE. It's notable in that it organizes characters by semantic category rather than by ra
later dictionaries. It glosses characters to passages in classic texts, and contains about
entries.
The 說文解字 (Shuōwén Jiězì), which was finished in 100 CE and published in 121 was
the most significant dictionary for quite some time. The Han Dynasty and the Qin before
spent a huge amount of effort standardizing the written language, and this dictionary wa
of, or perhaps a culmination of, that effort. It was the first major dictionary to be organiz
radical, which allowed lookups of characters through their graphical components alone.

Translators

How to make it easy on them:

Remove all the gloss. Use the simplest grammar you can think of. This is especially helpful if you are asking a friend of a friend who is not a fluent speaker and you are soliciting free labor. If you have translation opinions consult with them or add them in later if you are confident in the change.

Where to ask for SCAdian translators:

SCA Facebook Groups (SCA Japanese, SCA Korea, The Eastern Gate, etc)

Choi Min's East Asian Personae Discord (discord.gg/kuANk3HRUN)

Translators

A short list of SCAdians who can translate:

Master Þorfinnr Hróðgeirsson (Chinese, Classical Chinese)

Leige Minamoto no Hideaki (Chinese, Clasical Chinese)

Leige Henric of Drachenwald (Chinese)

Baron Ii Katsumori (Japanese, Middle Japanese*)

Baron Won Cheol (Korean)

Lady Anna Elisabetta deValladolid (Japanese, Babayin*)

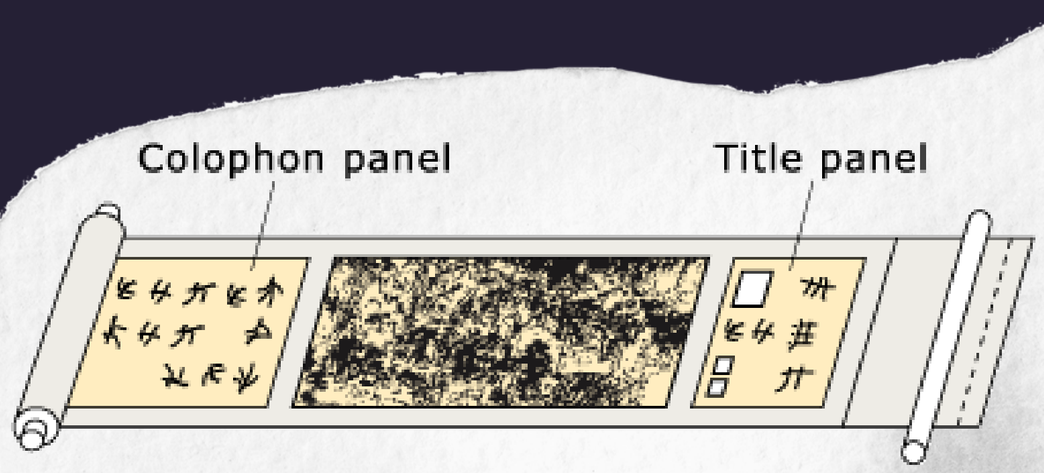
There are also SCAdians out there who speak Okinawan, Mongolian, etc that can help you. Message Choi Min.

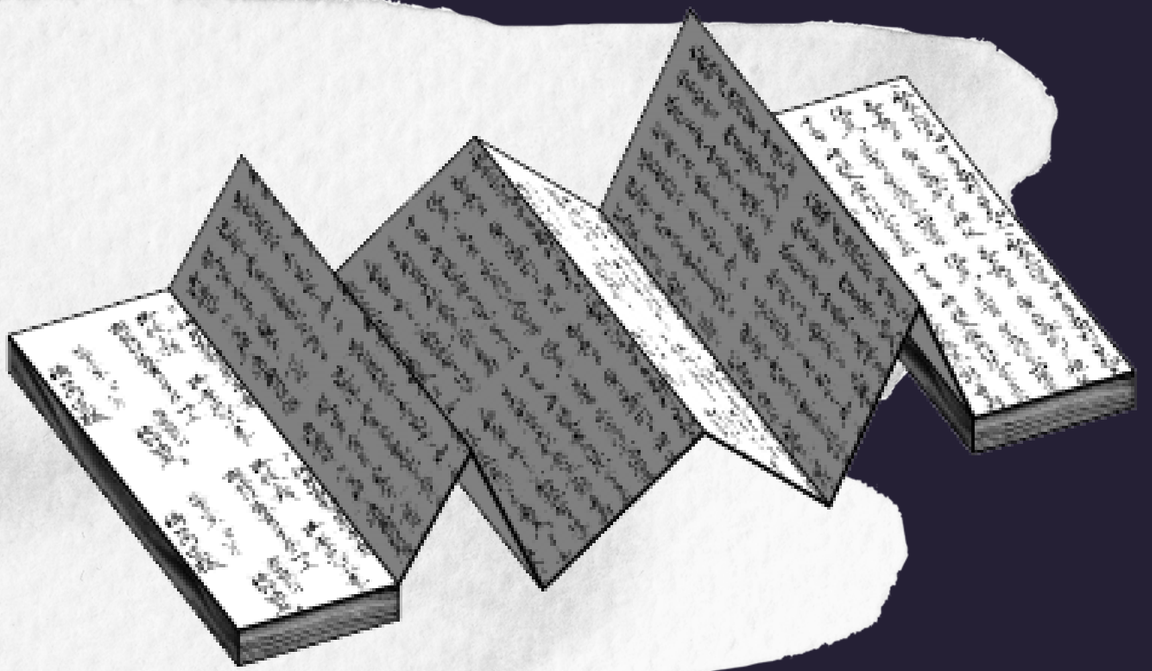
How to get the best results from machine translation:

Don't. Just make the scroll in English.

Alternatives

Does NOT have to be a Hanging scroll to be considered East Asian!
Here below is a Hand Scroll diagram. Options include hand scrolls, letters, and accordion/folding books, objects.





Alternatives

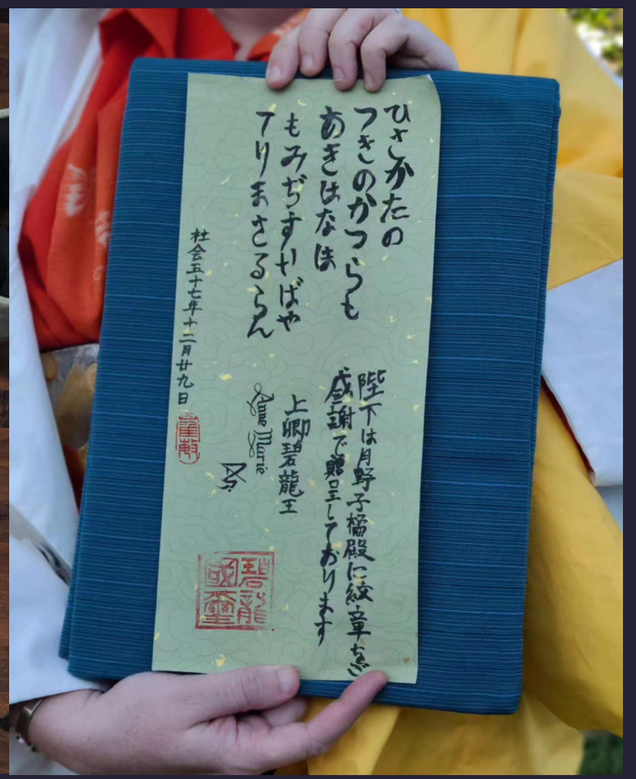
Poems!

You can pull a period poem and put it with the illumination, then provide the scroll text elsewhere in English, or in a simple sentence "[Nobles in Charge] grant [Recipient] the [Award Title]" and date in a simple characters format. Picking the poem is highly personalized.

Court-Read Text:
"A poem for our dear Wol Bi, who chooses to read and study and then teach and spread knowledge, by the prominent Scholar-Educator known as Ya-eun, who rejected his appointed government post in newly founded Joseon dynasty, and lived the remainder of his life in seclusion teaching young scholars, many of whom became renowned poets and teachers as well.

Living alone in leisure in a hut by a stream,
I enjoy more than my share of moon and wind.
Though no one comes to visit, birds sing to me.
I move my cot near the bamboo grove, and lie down to read.

The Baron and Baroness of Windmaster's Hill hereby gift Wol-bi jumo an Award of the Boreas. "



(both by Choi Min)

Court-Read Text:
"This is a poem attributed to Mibu no Tadami'ne, a court poet of the early 10th century.

On the eternal
Moon, the silver trees too
In Autumn
Change their hues;
Is that why you shine so bright?

Tsuki'no Kokitsu receives an Award of Arms, by grace of their Majesties, King Dag and Queen Ann Marie."

Alternatives

English!

YOU CAN DO AN EAST ASIAN SCROLL IN ENGLISH

See Saiongi no Hana's Wodeford Hall website about period documents made in Euro-hands for Japanese diplomats as one example. http://www.wodefordhall.com/page5.html

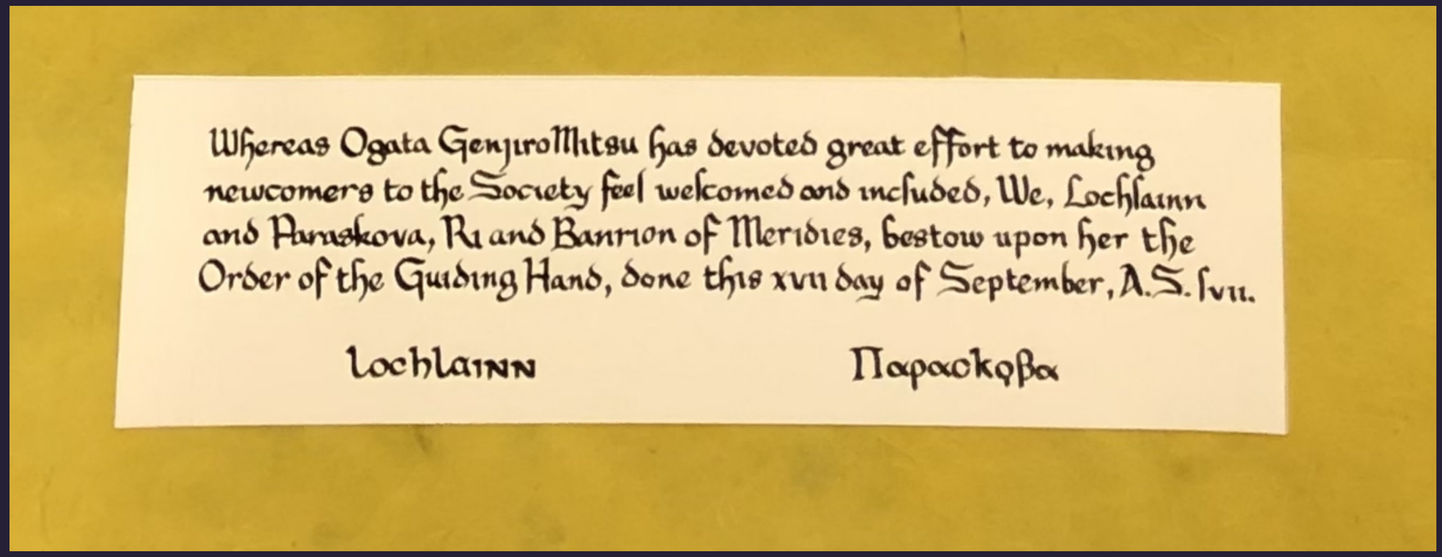
SCA scrolls have always been anachronistic. There is no need to use a hack hand/ faux hand if you want to use English. What are hack hands? They are English scripts meant to mimic an "Asian" look. There are some in period, there are some made modernly (with the majority I know of being SCAdian-made). They are prevalent in the SCA because we are stuck on making scrolls look good, but quick. Thus, retire that thought of using hack hands. This is not saying throw away all past hack hand scrolls.

- They are not readable.
- They take about the same amount of effort to learn as learning hiragana or hangul.
- They do not follow period scribal techniques.
- They feel wrong to most people whose language they try to imitate like a verbal yellowface.

Alternatives

Period-inspired Artwork and Format (Hanging Scroll) with English at Base

Used an English script contemporary with the period art piece.



(art by Seong Myeongsu calligraphy by Lorenzo Petrucci)

Techniques & Scripts

How to hold a brush? Stroke order matters.

Section Content:

Stroke Order

Brush Use

Scripts

Stroke Order

Post-standardization characters have a defined stroke order. Most of the time, this order can be guessed by following a few rules, but some characters are oddballs. Stroke order occasionally varies across regions and time, but not dramatically so for most characters.

Getting this order correct or nearly correct is critical for producing characters that look correct.

Most electronic dictionaries can show stroke order.

<u>General guidelines:</u>

1. Write from top to bottom, and left to right.
2. Horizontal before vertical
3. Character-spanning strokes last
4. Diagonals right-to-left before diagonals left-to-right
5. Center before outside in vertically symmetrical characters
6. Enclosures before contents
7. Left vertical before enclosing
8. Bottom enclosures last
9. Dots and minor strokes last

永　(Yǒng えい 영) Eternity

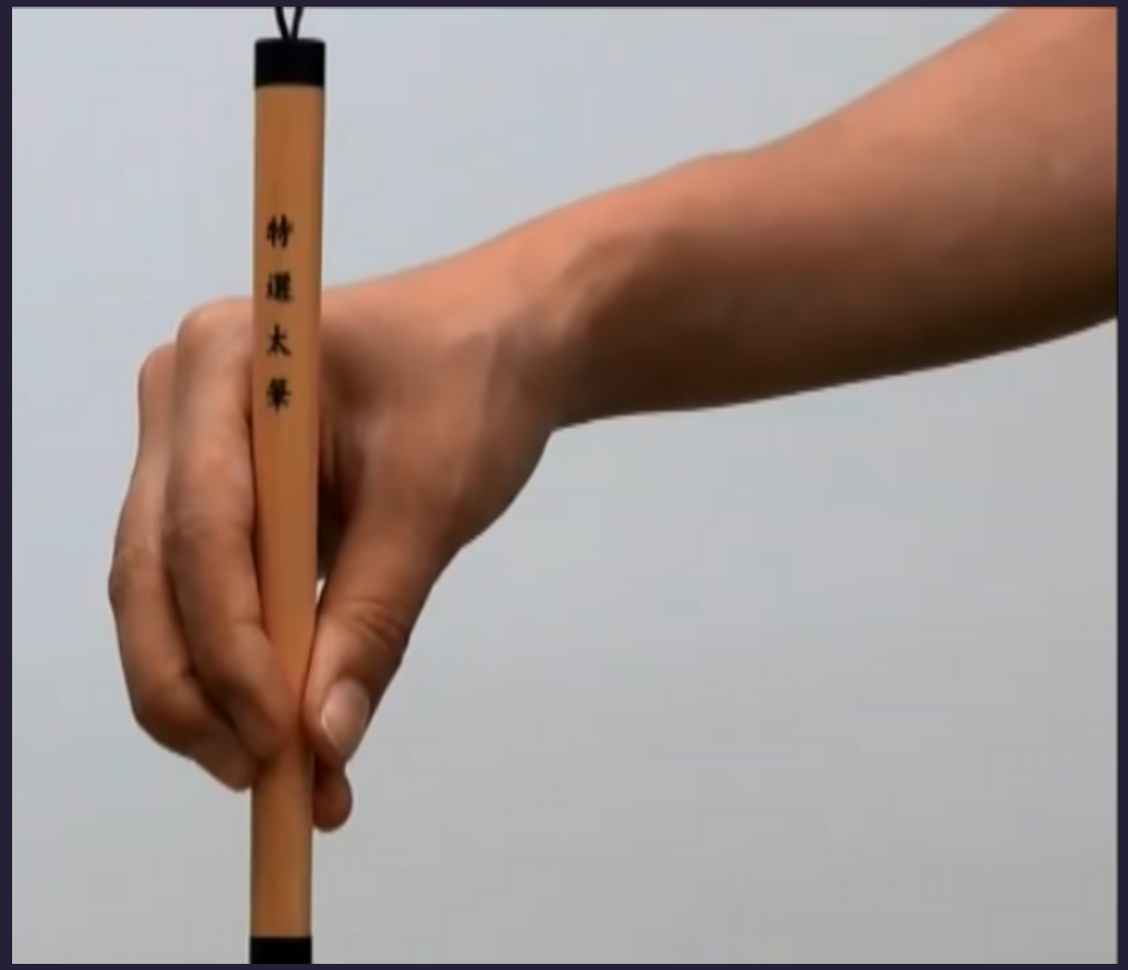
Yong is a perfect character to practice with. It has all of the basic strokes. Each individual stroke has a name, such as "dot" and "right diagonal" and "horizontal line". Here you can see almost all of them. Memorizing them is not terribly important, but be aware of them, and know that's how a lot of stroke orders could be described in a proper calligraphy class.

Knowing Stroke Order can help you practice cursive hands, and in the long term, be able to recognize them.

(If you are seeing this presentation in in PDF format, there are some animated GIFs showing stroke order on this slide and the previous.)

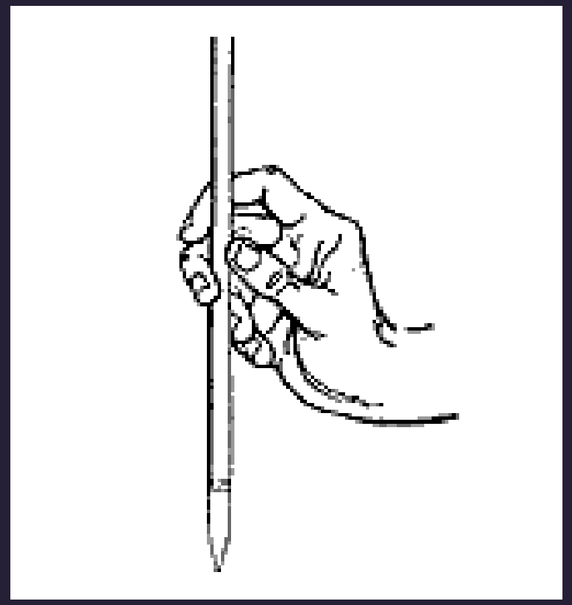
行行行書書書

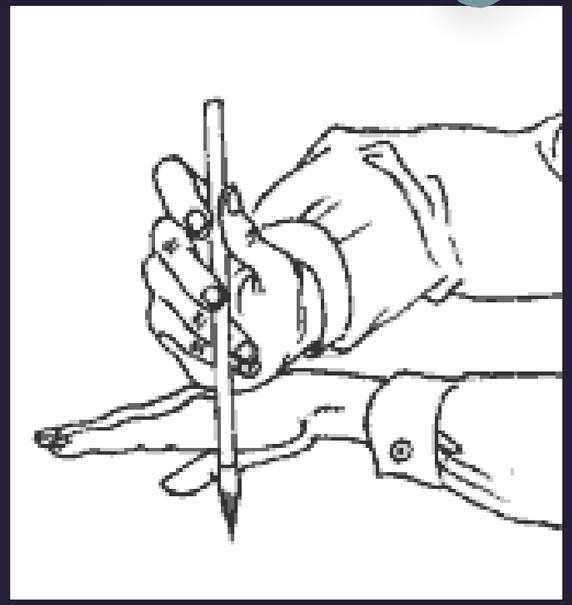
Holding the Brush

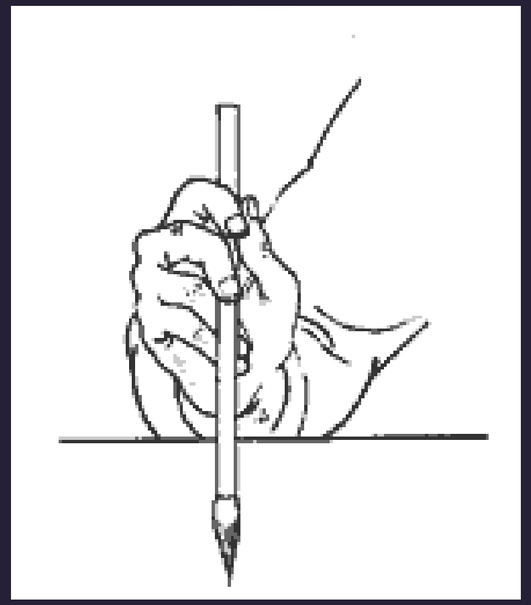


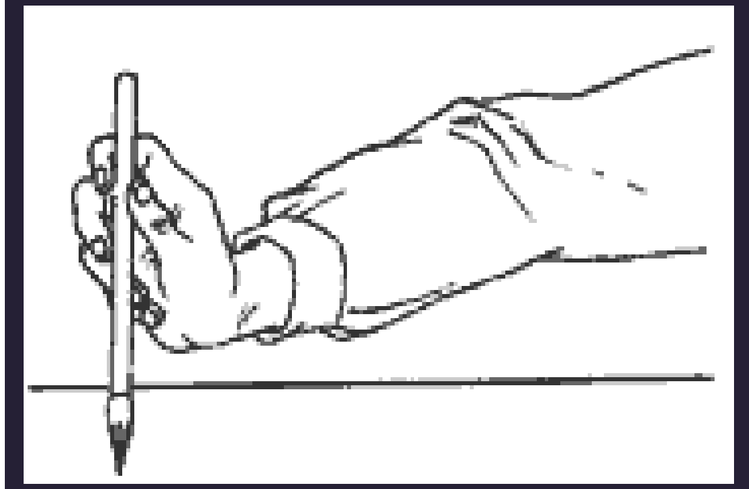
The brush is not held like a pencil is held for writing, instead, the brush is kept vertical by holding the brush between the thumb and index/middle fingers, with the body of the brush resting on the crook of the hand or on the base of the index finger for stability.

Holding the Brush

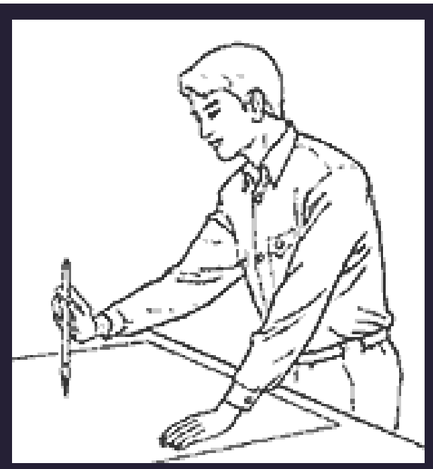








Move the Arm not the Wrist!



Scripts

All are in-period, very solidly. Like you're 1000 years safe. A lot are context heavy, so use whatever type you see the source artifact using.

Oracle Bone Script	Seal Script	Clerical Script	Semi-Cursive Script	Cursive Script	Regular Script (Traditional)	Meaning
						Human
						Ox
						Sheep
						Horse
						Bird
						Tortoise
						Chinese Dragon
						Chinese Phoenix

Look for "Chinese Calligraphy" on your App Store
There are "Dictionaries"/Catalogs of characters in different styles by different calligraphers.

Bone Script 甲骨文

Bronze Script 金文

Seal Script 篆書

Clerical Script 隸書

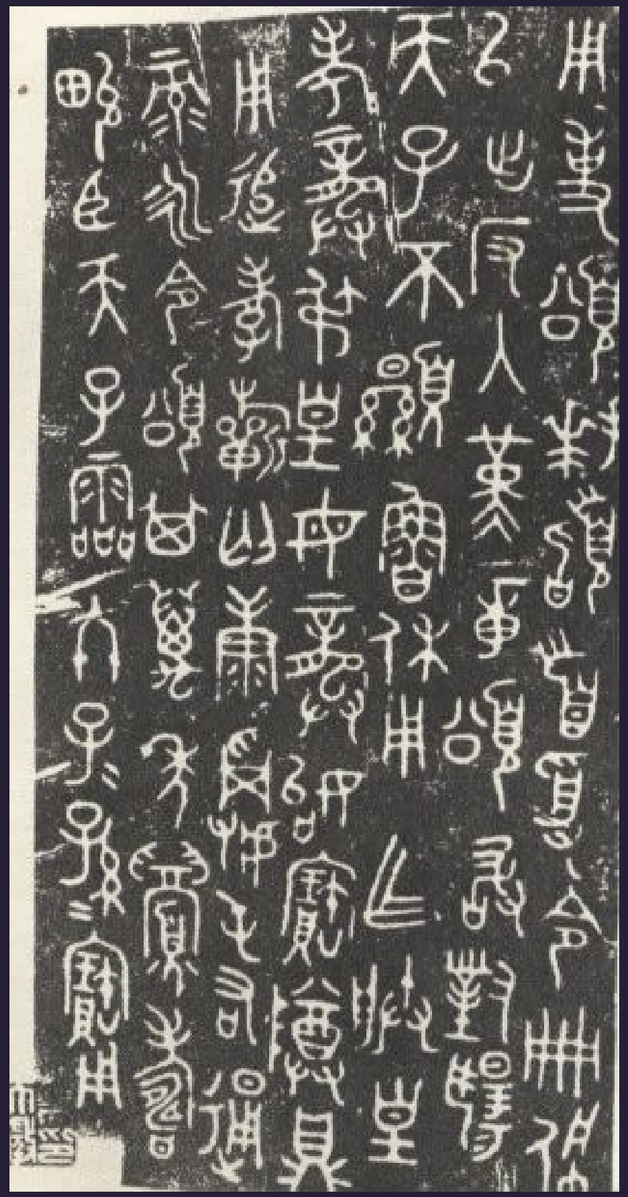
Semi-Cursive Script/Running Script 行書

Regular Script 楷書

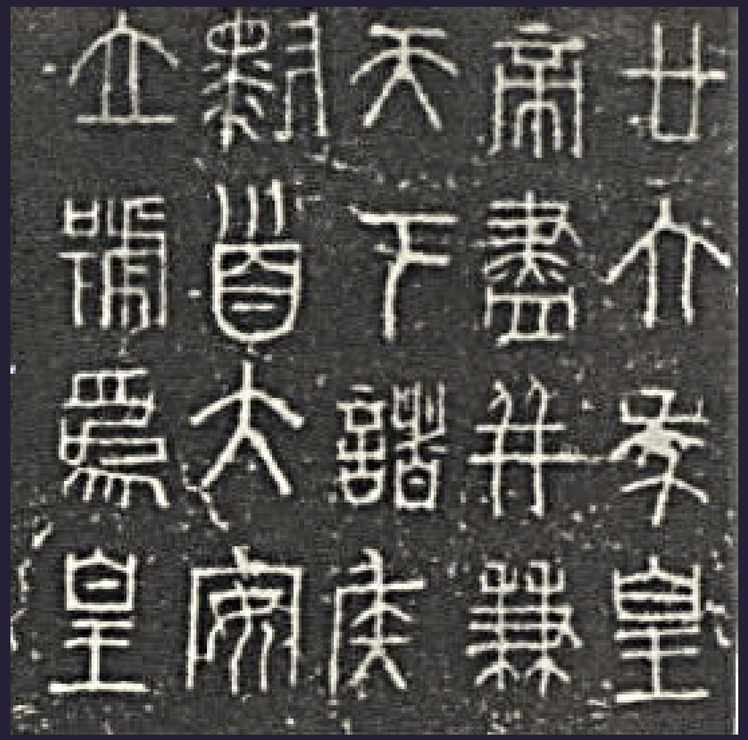
Cursive Script/Grass Script 草書

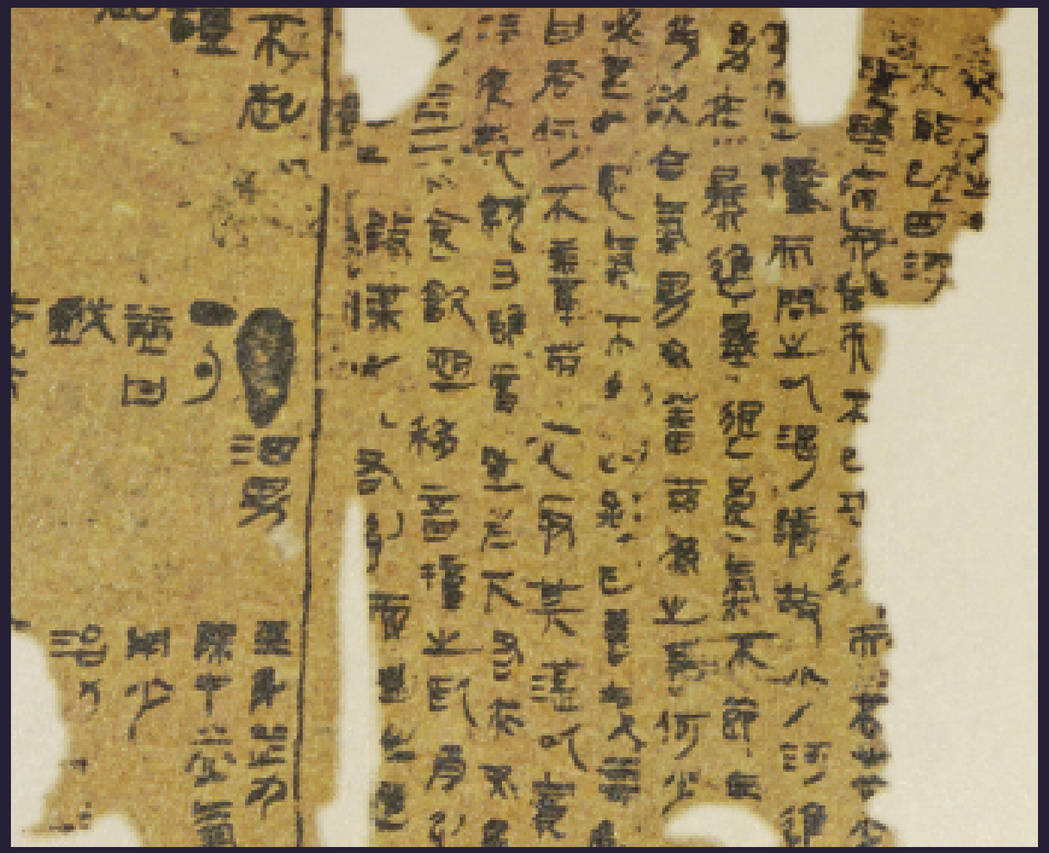
Historical Scripts

This segment was written by
Lord Þorfinnr Hróðgeirsson, of the East.
Contact info is 143578@members.eastkingdom.org

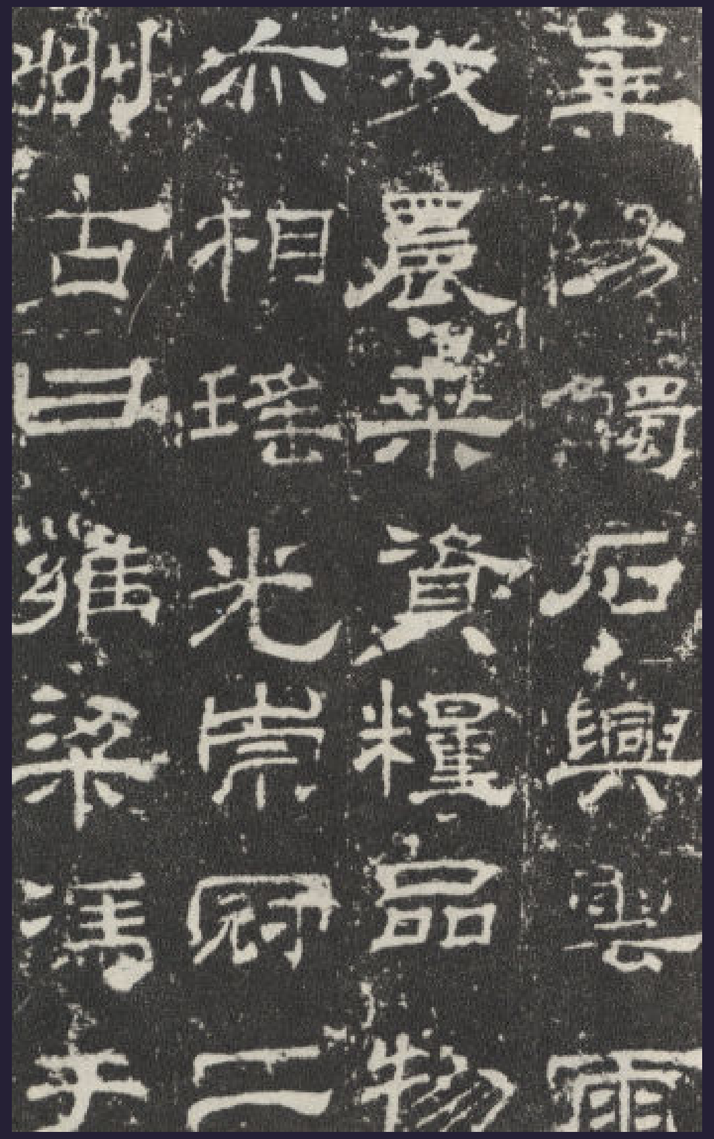


Seal Script, Bronze Inscriptions, Oracle Bone Inscriptions
Pre-500 BCE script. Hard to read, only used later on seals. Might be fun for a carved scroll, but doing this style in brush was only a fashion post-period.





Historical Scripts



Clerical/Square Script 隸書

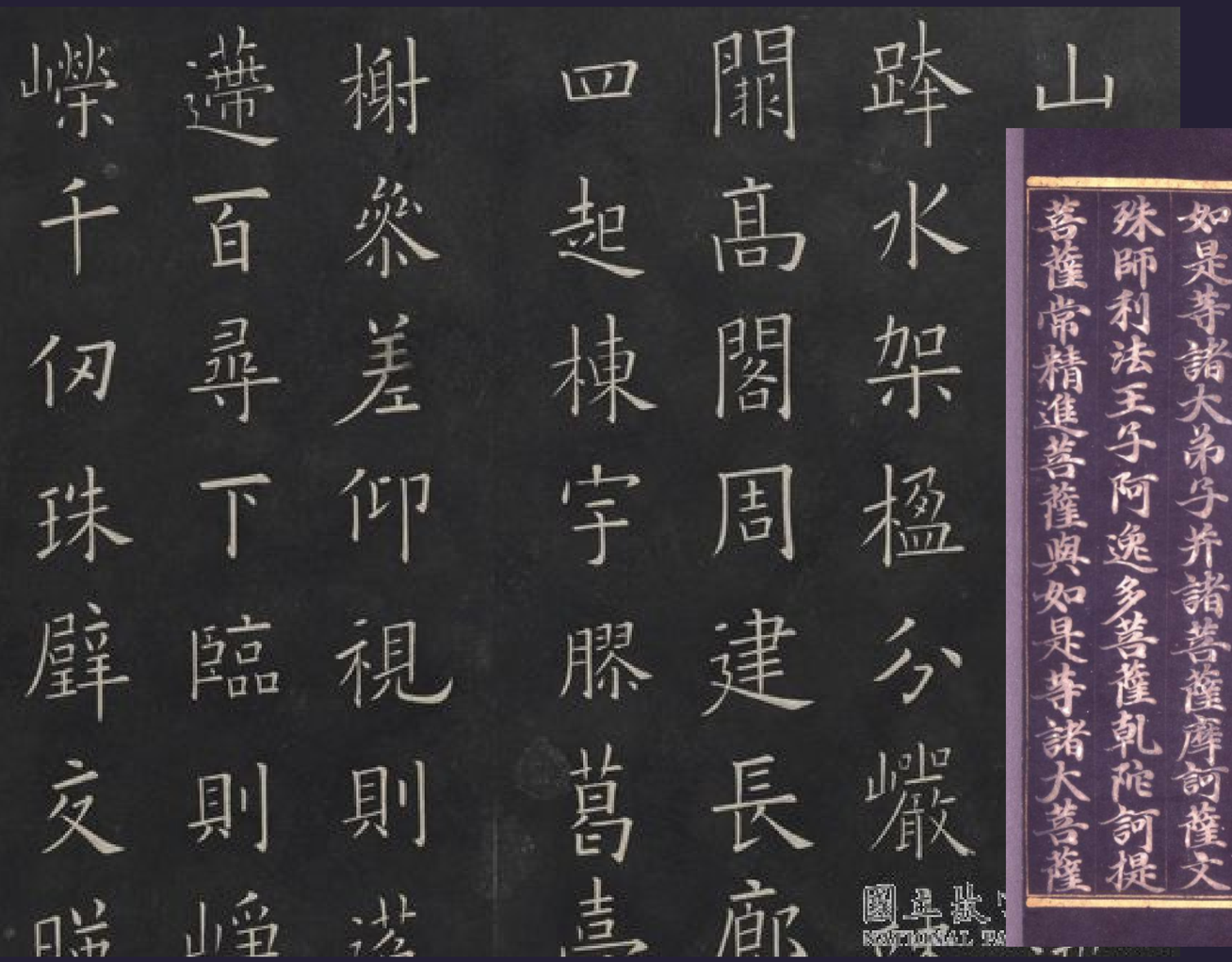
"Evolved from the late Warring States period to the Qin dynasty, matured and became dominant in the Han dynasty, and remained in largely active use through the Wei-Jin periods." Could use this on scrolls, possibly for titling a scroll, or if you are trying to do a scroll within it's prevalent period.

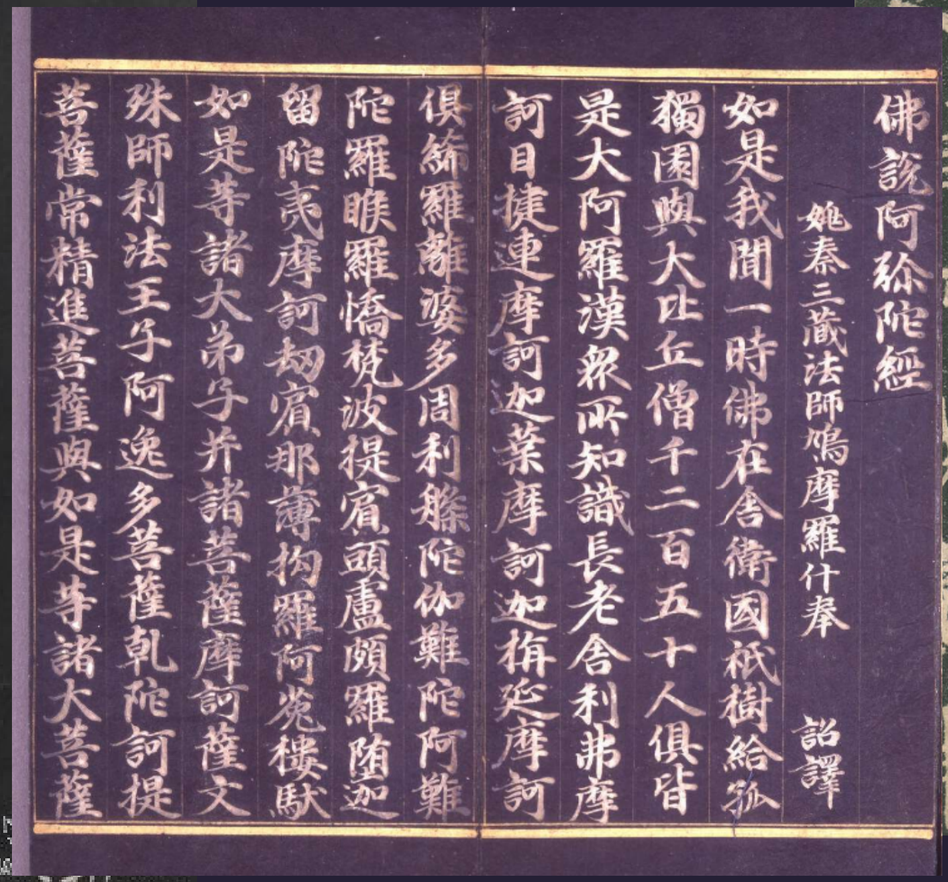
Historical Scripts

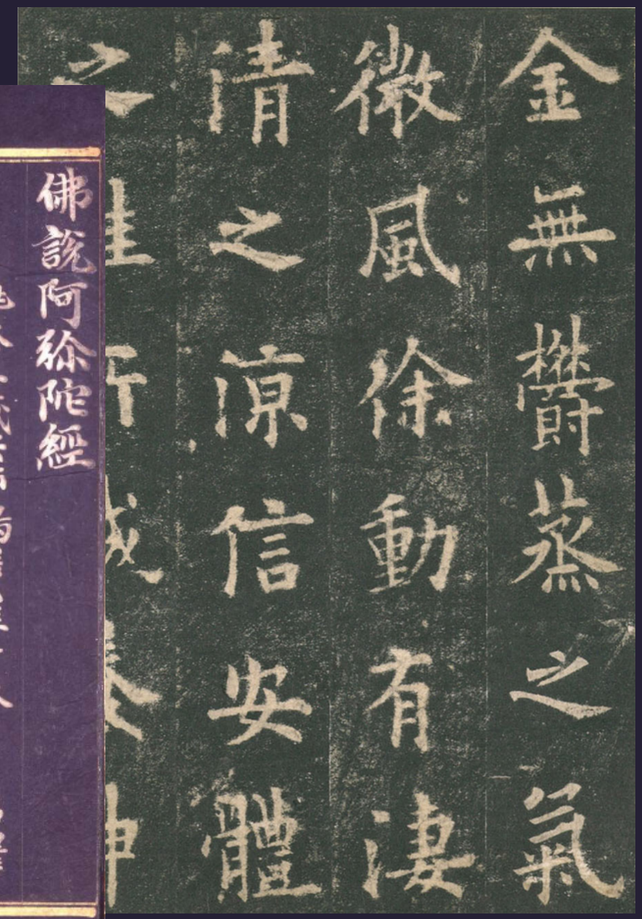
This segment was written by
Lord Þorfinnr Hróðgeirsson, of the East.
Contact info is 143578@members.eastkingdom.org

Regular Script 楷書

This is the default hand-written script from 200 CE until today. Use this on scrolls.



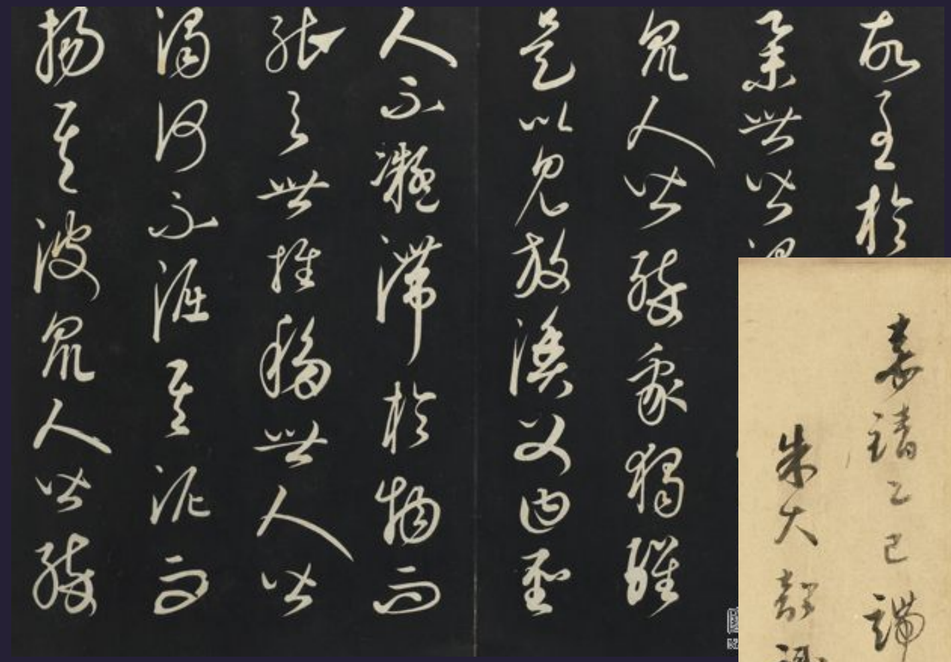


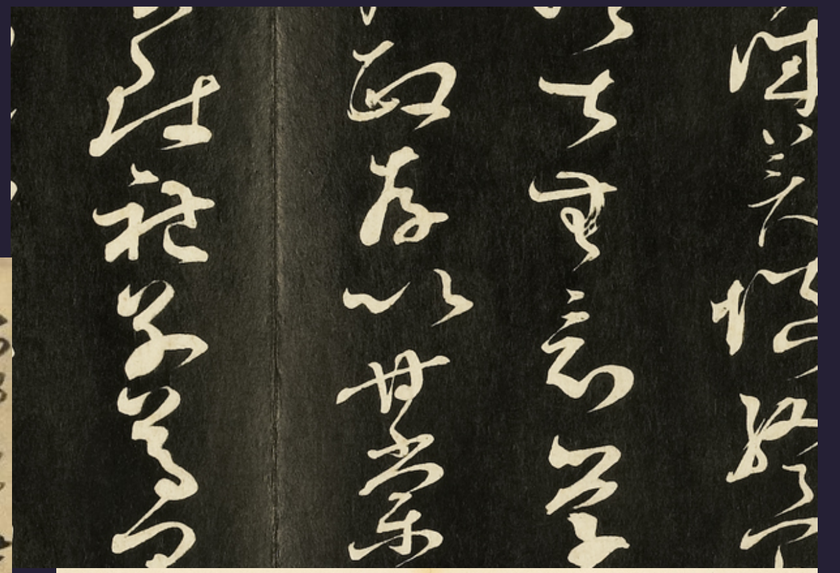


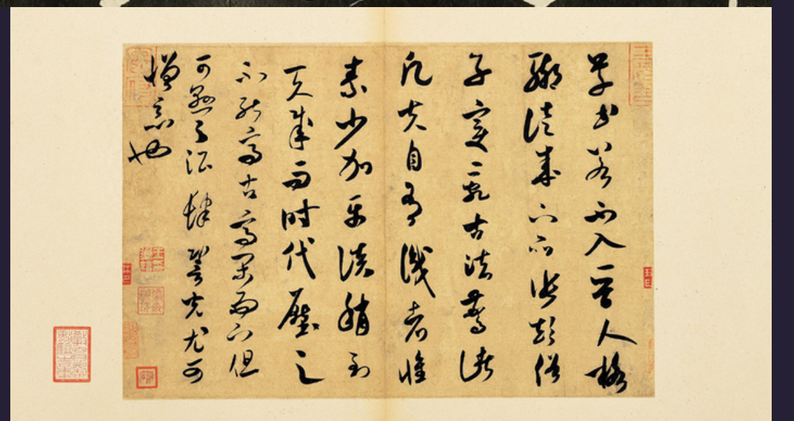
Historical Scripts

This segment was written by
Lord Þorfinnr Hróðgeirsson, of the East.
Contact info is 143578@members.eastkingdom.org

Cursive, Semi-Cursive and Friends
Often unreadable. Writing and reading this is Hard Mode.







Historical Scripts

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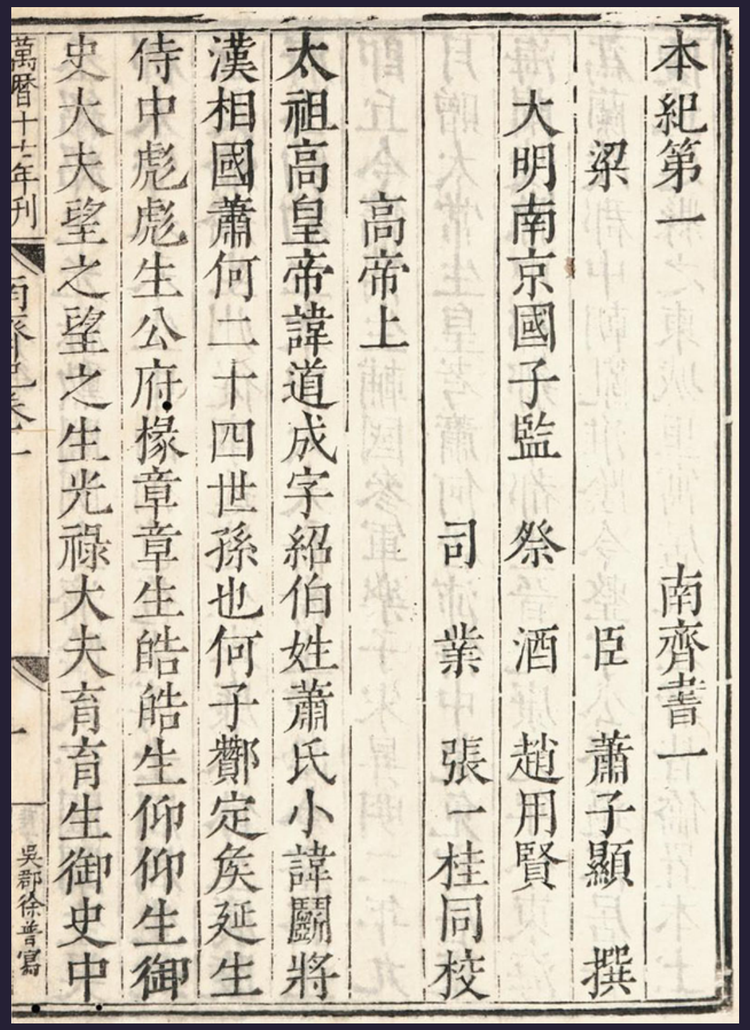
Woodblock "Ming" Print Script 明體

Common for woodblock prints and other *printed* work. Note the serifs.

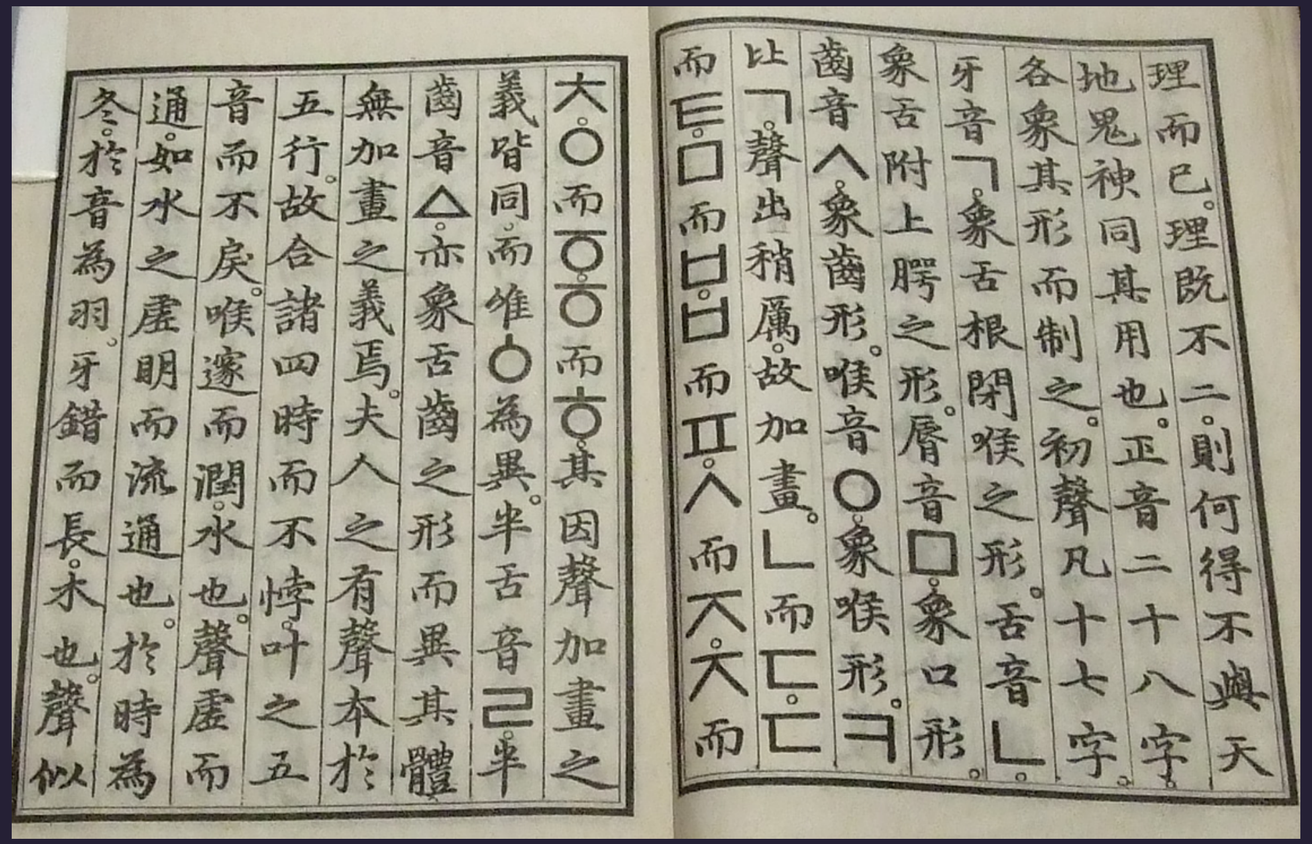
Printed materials only.



Historical Scripts

Moveable Metal Type book printing has been in use in Korea since 1377.
Japan looted printing technology (not sure which kind) from Korea in the Imjin War (1592-1598), thus *generally* most Japanese printing (especially if you're thinking ukiyo-e) is outside of our SCA threshold.

體會師曰爲般若體畢竟清淨無有一物可得
是名無法可說是名說法
○佛鑑和尚示衆擊僧問趙州如何是不遷義州以
手作流水勢其僧有省又僧問法眼不取於相
如如不動如何不取於相見不動去法眼云日出東
方夜落西其僧亦有省者也於此二和尚言句
見得方知道旋嵐偃岳本來常靜江河競注元
自不流此是如如不動之義
羅山和尚曾問石霜起滅不停時如何霜云直須
寒灰枯木去一念萬年去全清絕點去山不契却
住巖頭歎如前問頭喝云誰起滅山於言下猷
報恩則和尚因法眼問曾見什麼人來曰見青峯
和尚來眼曰有甚麼言句曰某甲曾問如何是學
人自己峯曰丙丁童子來求火眼曰上座作麼生
會曰丙丁屬火將火求火將自己求自己師云情
知你不會佛法若如此不到今日則躁悶便起至
中路却云他是五百人善知識道我不是必有長
處却回讖謝便問如何是學人自己師云丙丁童
子來求火則於言下豁然大悟
昔楊岐會禪師見慈明和尚每到方丈請益明云
你自會去我不如汝楊岐切心切心一日伺候于
狹路兼值大雨楊岐拄住慈明云大千日不與我說



大○而○○而十○其因聲加畫之
義皆同而惟○爲異半舌音ㄹ半
齒音△亦象舌齒之形而異其體
無加畫之義焉夫人之有聲本於
五行故合諸四時而不悖叶之五
音而不戾喉邃而潤水也聲虛而
通如水之虛明而流通也於時爲
冬於音爲羽牙錯而長木也聲似

理而已理既不二則何得不與天
地鬼神同其用也正音二十八字
各象其形而制之初聲凡十七字
牙音ㄱ象舌根閉喉之形舌音ㄴ
象舌附上腭之形脣音ㅁ象口形
齒音ㅅ象齒形喉音○象喉形ㅋ
比ㄱ聲出稍厲故加畫ㄴ而ㄷㄷ
而ㅌㅁ而ㅂㅍ而ㅍㅅ而ㅈㅊ而

Other Scripts

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Don't: Gothic Typeface 黑體

A modern computer font face analogous to sans-serif fonts. Do not use for historical work.

人之初，性本善。性相近，習相遠。
苟不教，性乃遷。教之道，貴以專。
昔孟母，擇鄰處。子不學，斷機杼。
竇燕山，有義方。教五子，名俱揚。

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Other Scripts

Do: Use Handwriting Fonts Available to Trace your Text.

Orient Vertically and write from right to left. Look across languages if your font is missing characters/piece different fonts together.

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ひさかたの
つきのかつらも
あきはなほ
もみぢすればや
てりまさるらん

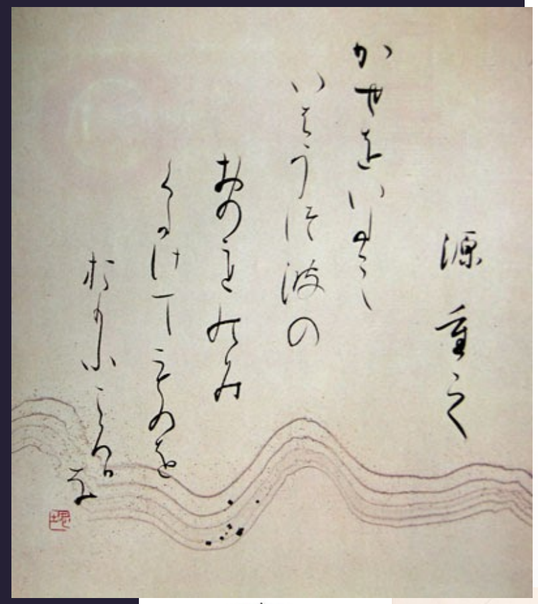
ひさかたの
つきのかつらも
あきはなほ
もみぢすればや
てりまさるらん

風師의 丘의 男爵과 男
爵夫人에게서는 月比
주모한데 北風의 상을
수여합니다.

Steles & Ink-Rubbing

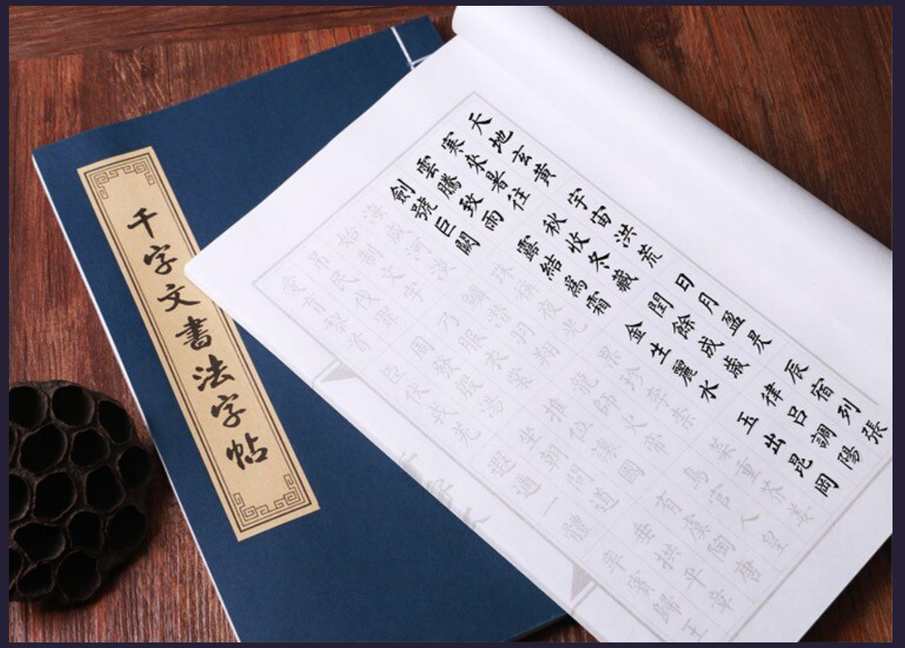
Ideas for Practice

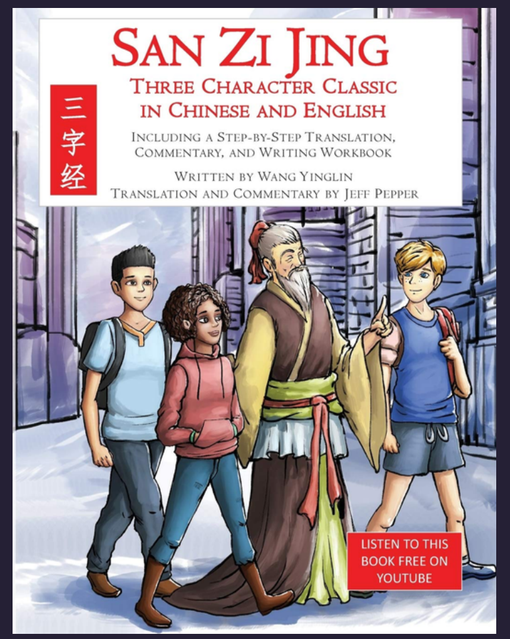
- Poems
  - Find some period poetry collections. Look for the ones that have the original writing and the English translation. Run the original text through either a calligraphy font generator, or a program with a good Script Font for that language. Plan your layout, go!
- Single-Character Artwork
  - If a whole poem is too much, try one or two characters on a page. Browse Google images after searching the character for inspo. There are also short idioms.
- Ink-Only Art
  - Want to learn the technique without hunting down words? Practice painting with just ink, water, and paper. Bamboo is considered particularly good for practicing calligraphy.

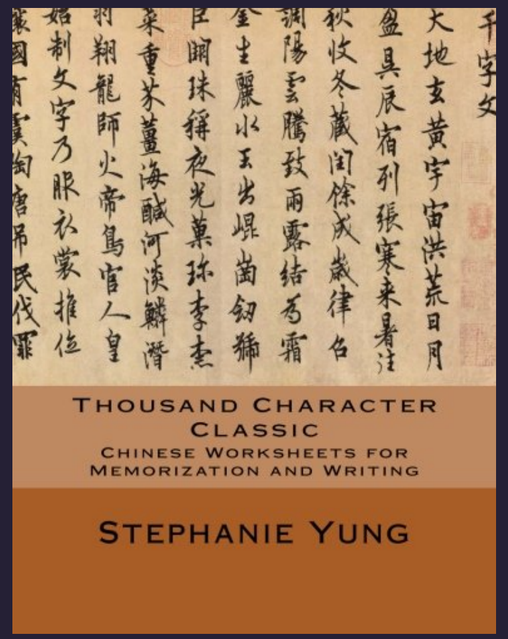


Ideas for Practice

- Three-Character Classic 三字經
  - An in-period book used to teach kids to read/write words. https://ctext.org/three-character-classic/zh There are learning books available to buy.
- Thousand-Character Classic 千字文
  - Another book with rhyming stanzas used to help people memorize words. Prominent calligraphers would write a copy in their personal hand and their "fans" would copy it to have their style. These copybooks are available still today.







Tools & Materials

What you need and/or might want.

Section Content:

Four Treasures of the Study/Scholar

Tools & Materials

Procurement

A Beginner's Kit

Basics of the Art: The Four Treasures of the Study

文房四寶

(文房四宝 in simplified CHN and JPN)

文房四寶

wén fáng sì bǎo

ぶんぼうしほう

문방사우

The Four are:

1) Ink
2) Brush
3) Paper
4) Ink Stone

Tools & Materials

So what things do I need?

Can I use the same paints? Same brushes? Same paper as I do for other Calligraphies?

Brush

Ink Stone & Ink Stick

Liquid Ink

Paper

Seal Stamps

Mounting Tools

Paint

Other Tools

Brush

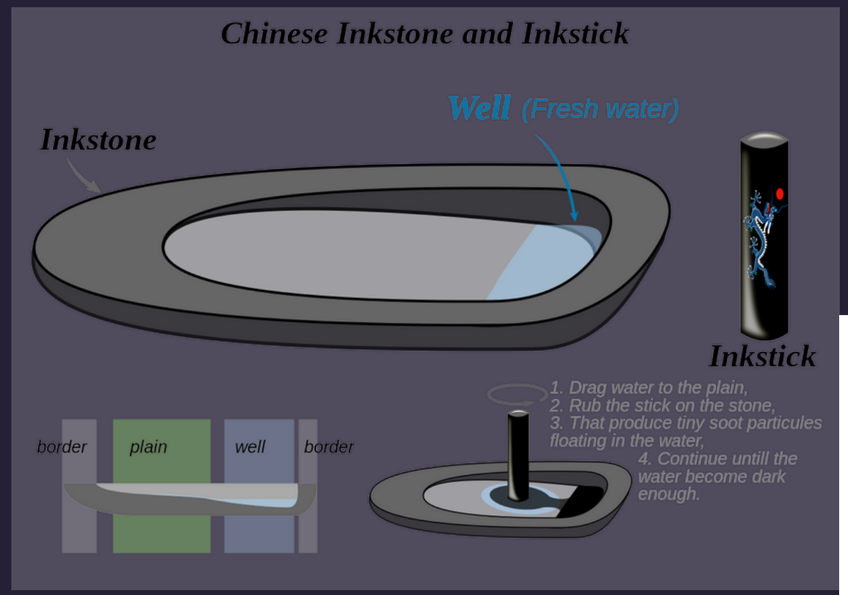
Animal hair brushes are *the* writing tool for most uses. Generally made out of sheep, goat, or weasel (confusingly labeled "wolf") hair. Because you'll only write with the very tip of the brush, you use a much larger brush than you'd use for western painting. The "unused" bristles store ink. Different brush materials, hardnesses, and shapes produce different styles and effects.

Ink Stick

Chinese inks are carbon black ink (generally from some kind of soot, often pine) mixed with glue to form a solid stick. Some high-quality inks are scented.

Inkstone

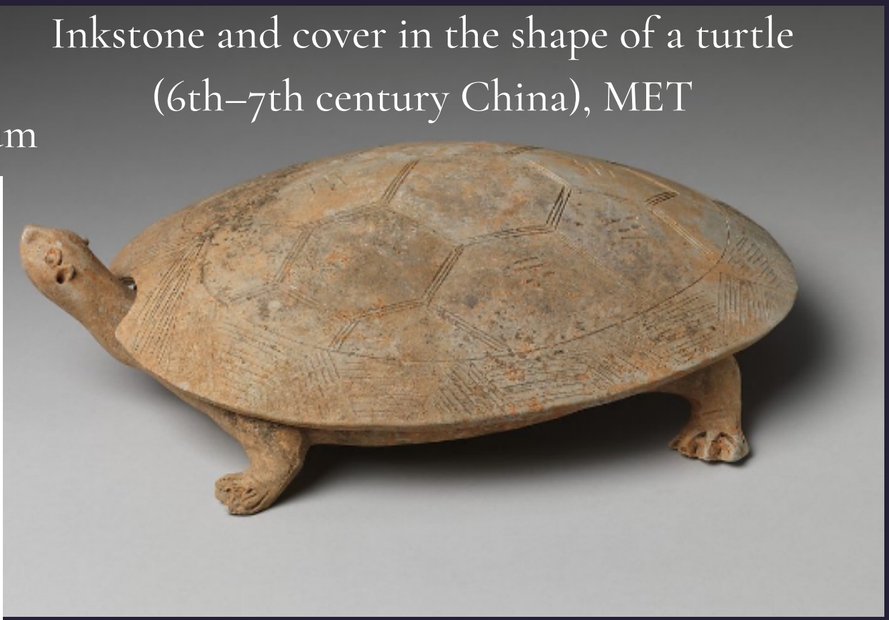
A flat stone with a fine abrasive surface is the tool of choice to grind the solid ink into a fine powder and mix it with water. These also date back to the early first millennium CE. Modern "stones" are often intended for use with liquid ink, so be careful if you're buying them.



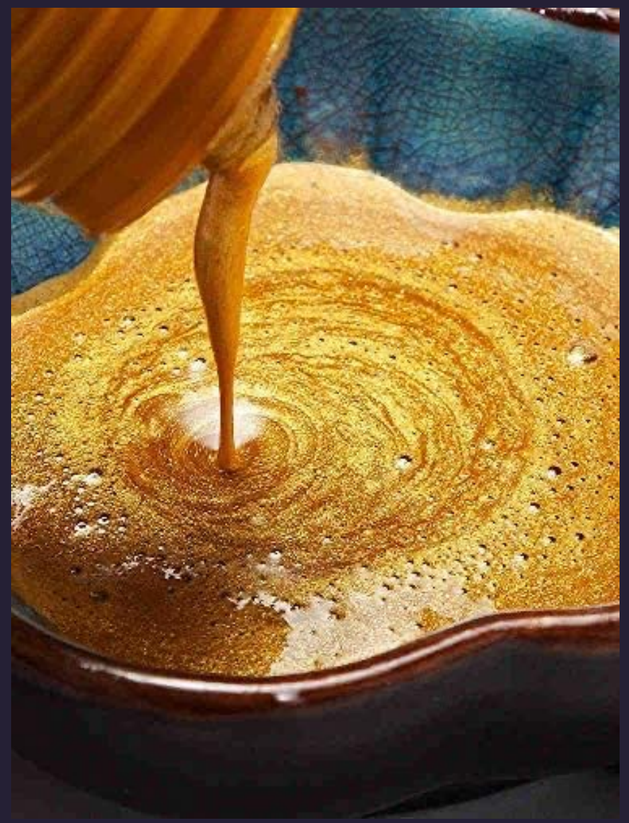
Inkstone shaped like a koto (Japanese, 1600s), Cleveland Museum of Art

Round Inkstone (8th-9th century China), Gyeongju Museum

Inkstone and cover in the shape of a turtle (6th–7th century China), MET

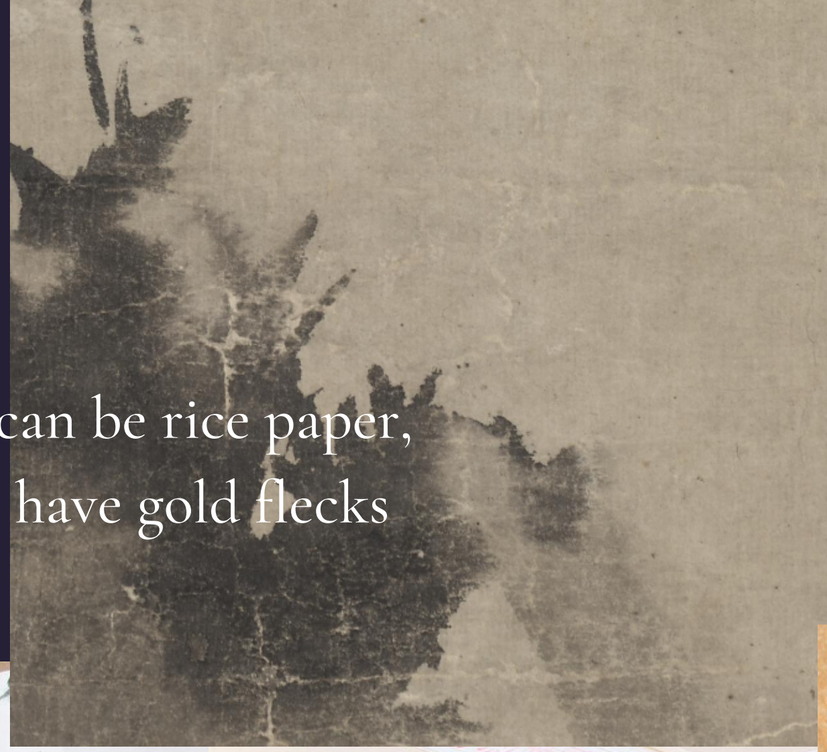


Liquid Ink



Paper

The paper has a TON of variety. It can be rice paper, mulberry paper, sized or raw, it can have gold flecks or flowers in it.

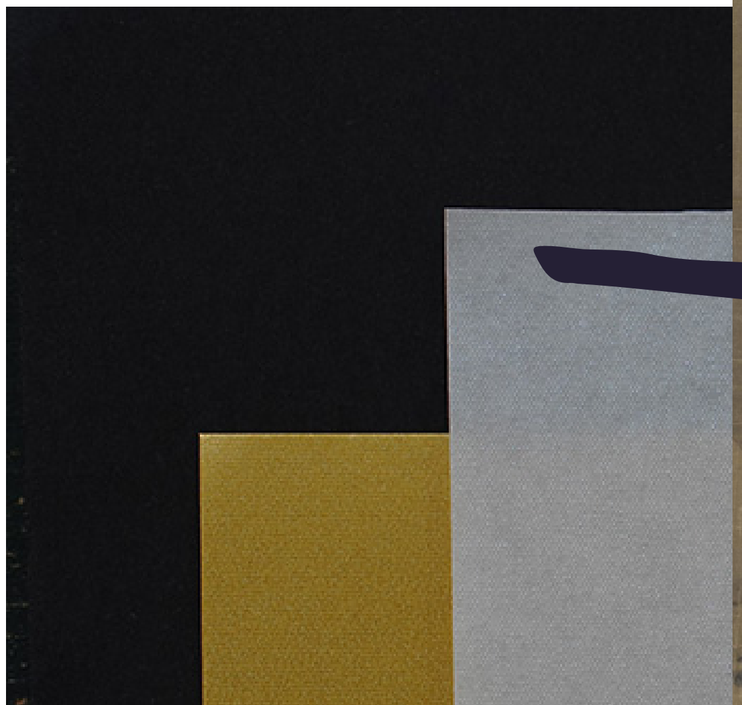


Silk

Gets expensive, probably not for starting. BUT neccessary to achieve the correct look for a lot of the painting extants you'll be trying to mimick for scrolls.

SIZED SILK FOR GONGBI PAINTING ANTIQUE COLOR CUT TO THE YARD [SIZED-SILK]

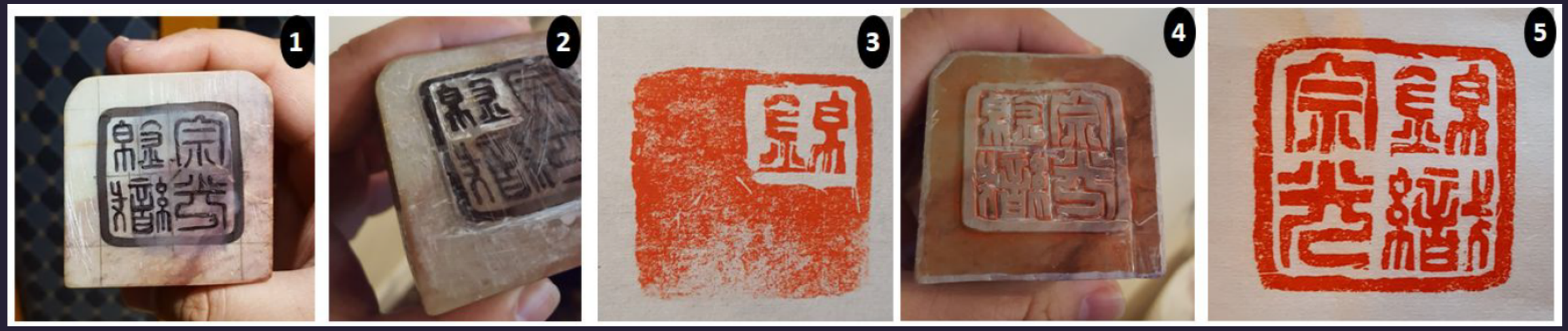
GELATIN-FREE SIZED SILK PAPERBACKED FOR CHINOISERIE PAINTING [SILK



Pictures and Project by Nishigori Mitsumune of Trimaris
nishigorimitsumune@gmail.com

Seal Stamps

Seal Stamps. Everyone loves them. They are offical (as in legally identifying) seals for businesses, families, clans, nobles. They can also be pen names or the artist's name. Modernly they can also be a 4-character idiom or something poetic. One solution is if you don't have one, you stamp your fingerprint/thumbprint instead. Or if you want to acquire one you can get one carved and mailed to you, you can buy seal-carving kits, you can paint one on in red ink, you can carve one quickly out of linoleum, etc. The issue however is almost always that you want one but do not know what words to put on them. To make sure it doesn't commit any faux pas, please consult a translator. If you are carving or painting is yourself, there are online "seal stamp" generators you can put the characters into and most the time it will give you something workable.



Mounting Tools

Pictures and Project by Nishigori Mitsumune of Trimaris
nishigorimitsumune@gmail.com

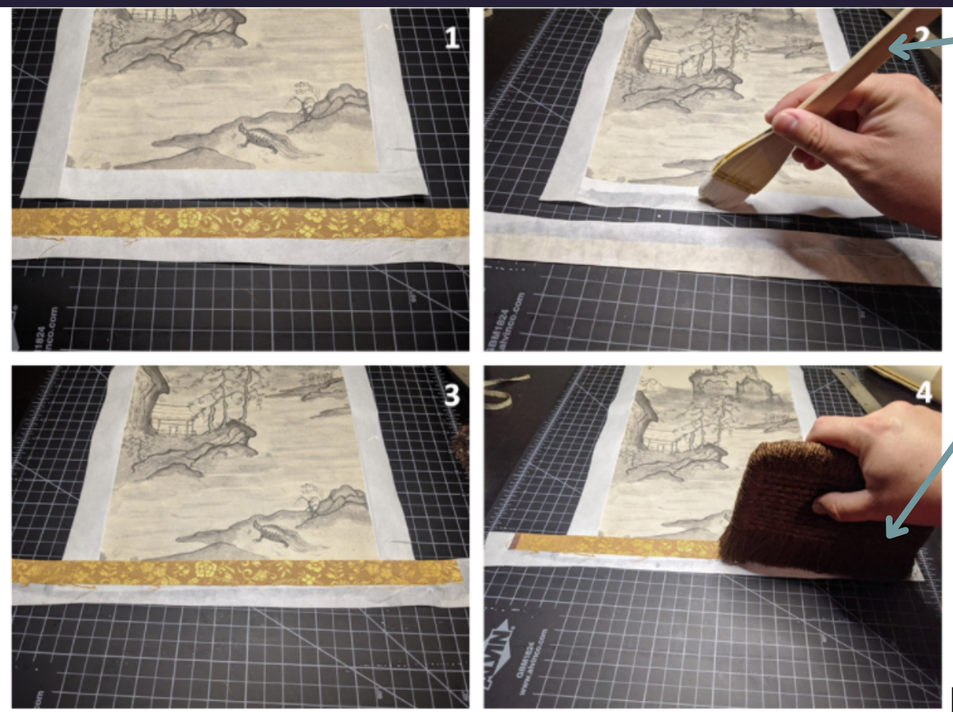


Figure 27: Process of *tsuke-mawashi* of the silk *ichimonji* onto the *honshi* 1) cutting the rim of the backing paper to the correct size, 2) applying glue to the rim of the piece which will lie underneath, 3) placing the piece which will go over slightly overlapping the under piece by a fraction of one *bu*, 4) pressing the joint firmly with the heavy palm fiber brush.

hake (刷毛), goat hair brush

palm fiber brush

Figure 25: *hashira* border during *hada-uraichi* step, being pressed with *hake* brush

applying wheat-starch and alum glue with the *hake* brush

Paint

Everything is watercolor, however the binding agent once dry is more water resistant than the binding agent used in western watercolors. If you plan on doing A&S or wet mounting something, mix your own paints with the proper binding agent, or purchase Chinese or Japanese watercolor sets.

Other

Water Mats
Brush Rests
Paper Weights
Brush Racks
Water Droppers
Brush Rinsing Bowls

Procurement

So where do I buy.... any of this?

You are mostly going to need to get familiar with online shopping from East Asia very quickly.

In-Person

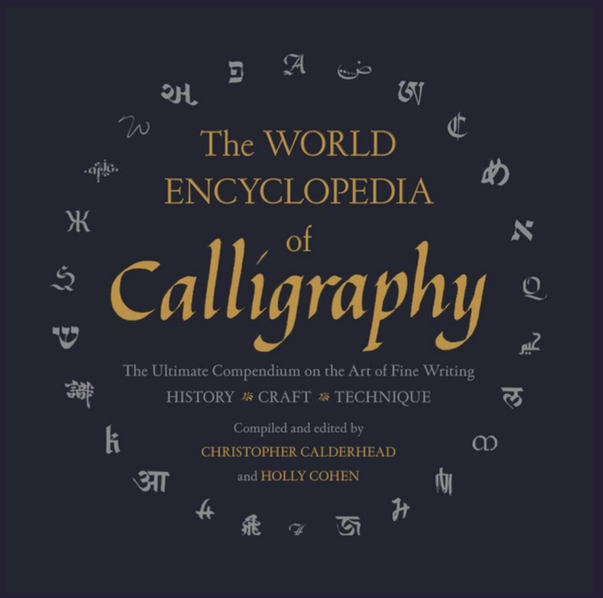
- Local Asian Grocers/Import Markets
- Travel to a Big City and Hope
- Dollar Stores/Thrift Stores
- Ask your local Asian Grocer if they can order in some products for you
- Kinokuniya, Daiso

Online

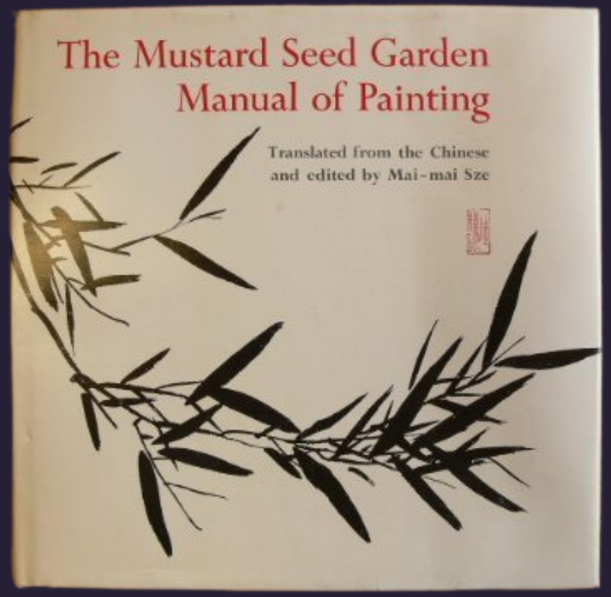
- Browse Aliexpress (in English)
- Browse Taobao (armed with Keywords in Hanzi)
- Ebay Stores
- If you want specialty products there are some smaller and more expensive webstores
- Amazon, which is mostly just more expensive than Aliexpress but sometimes faster.

Beginner's Kit
(Calligraphy Only)

- Water Practice Mats or Copy Books
- An instruction book (my recommended is in the bottom left)
- Calligraphy Brush
- (Preferably Second-Hand or cheap) Inkstone and Inksticks OR Liquid Ink
- Small Bowls
- Practice Paper (newspaper works)
- Felt Mats, for under the messy stuff
- WATER



Beginner's Kit
(Painting Only)



- Calligraphy Brushes (more than one)
- Watercolor Set
- Small Bowls, Large Bowl from a Dollar Store
- Practice Paper (newspaper works)
- Felt Mats, for under the messy stuff
- WATER
- Mustard Seed Garden Manual of Painting

Reminders

Calligraphy takes a LOT of practice to look well unless you are familiar with brushwork and trace a handwritten example. But a common fumble is looking at a modern type font instead of a handwriting font.

So what if I can't write calligraphy? What if I need a scroll now and I'm not confident in my skills?
Cut out the Asian Calligraphy. **Just provide the text in an English-language hand you are good at.**

What if I don't have mounting tools or materials?
Just give it on western style pretty paper! We don't usually mount and frame other scrolls, so **don't feel obligated to mount each "scroll"** to a backing.

Exemplars

Period Exemplars and SCA Scroll Examples

Section Content:

Document

Hand Scroll

Wall Scroll

Sutra

Fans

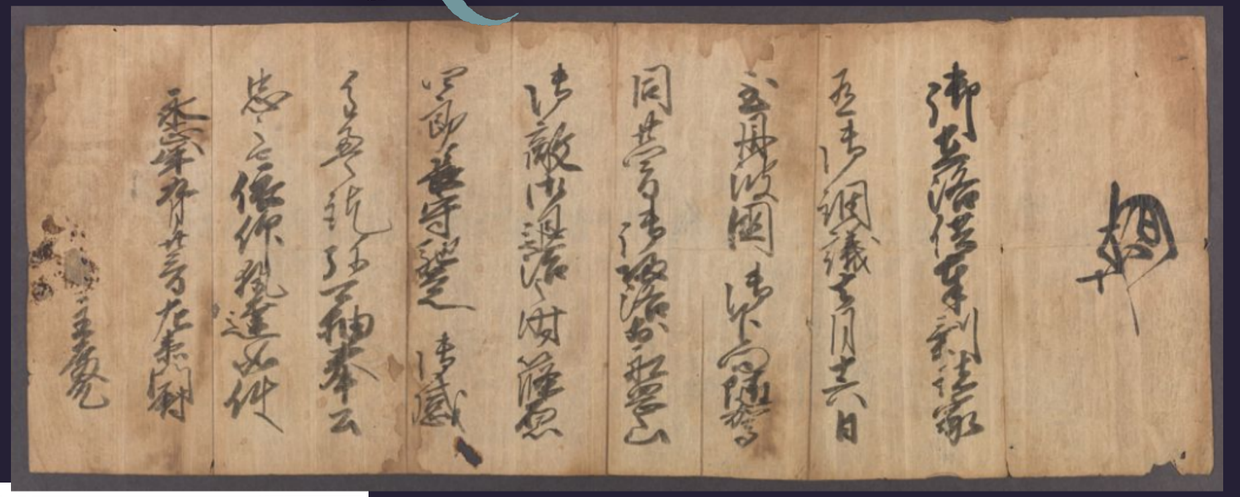
Accordion Books

Others

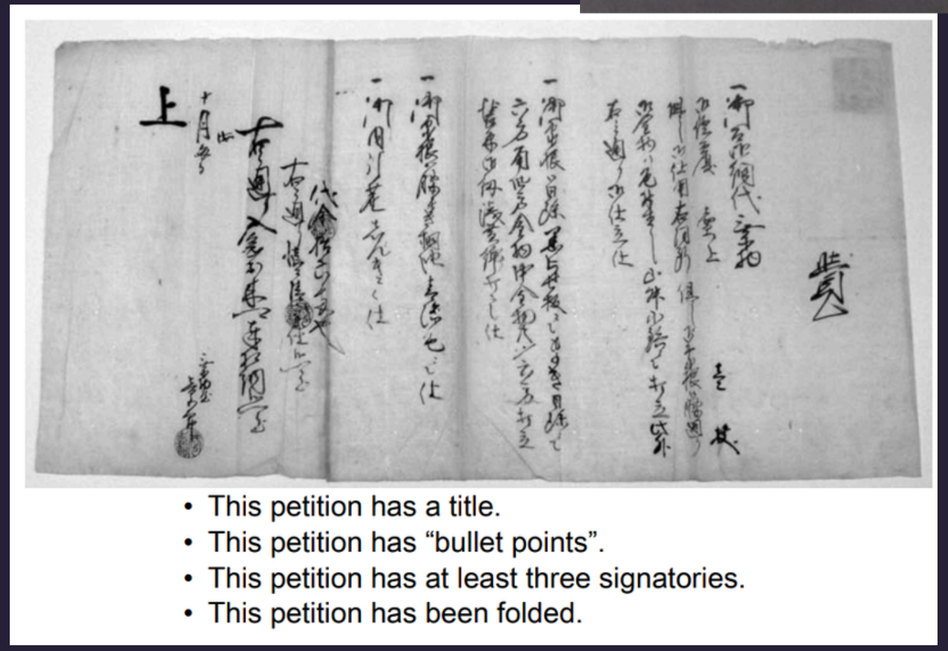
SCA Scrolls

Writs, Petitions, Letters

The text layout for everyday documents is slightly different, but it's how most "scrolls" were done in period. These are essentially letters of promotion, of praise and rewards, or petitions for someone to get a promotion. Here I am focusing on Japanese Letters, but there are similar letters in other places.

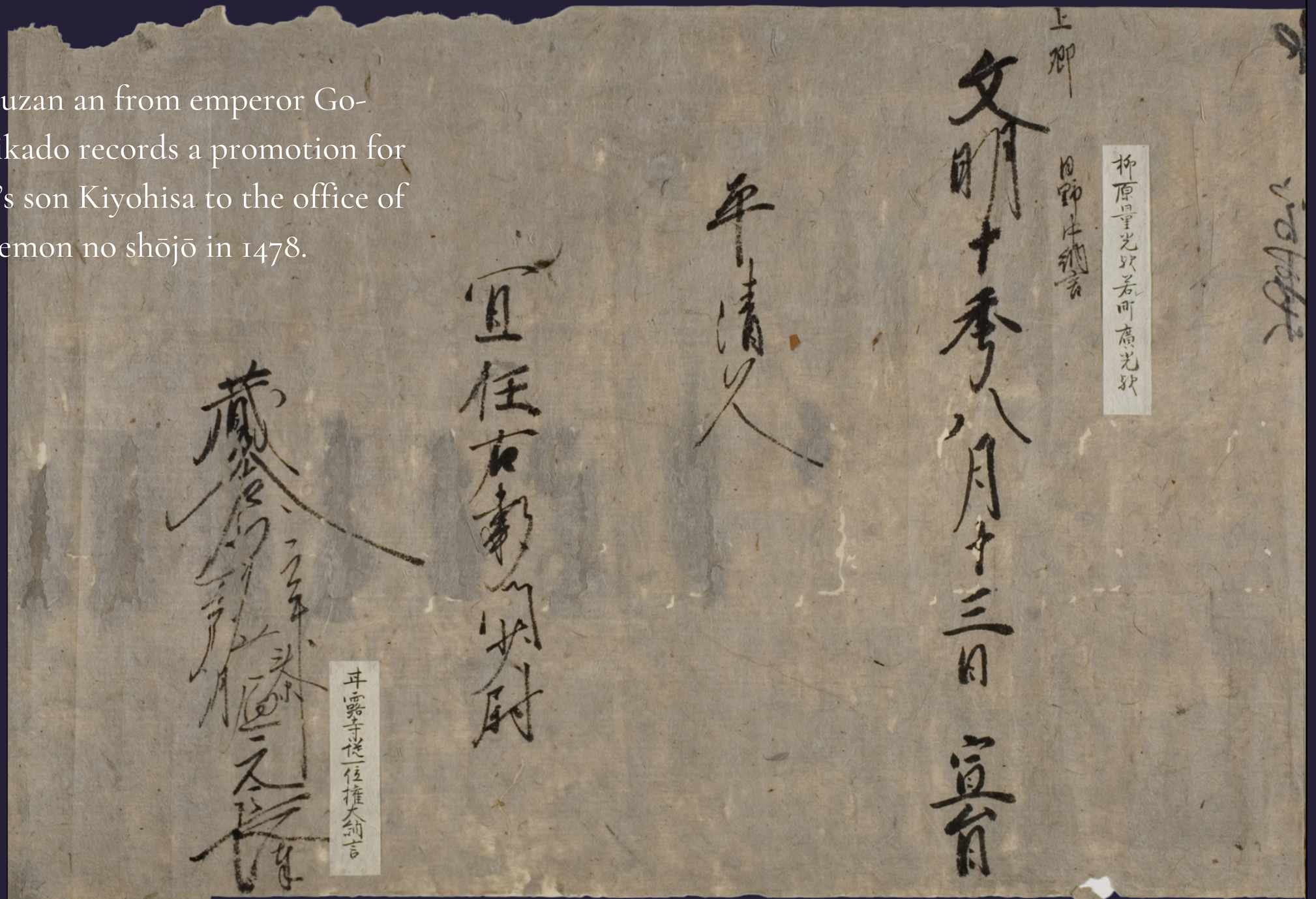


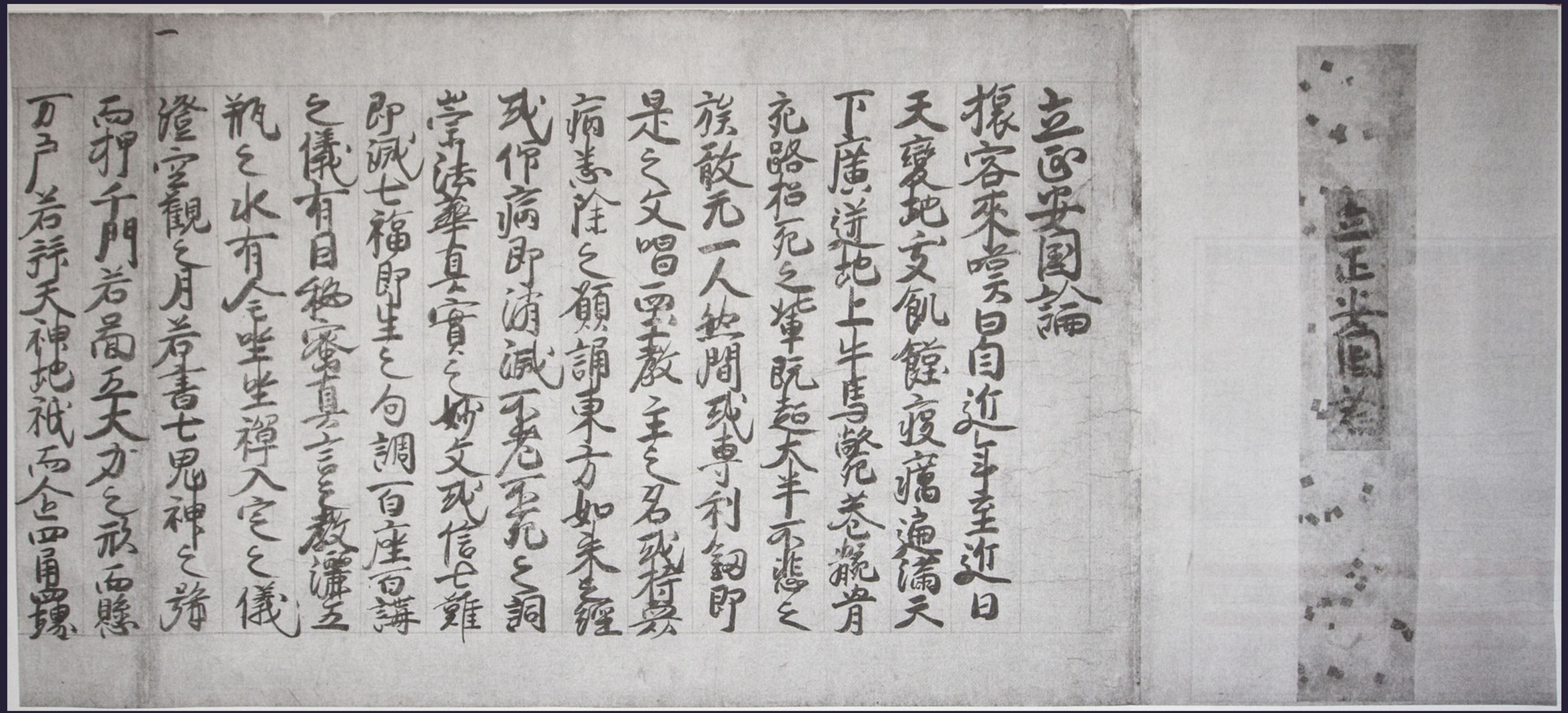
These might look plain, but they could be very valuable, in an "IOU" sense for rewards. See Mistress Solveig's class on Japanese Documents in the KWHSS archives.



- This petition has a title.
- This petition has “bullet points”.
- This petition has at least three signatories.
- This petition has been folded.

This kuzan an from emperor Go-Tsuchimikado records a promotion for Kiyonori's son Kiyohisa to the office of Uemon no shōjō in 1478.



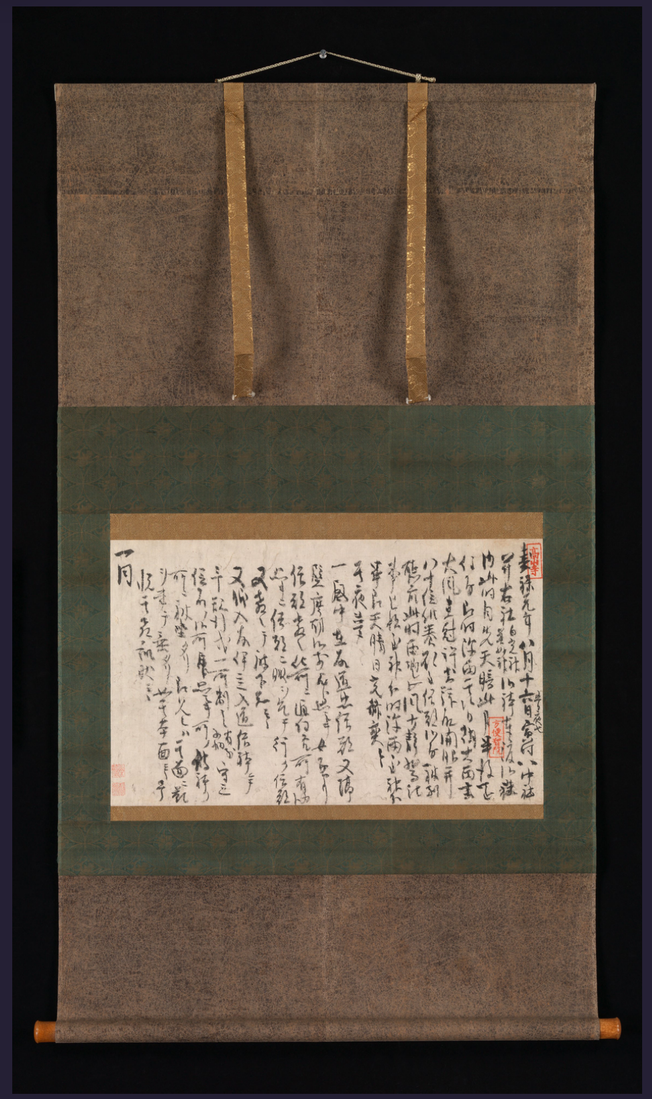

立正安國論

旅客來嘆曰自近年至近日
天變地夭飢饉疫癘遍滿天
下萬道地上半死半生臥屍
充路招死之輩既超大半而
後生者敢无一人然間或專利鈍即
是之文唱雲教主之名或稱雲
病患除之願請東方如來之經
或作病即消滅不老不死之詞
或學法華真實之妙文或信七難
即滅七福即生之句調百座百講
之儀有目秘密真言之教灌五
瓶之水有人坐坐禪入室之儀
澄空觀之月若書七鬼神之像
而押千門若當五天力之祇而懸
萬戶若許天神地祇而令四角

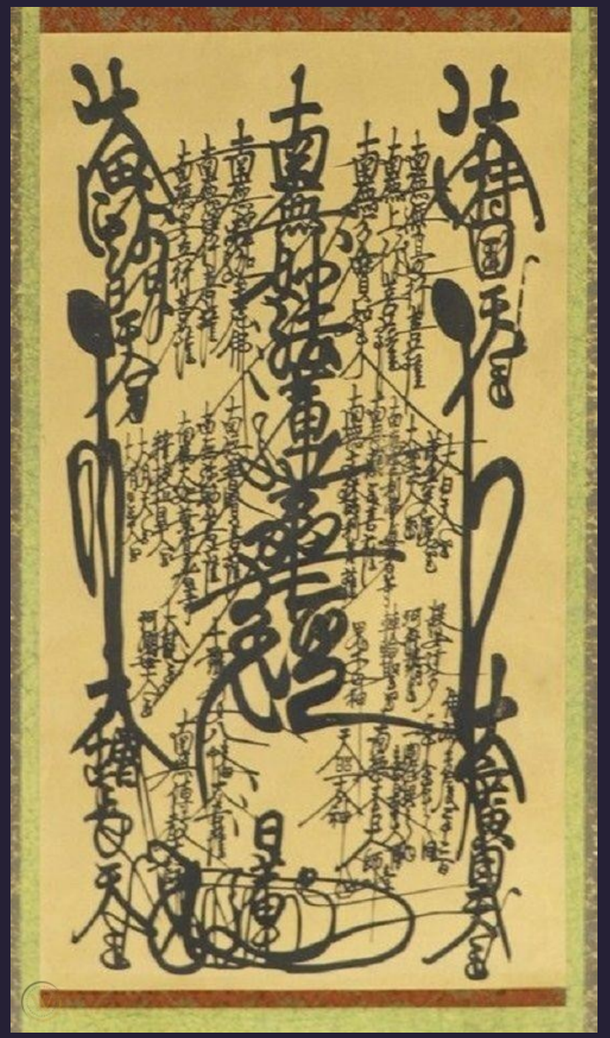
A section of Nichiren's treatise *Risshō Ankoku Ron* (On Establishing the Correct Teaching for the Peace of the Land).

Wall Scrolls

This is what most think the end-goal is for East Asian SCA Scrolls. However it's one of the most difficult to do from scratch. If you learn it from scratch, you can custom mount just about anything. However the custom-mounting materials are hard to come by except from specialty shops online. The easy option is buying a scroll blank from online in advance, and either attaching your paper to it's open paper space, or practicing elsewhere and painting the final on the pre-made scroll.

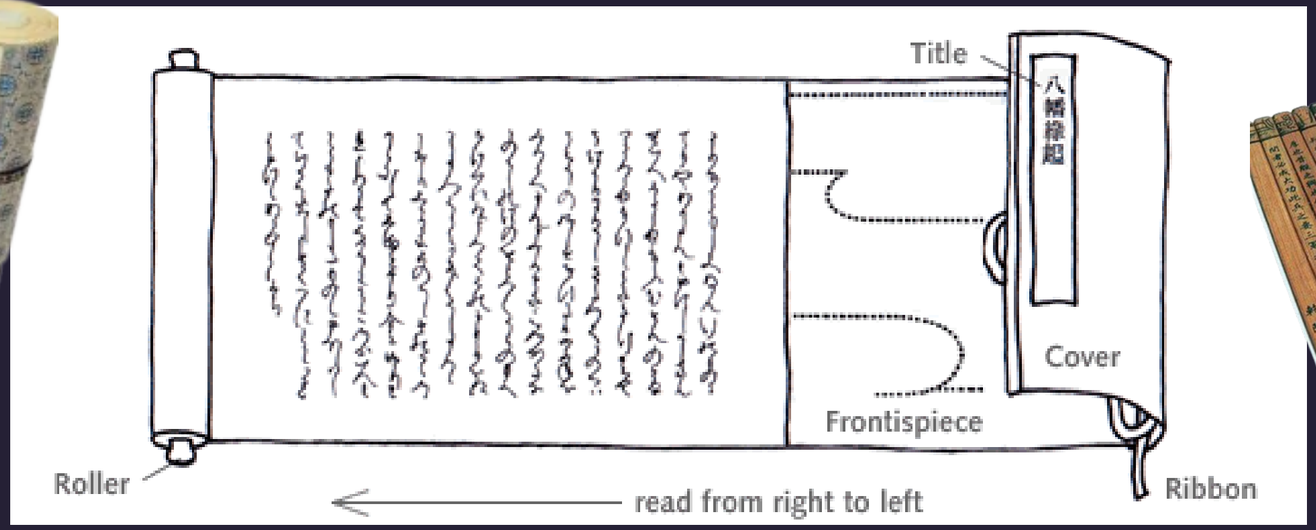


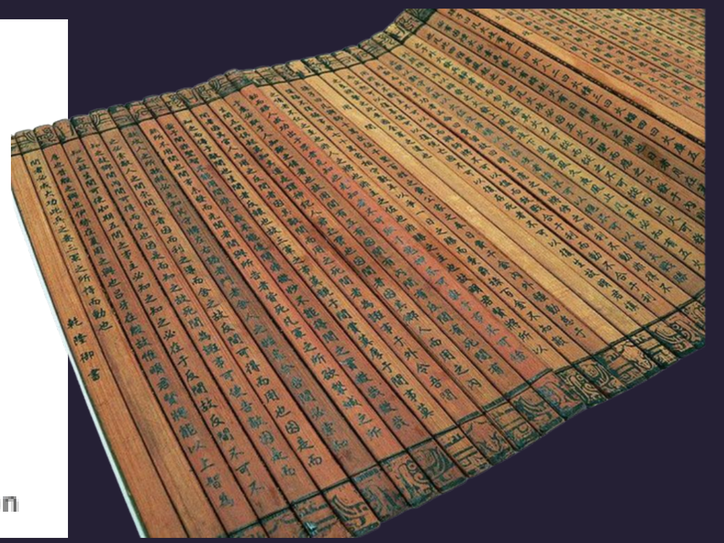
Mandalas



Hand Scrolls

The oft-forgot: Handscrolls. There are blanks for these available online as well. Often the hand scroll blanks are very long. You can either fill with a lot of painting, or you can have a really wordy scroll text. These often have a formula to them: Title of Piece. Opening Painting. Main Body of Scroll. So the pre-made hand scrolls will have blanks and separators to accomodate that formula. Often the seal stamps will be on the title page.
The handscroll alternative: Bamboo Scrolls. These are made of strips of bamboo, tied together. They are the older form of scrolls. Blank bamboo imitation scrolls and/or separate strips can be found at specialty calligraphy stores.





佛法入中國于茲年矣是家有其像見之者生欣敬心不啻以古今無手生尔多也

子昂

無為居士正法眼藏銘并序

如來舉花溥示大衆惟迦葉微咲乃曰吾正法眼藏付囑迦葉二十七世而達磨為震旦初祖達磨傳磁州慧可慧可傳山谷三祖僧璨璨傳黃梅四祖道信信傳黃梅五祖弘忍忍傳曹溪六祖惠能皆授以衣寶鉢為天下信其後達者無數咸有師承不待大衣寶鉢而已信矣無為子為黃梅令因謁祖山迺念過去諸祖震旦五人而會吾境者三世（六祖加受衣於東禪）其家子孫世數漸遠惜其淪墜乃采國朝傳燈廣燈二錄諸方語要及耆老所傳載為一圖謂之正法眼藏宗派叙而銘曰

吾聞如來大光明藏含攝諸法與太虛等若身若心天地萬物有識無識有相無相皆吾藏中種種諸寶具正眼者則能照之不具正眼為彼所眩其眩惟何妄見同異或生愛樂或起厭苦流浪輪迴未審休止吾藏諸寶化為塵穢如來大慈為諸迷塗舉示一華以開正眼惟大迦葉默然微笑以是付囑流通敷演善提達磨初入震旦炳一寶炬永百千燈燈燈續輝其光如一或示以語或見而比或鑒而唉一指三峯四關五位衆迷擊地提之引弓面壁敲牀吹毛指指行住坐卧歌舞咲笑方圓長短迷奪迷順於一豪端現寶王刹以一茶子內須彌山辟如衆流入海不二若有衆生見此一法則諸寶藏咸充受用若有衆生迷此悟入則諸大千悉皆銷殞寶無一寶可受用者初如童稚誤認木偶男女老少鬼神諸相不知是妄咸以為真或咲或懼為彼所轉及其長立能認木偶本無實相皆因造作假合成就無不是妄能辨此妄是謂真見法住住本無遷故任迷游戲終不再疑不須去妄別生聖解若生聖解即落邪見天高地下日晝月夜稽首如來正法眼藏

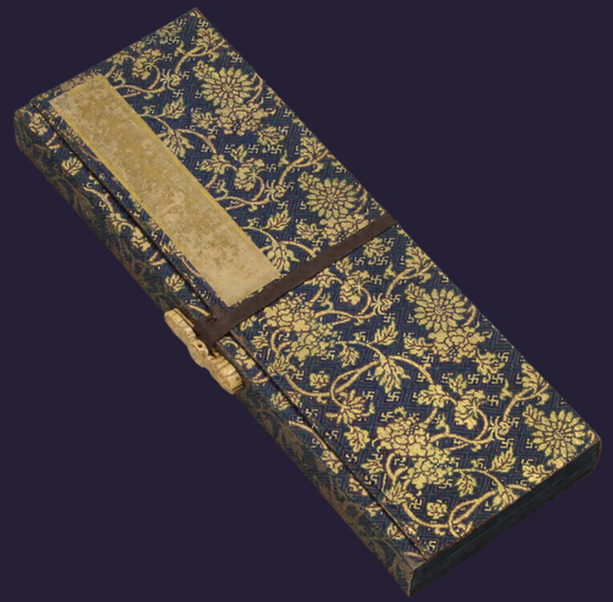
泰定二年乙丑五月吾為無可了道人書于平江休休菴拂檀閣下 思退居士郭畀

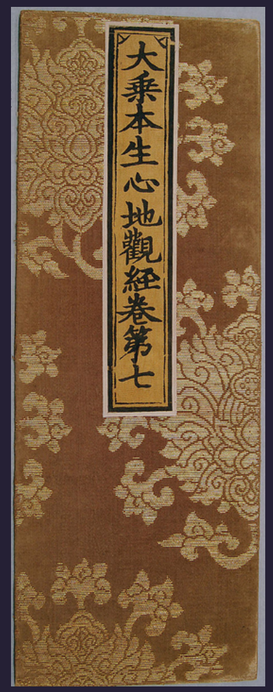
Framed

A simple option that many don't think of! Mounting East Asian art to a wall scroll is essentially the act of framing it. You can either attach the paper to a poster board with foam scrapbook raisers, and then add a matching cord to hang it with, or you can wet-mount/dry-mount it to a thicker paper, and frame it as you would any other SCA scroll. Silk needs wet mounted for support if you don't buy pre-backed calligraphy silk, but rice papers should do just fine being mounted in frames.

Sutras

Buddhist Sutras are copies of Buddhist texts. Usually they are made as a form of meditation/religious expression, and no expenses are spared to make them as lovely as possible. They were big at Buddhism's height in East Asia before either Neo-Confucianism dissuaded such lavishness or just fell out of practice. In Japan they came back into fashion right at the end of SCA period and into our gray period. Sutras were often meant to be completed and then bound shut to store inside sutra cases, and housed as holy objects in a temple or shrine, or in a capsule to be buried in the earth.





以華香幡蓋　敬心而供養　若使人作樂　擊鼓吹角螺
簫笛琴箜篌　琵琶鐃銅拔　如是衆妙音　盡持以供養
或以歡喜心　歌唄頌佛德　乃至一小音　皆已成佛道
若人散乱心　乃至以一華　供養於畫像　漸見無數佛
或有人礼拜　或復但合掌　乃至舉一手　或復小低頭
以此供養像　漸見無量佛　自成無上道　廣度無數衆
入無餘涅槃　如薪盡火滅　若人散乱心　入於塔廟中
一稱南无佛　皆已成佛道　於諸過去佛　現在滅後
若有聞是法　皆已成佛道　未來諸世尊　其數無有量
是諸如來等　亦方便說法　一切諸如來　以無量方便
度脫諸衆生　入佛無漏智　若有聞法者　無一不成佛
諸佛本誓願　我所行佛道　普欲令衆生　亦同得此道
未來世諸佛　雖說百千億　無數諸法門　其實為一乘
說佛智慧故　諸佛出於世　唯此一事實　餘二則非真
終不以小乘　濟度於衆生　佛自住大乘　如其所得法
定慧力莊嚴　以此度衆生　自證無上道　大乘平等法
若以小乘化　乃至於一人　我則墮慳貪　此事為不可
若人信歸佛　如來不欺誑　亦無貪嫉意　斷諸法中惡
故佛於十方　而獨無所畏　我以相嚴身　光明照世間
無量衆所尊　為說實相印　舍利弗當知　我本立誓願
欲令一切衆　如我等無異　如我昔所願　今者已滿足
化一切衆生　皆令入佛道　若我遇衆生　盡教以佛道
無智者錯乱　迷惑不受教　我知此衆生　未曾修善本
堅著於五欲　癡愛故生恼　以諸欲因緣　墮堕三惡道
輪迴六趣中　備受諸苦毒　受胎之微形　世世常增長
薄德少福人　衆苦所逼迫　入邪見稠林　若有若無等
依止此諸見　具足六十二　深著虛妄法　堅受不可捨
我慢自矜高　諂曲心不實　於千万億劫　不聞佛名字
亦不聞正法　如是人難度　是故舍利弗　我為設方便
說諸盡苦道　示之以涅槃　我雖說涅槃　是亦非真滅
諸法從本來　常自寂滅相　佛子行道已　來世得作佛
我有方便力　開示三乘法　一切諸世尊　皆說一乘道
今此諸大衆　皆應除疑懼　諸佛語無異　唯一無二乘
過去無數劫　無量滅度佛　百千万億種　其數不可量
如是諸世尊　種種緣辟喻　無數方便力　演說諸法相
是諸世尊等　皆說一乘法　化無量衆生　令入於佛道
又諸大聖主　知一切世間　天人群生類　深心之所欲
更以異方便　助顯第一義　若有衆生類　值諸過去佛
若聞法布施　或持戒忍辱　精進禪智等　種種修福德
諸佛而足尊　知法常無性　佛種從緣起　是故說一乘
是法住法位　世間相常住　於道場知已　導師方便說
天人所供養　現在十方佛　其數如恒沙　出現於世間
欲隱衆生故　亦說如是法　知第一寂滅　以方便力故
雖示種種道　其實為佛乘　知衆生諸行　深心之所念
過去所習業　欲性精進力　及諸根利鈍　以種種因緣

大唐西域記卷第六　四國

室羅伐悉底國　劫比羅伐窣堵國

藍摩國　拘尸那揭羅國

室羅伐悉底國周六千餘里國大都城荒頹

壘塲元紀宮城故基同二十餘里雜多荒圮

尚有居人穀稼豐氣序和風俗淳質萬學

好福伽藍數百地壤良多僧徒寡少學心

量部天祠百所外道甚多此則如來在世之時

鞞羅犀那恃多王（唐言勝軍王舊曰波斯匿訛也）所治國都也

故宮城內有故基勝軍王殿餘趾也次東下

大般若波羅蜜多經卷第三百二十六　三藏法師玄奘奉　詔譯

初分真善友品第四十五之四

所以者何善現一切法皆以空為趣彼於是

趣不可超越何以故空中趣非趣不可得故

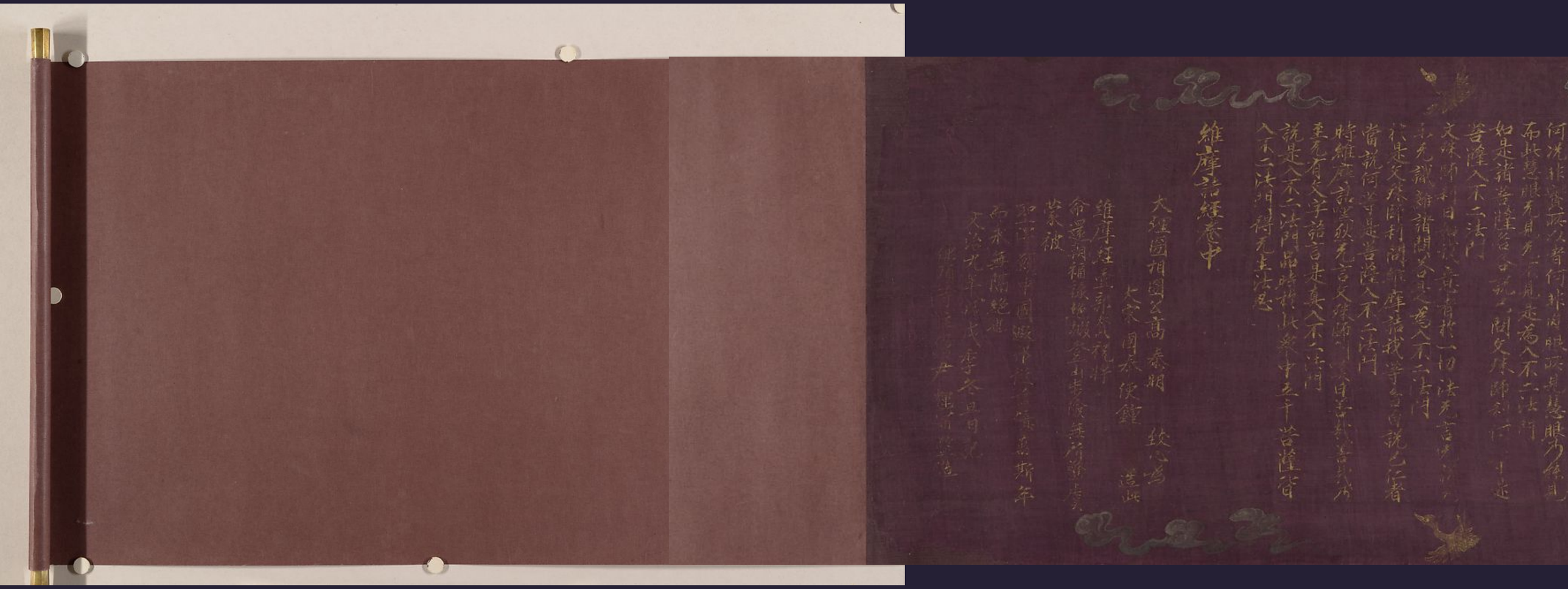
善現一切法皆以無相為趣彼於是趣不可

趣越何以故无相中趣非趣不可得故善現

維摩詰經文殊師利問疾品第五 下

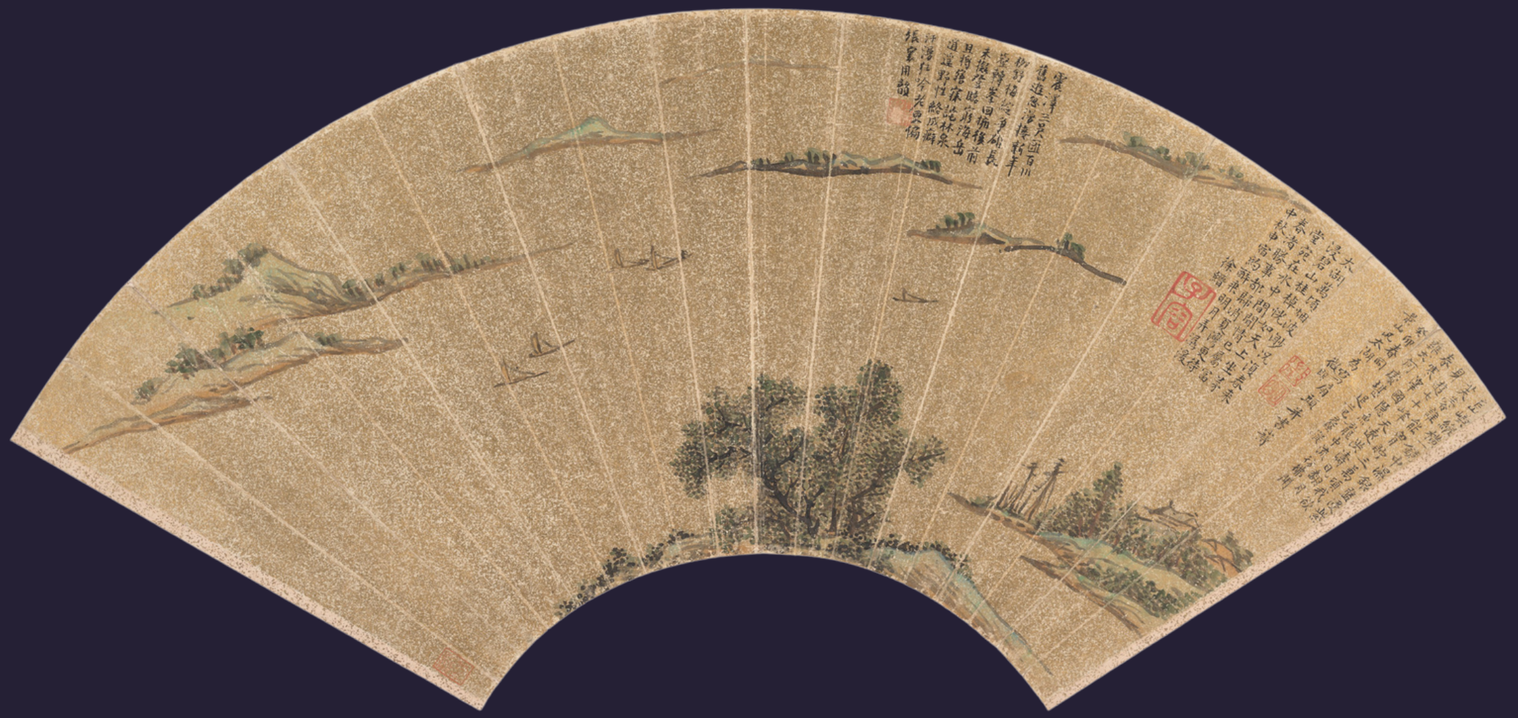
爾時佛告文殊師利汝行詣維摩詰問疾文殊師利奉佛教已與諸大士及釋梵四天王等威儀尊重俱共詣彼時維摩詰以神力空其室內除去所有及諸舍

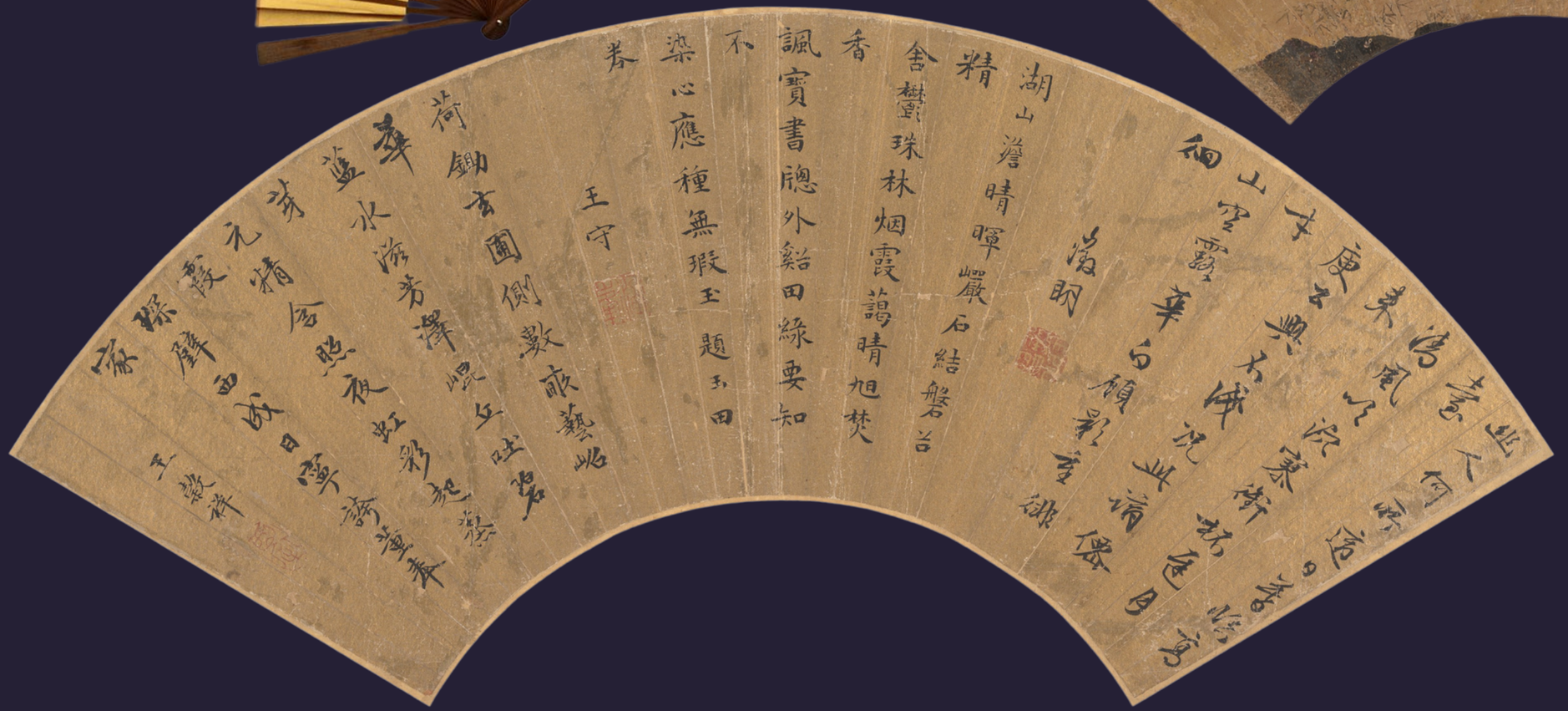
The Vimalakirti Sutra
dated January 13, 1119



Fans

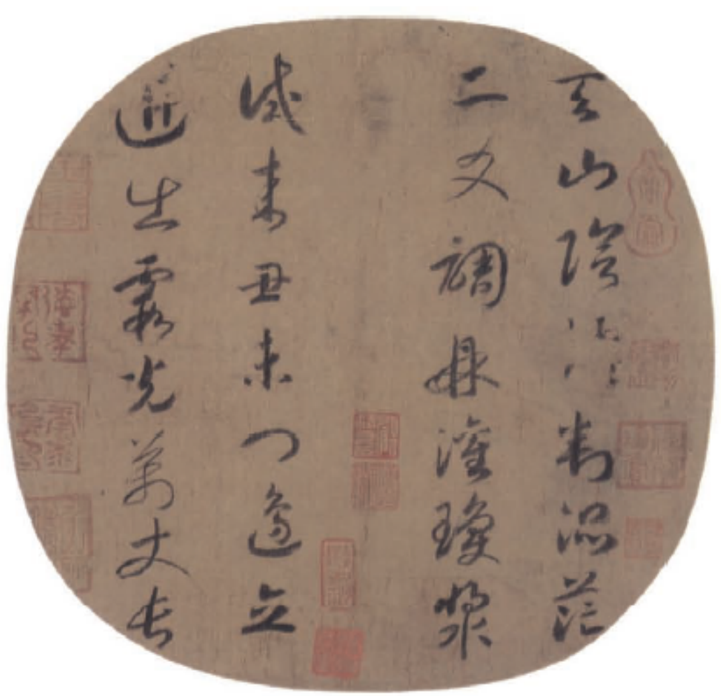
Folding fans were for are seen as gentlemanly rapport gifts once they came into fashion, and still are today. Usually in-period fans have 7 thin fingers/spines. Modern ones have decoration in the exposed spines and are sometimes intricated carved. A scholar friend might write a poem or letter to someone on a fan and gift it to them. Fans were also gifted to underlings who have gained favor or done a good deed. Fan parts can be bought separately for $$$ or you can buy a fully-made blank paper or silk fan and deal with painting on one already accordioned for cheaper.




湖山澹晴暝巖石結盤苔
舍鸞珠林烟霞譎晴旭焚
香
諷寶書隱外谿田綠要知
不
染心應種無瑕玉 題玉田
卷
王守
荷鋤古圃側數畝藝瓜
葑
蓋水落秀灘嶼立吐芳
菜青合照夜虹彩起秋
元霞段日薄詩興
探靡曲成家
王穀祥

Silk Fans/Paddle Fans are another possibility. They often aren't labeled as fans anymore, because if they were kept, they were remounted into "albums," sometimes on a stiff paper board. This type of board is most commonly known by its Japanese name, shikishi board.

There are calligraphy stores that sell both round and flat folding fan-shape blanks with a white background as paper, to imitate these mounted fans.



Pl.
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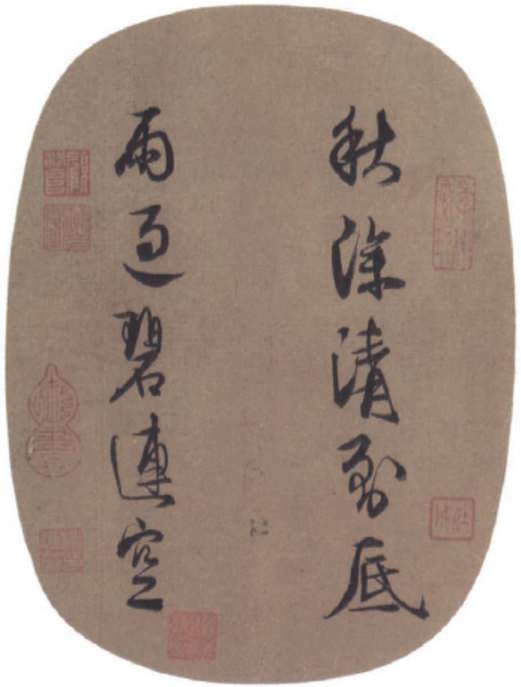
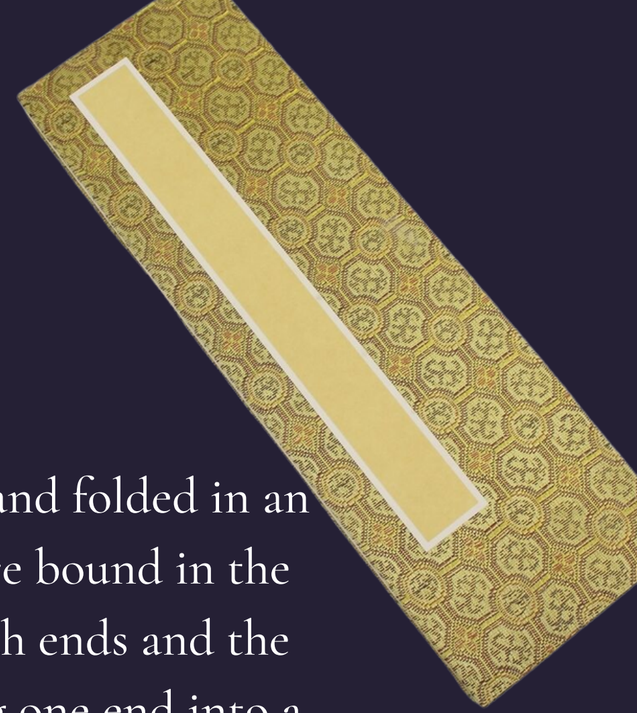


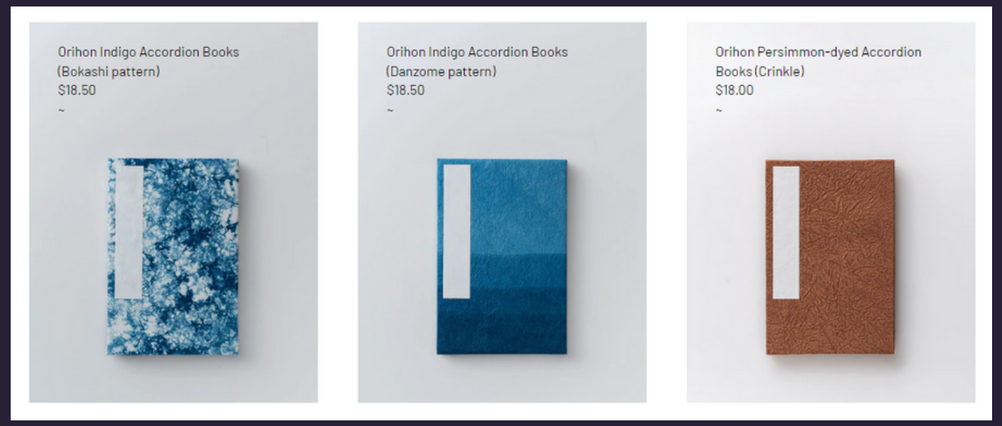
Pl. 38. Emper
1264; r. 1224–
tumn Sky. Fan
album leaf, in
in. (23.5 x 17.8
John M. Craw
(1989.363.20)

Pl. 37. Emp
1264; r. 1224
Poem by Han
Fan mounte
on silk, 8 x 8
Bequest of J
1988 (1989.36

Accordion Books



Before books were bound at a spine, they were printed on one long run of paper and folded in an accordion style, and then a protective cover was placed on both ends. Sutras were bound in the fashion, and then once folded, where locked/sealed shut by piercing through both ends and the paper. Later on, books would be made by taking and accordion book and turning one end into a spine with binding. Hence, a page in a book would not need printed on both sides, it's unbound edge is just a crease in the paper. Their name in Japanese is Orihon, but modernly they are commonly made by Chinese stores which do not use that keyword.



Others

There are so many options! Here's a few more ideas to maybe spark inspiration:

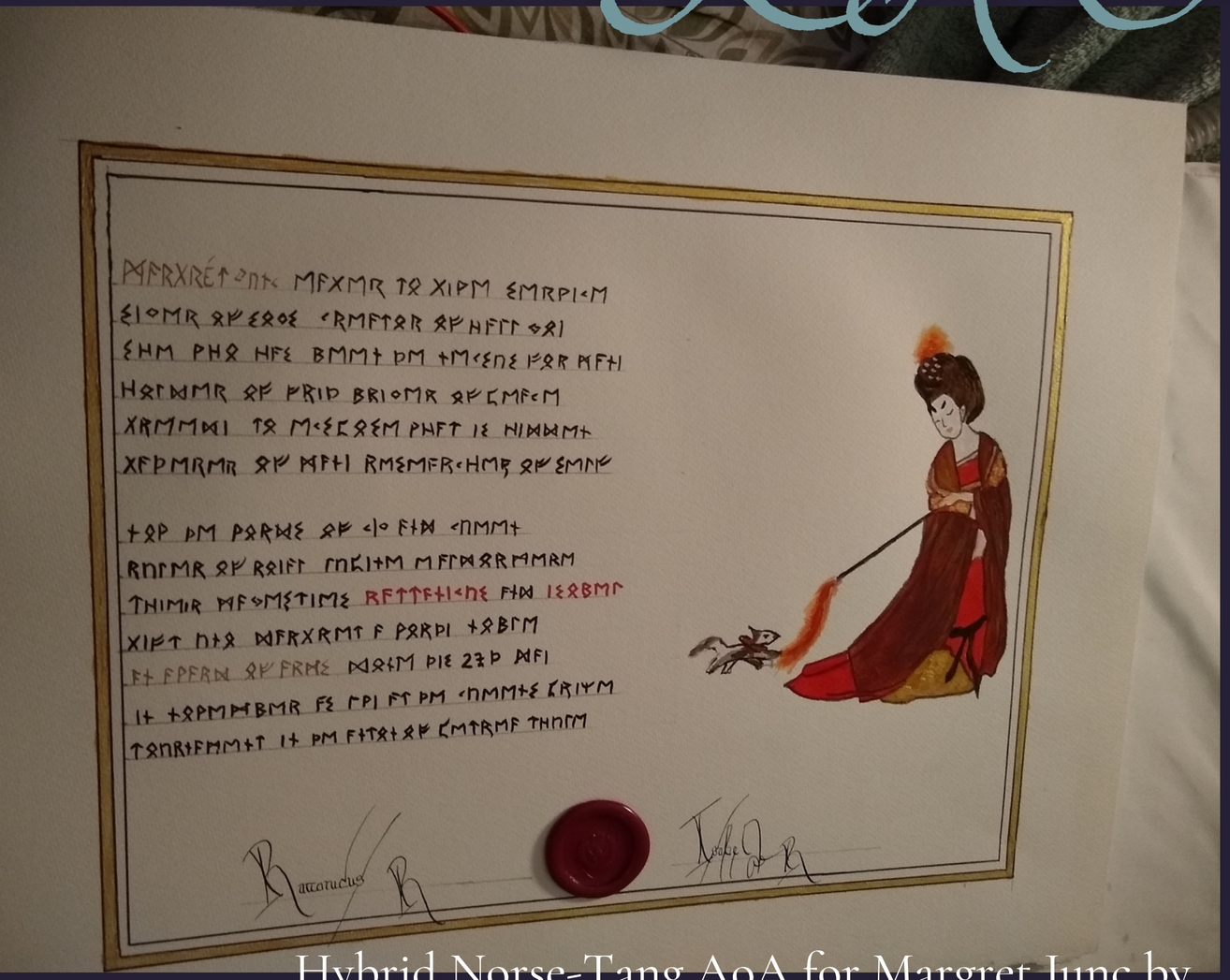
- Embroidery/Embroidered
- Carved
- "Stone Rubbing"
- Shikishi Board
- Flattened Fans on Boards
- Burnt/Almost Lost/Preserved Relic Mounted on a Scroll
- Chigiri-e
- Buddhist Mantra
- Using Tomb Mural Scrollwork as Illumination

Lotus flowers and Clouds from the Ssangyeongchong Tomb ceiling corbels.

Possible use as borders on a traditional SCA style scroll.

Pl. 16a. Attributed to Wang Hsi-chih (ca. 303–ca. 361). Detail from *Essay on General Yüeh I* (*Yüeh I lun*). From *Sung Rubbings of T'ang Engravings of Eight Kinds of Tsin and T'ang Small Regular Script Writings*, bearing an imperial seal of the Hsi-Hsia datable to 1034. Album of 45 leaves, ink on paper, maximum size 9⅞ x 3 13/16 in. (23.8 x 9.6 cm). Purchase, The Dillon Fund Gift, 1989 (1989.141.2)

SCA Examples!



Hybrid Norse-Tang AoA for Margret Junc by Sciath Ingen Chaennaig

Baekje Servants in a Nara Tomb Mural on Rock by Lady Soo Yun

Award of the Sapphire for Akiyama Kazuhiko-dono
Calligraphy, Art, Seal, and Mounting by Choi Min,
translation by Ii Katsumori

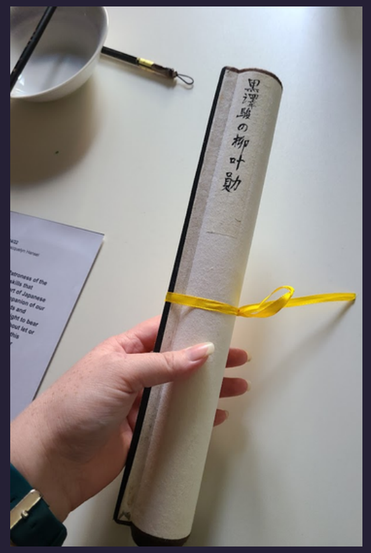
青玉商品狀

疲れない秋山和彦殿はケレグバンの為に認めない労力をした・入門者を親切にて歓迎專制主や遣いにしていて王國にて仕えたそのような奉仕する人は名譽を値してその名譽を上げることは王位の本文と喜びです・

よって第五十六年回御大典で秋山和彦殿に青玉品與える・

社會五十六年九月二十五日

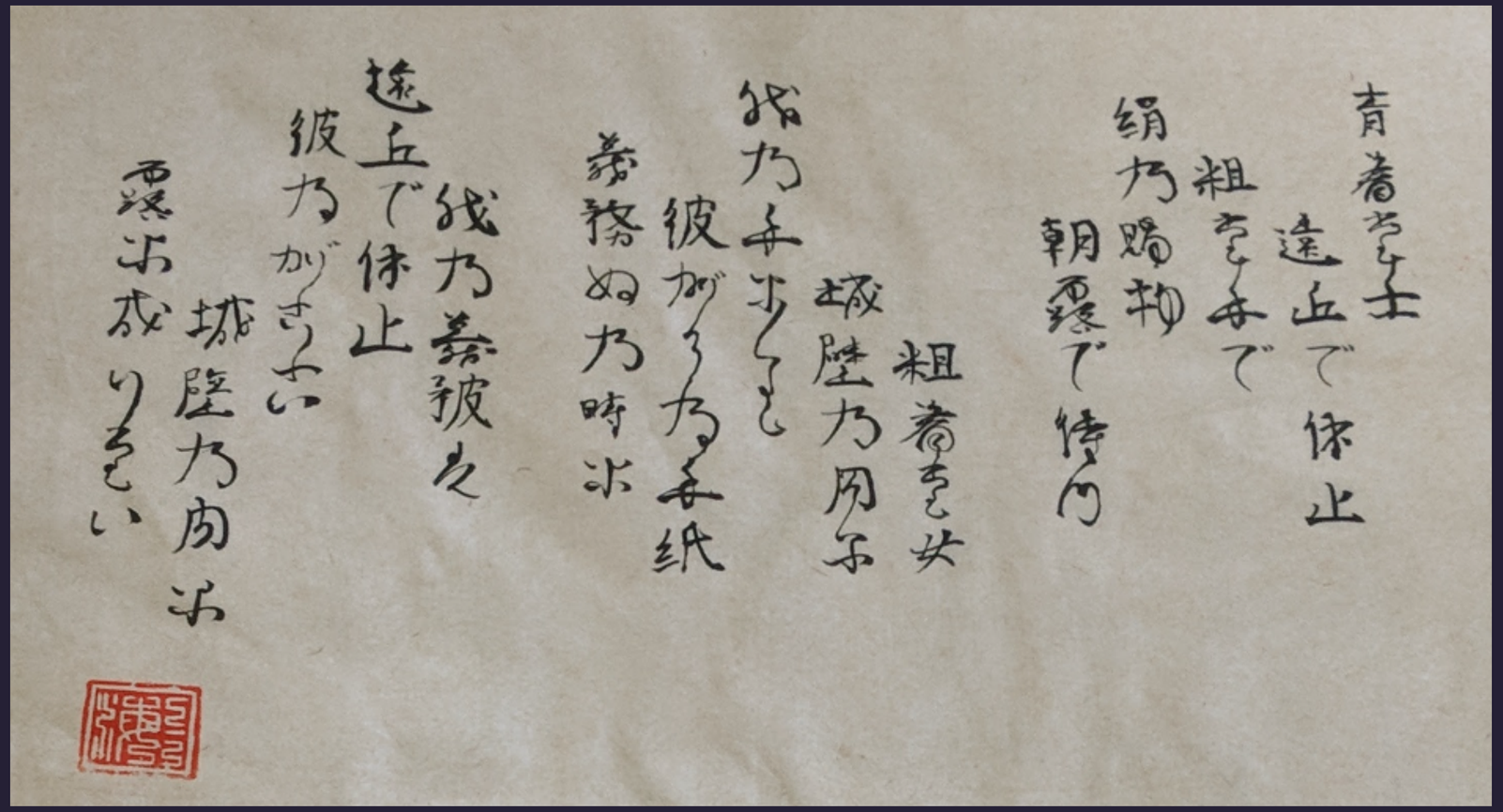
王　后



Order of the Willow for Kurosawa Hayao-dono
Calligraphy, Art, Text by Choi Min

Award of Arms for Irou

Calligraphy, Art, Text by Aedo-dono



青着そ士
遠丘で休止
粗そまで
絹乃賜物
朝霧で侍乃

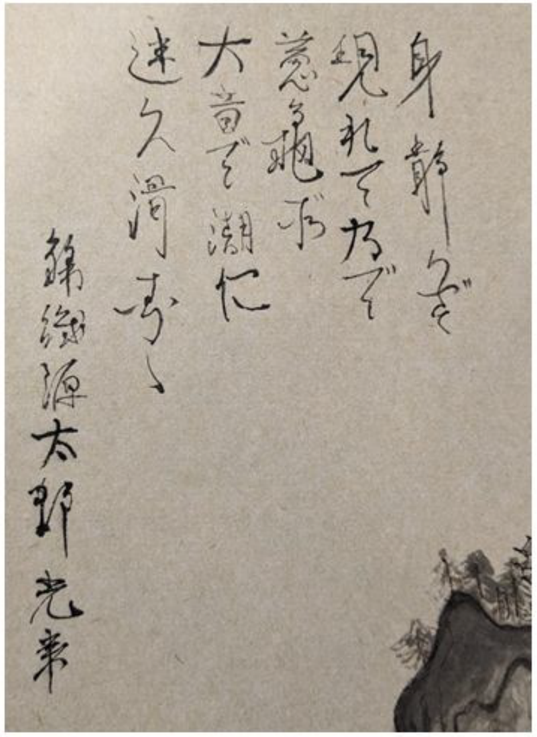
粗着そ女
城壁乃周ホ
我乃手ホそそ
彼がそ乃手紙
義務ぬ乃時ホ

我乃義彼々
遠丘で休止
彼乃かげホ
城壁乃周ホ
霧ホ成りそい

Memorial Scroll for Takamatsu Tadayoshi
Translation, Calligraphy, Painting, and Mounting by Nishigori Mitsumune

Laurel Scroll, left, for Ouyang Yingzhao by Lady Emelina le Norreys, translation by Lord Þorfinnr Hróðgeirsson

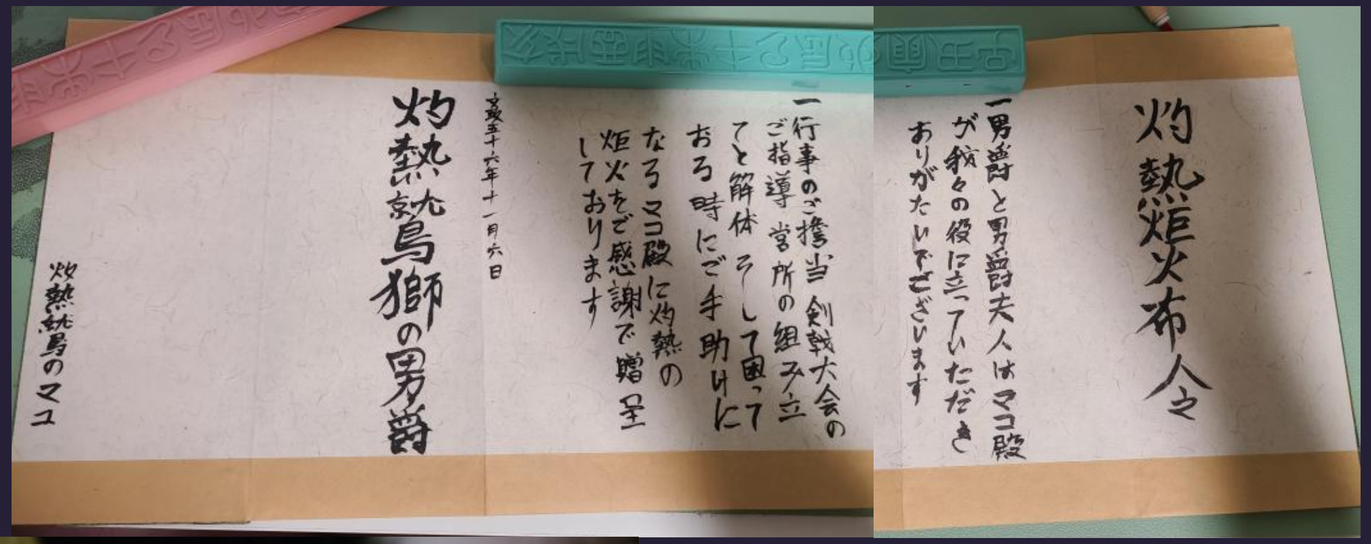
Baronial Red Raven, right, for Seong Myeongsu by Lady Emelina le Norreys.

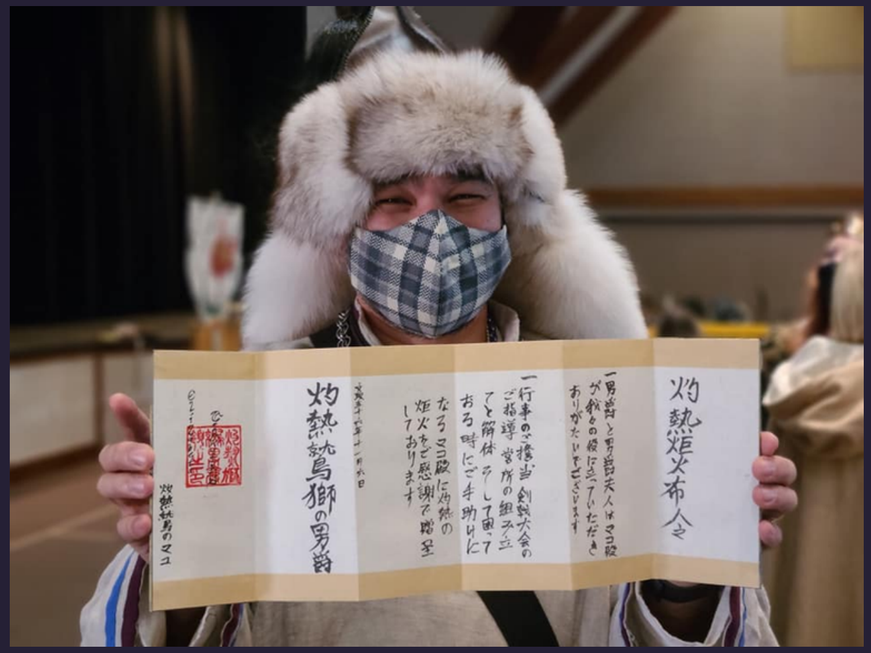


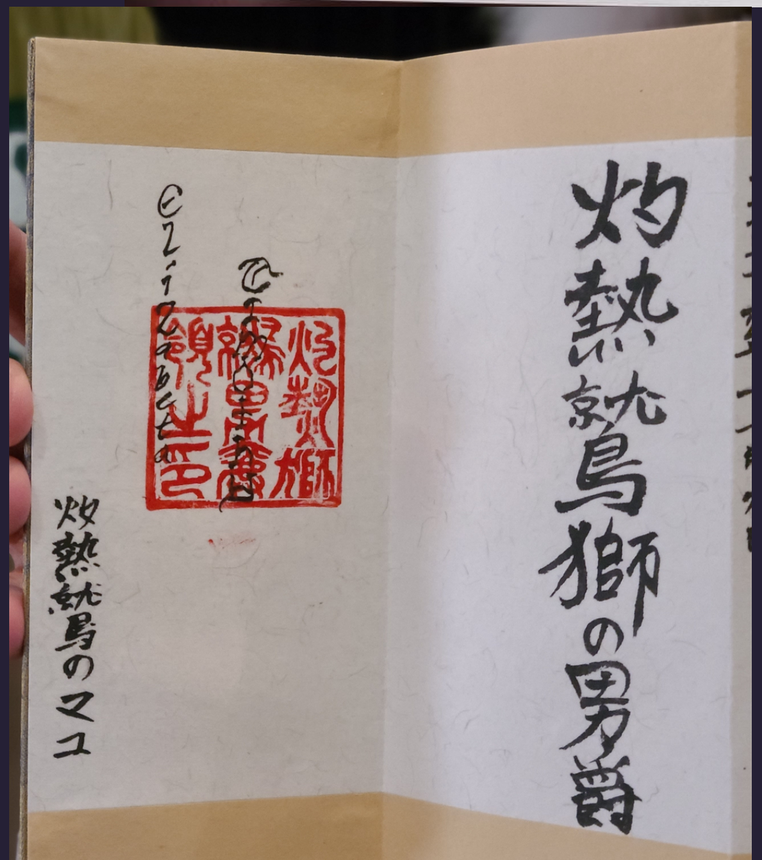
A&S Project, Trimaris 2020

Poetry, Calligraphy, Painting, Carving, and Mounting by

Nishigori Mitsumune







Baronial Scroll (Flaming Brand) for Mako of Flaming Gryphon
Calligraphy and Seal Carving by Choi Min, translation by non-SCAdian friends

やすゑ姫灼熱炬火布令

男爵閣下と男爵夫人はやすゑ姫が
我々の役に立っていただき ありがたい
でございます

献物のご供になって財務相のご
勤めになるやすゑ姫火布令ご感謝
で贈呈しております

文政五十七年七月九日

灼熱鴞獅男爵

猪名郡やすゑ

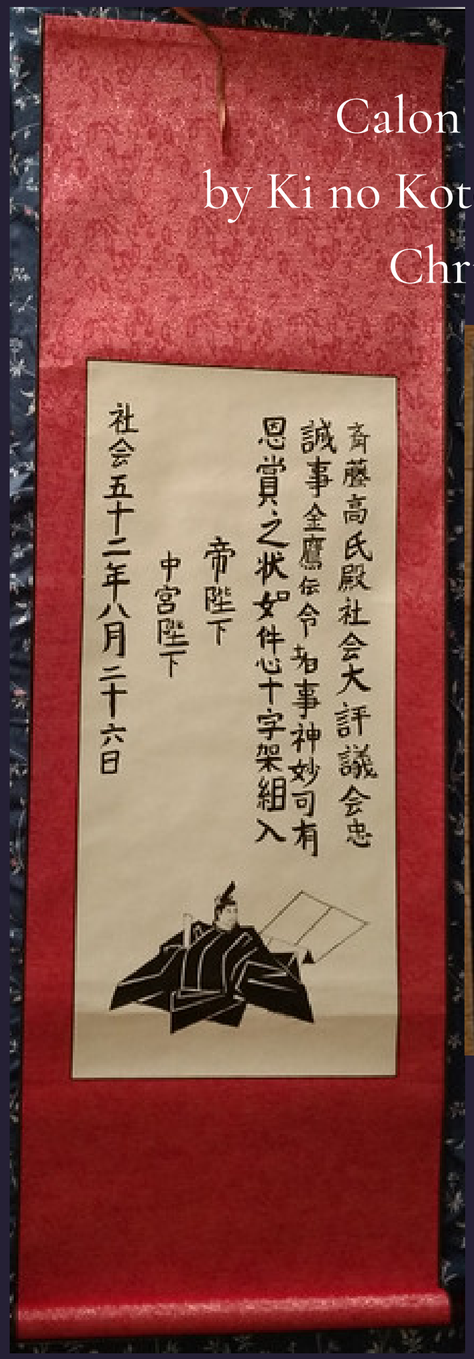
やすゑ姫灼熱炬火布令

Flaming Brand, Baronial Service Award for
Inabe Yasue. Pre-signature.

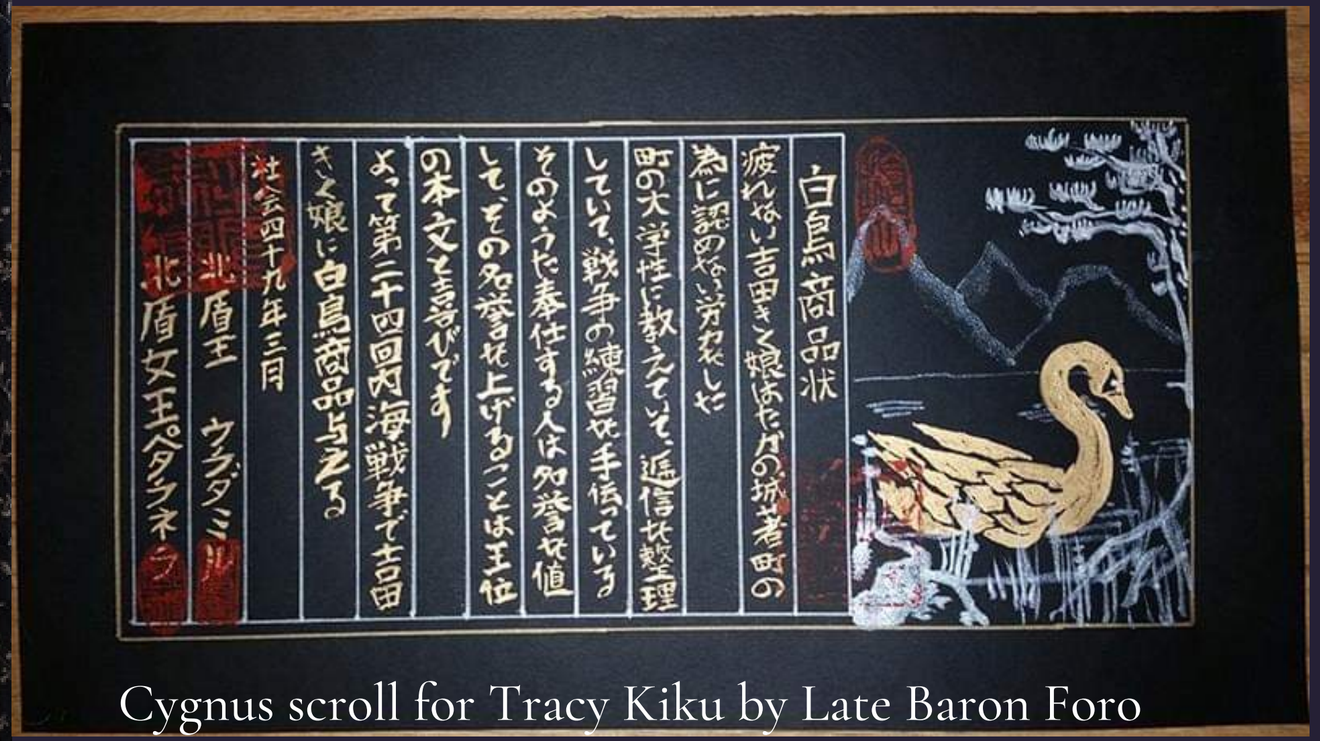
County scroll for Toyaoka Joukou by Late Baron Foro

Congratulatory gift for Seong Myeongsu's Laurel, by Choi Min

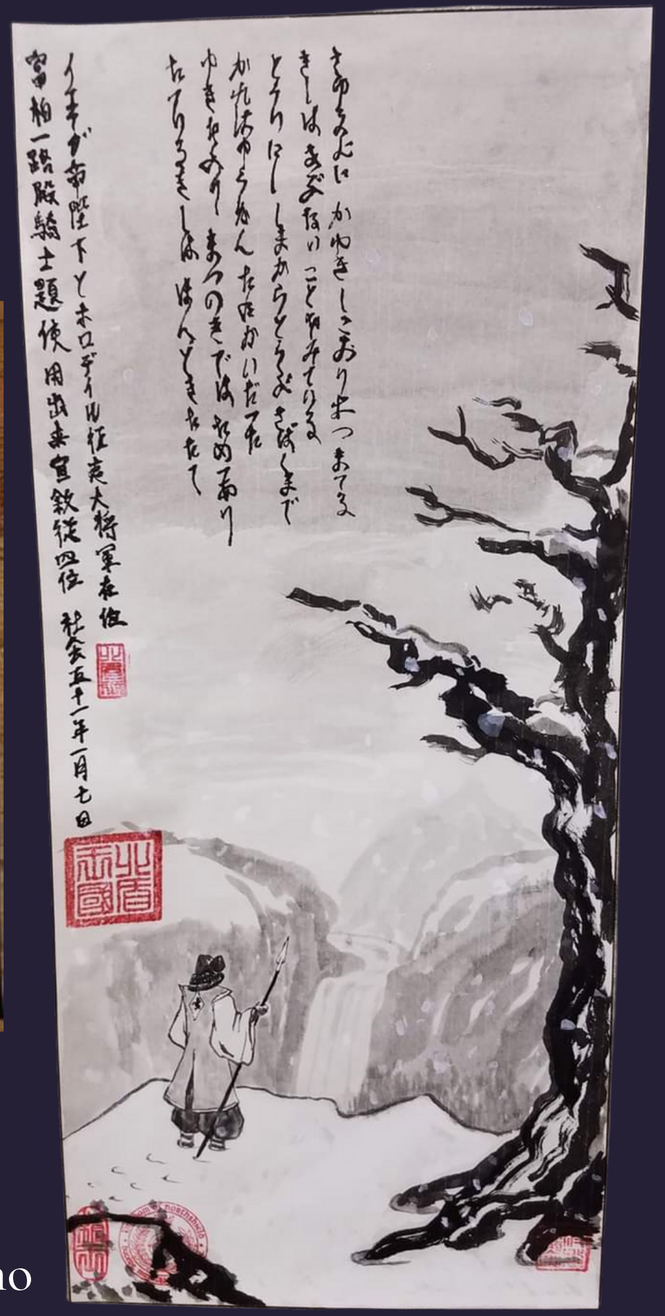
Laurel Scroll for Seong Myeongsu
by Ouyang Yingzhao,
translation by Minamoto no Hideaki



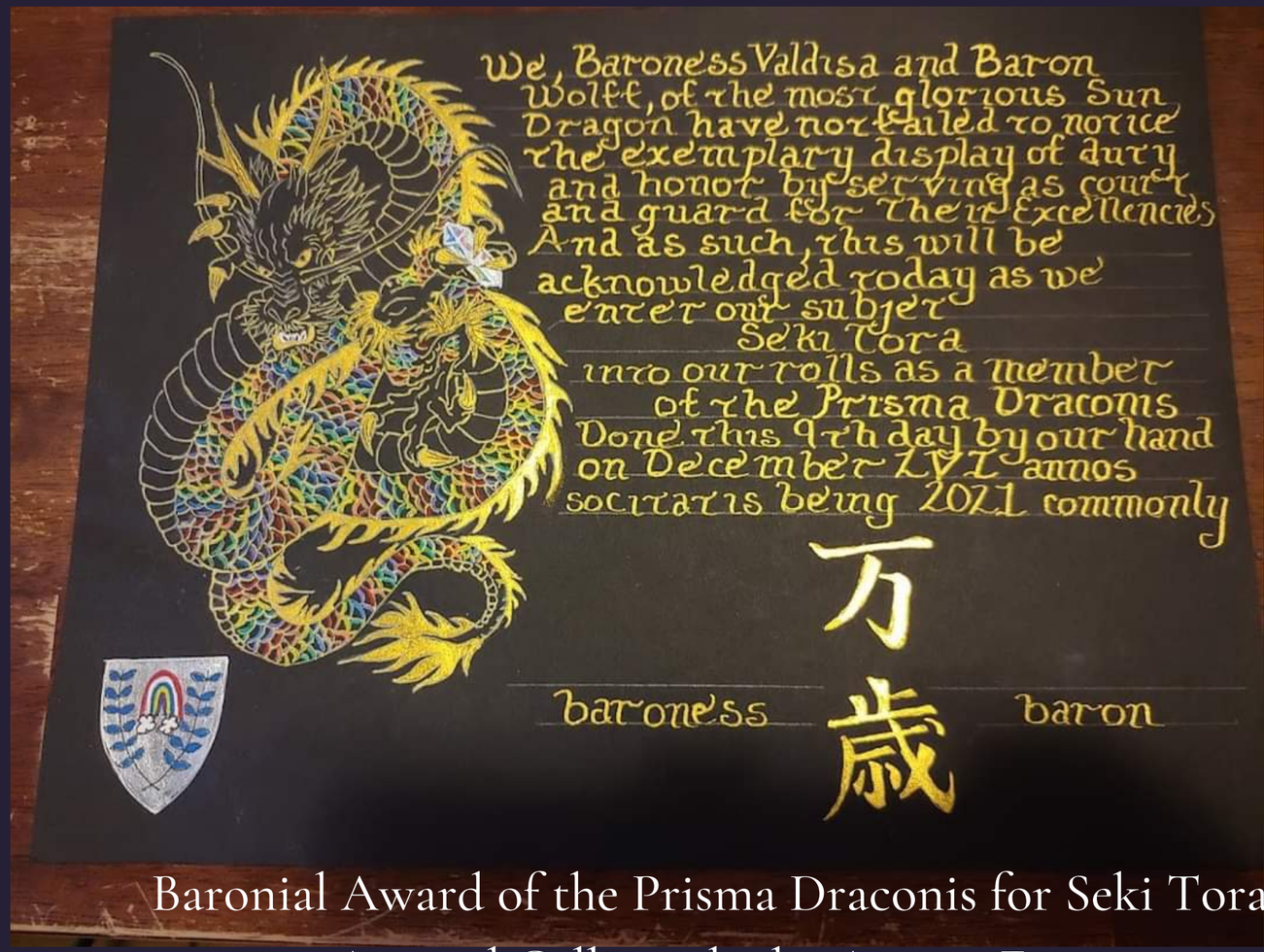
Calon Cross for Saito Takauji
by Ki no Kotori, translation by Late Baron Christoforo Pallavincino



Cygnus scroll for Tracy Kiku by Late Baron Foro



Knighting Scroll for Togashi Ichiro
by Late Baron Christoforo Pallavincino



Baronial Award of the Prisma Draconis for Seki Tora
Art and Calligraphy by Aurora Faw

Hangul Sutra style (Award Blank/Incomplete)
by Lady Soo Yun, before her cat destroyed it

Peerage Handscroll by Lady Soo Yun

古来より、邪悪な魔物やゴブリンがメリディアスの地を闊歩していた。民を守ろうとする皇帝は、誠実に世界のために祈りを捧げていますが、しかし、皇帝の誠実さと謙虚さとは裏腹に、時に悪はこの世界に入り込み、忠実な戦士の迅速な行動と機転が必要とされる。

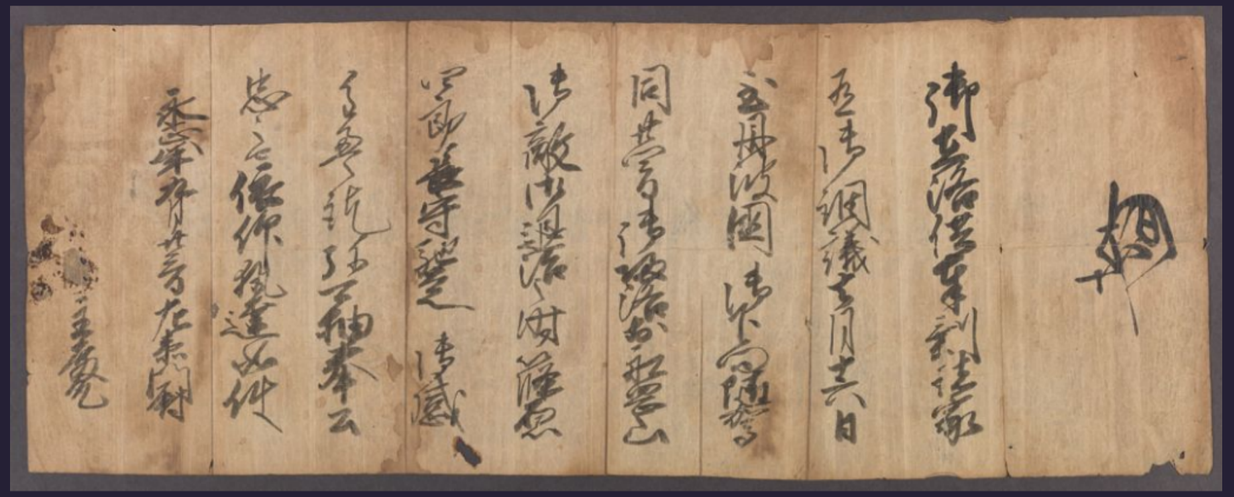
その一人が菊池一光（きくちかずみつ）です。特に薙刀（なぎなた）の名手で、雲を昇る龍のごとく素早く斬れることで知られています。家系は、イアストレブ・デシスラビッチの二代目の長男で、ヴァルディマール・ド・タメウルトの孫弟子、メリディスの第一皇子で第四代皇帝のフランソワ・デュアントの七代目の子孫である。

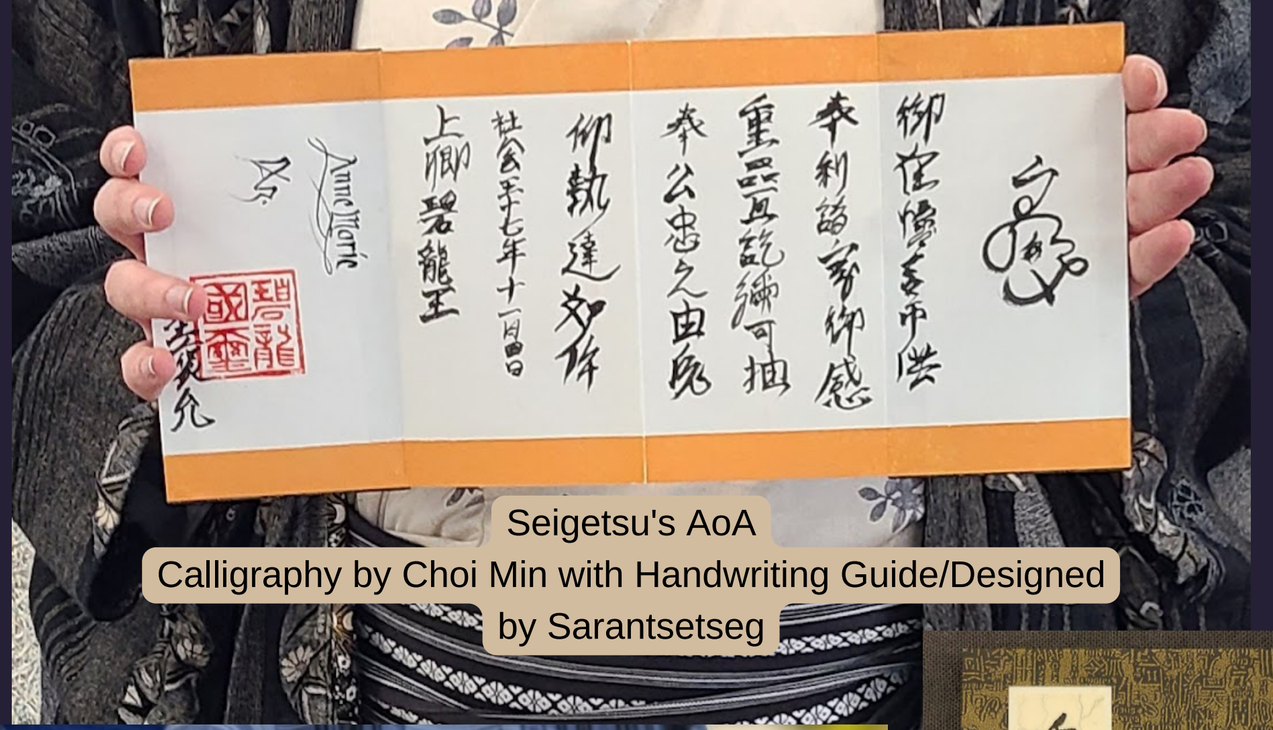
臣下である後は、勅命を受けて直ちに着属（けんぞく）を従えて大乱の戦場に赴きました。昼夜を問わず、経や谷、川や雲、山や渓谷、雨の中を進んでいくと、何とも不思議な光景に出会いました。

目の前に広がるのは、人影のない小さな山村である。数ヶ月前に行われた祭りの幟や屋台、灯りのない提灯だけが、生活の痕跡を残していた。まるで、楽しいはずの祭りの後にすべての生命が消えてしまったかのようだ。村の中心で、春の神がそよ風に揺れ、その花が雪の上に柔らかな光を投げかけているのを発見して、一行は衝撃を受けた。

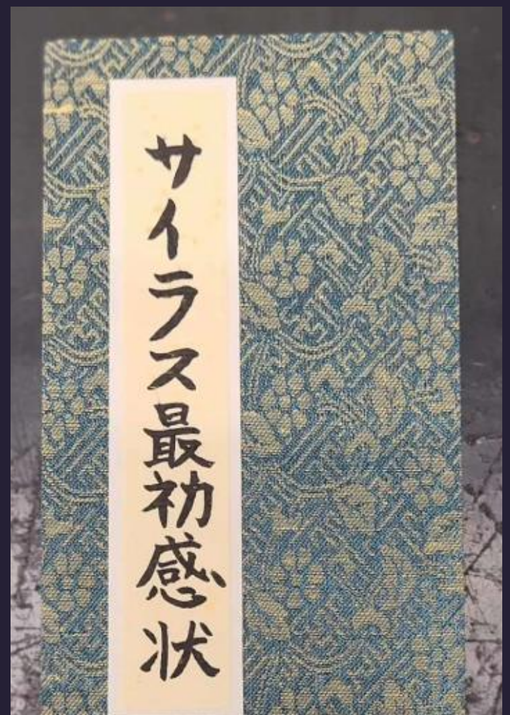
菊池は、この不思議な状況を調べると、別世界に通じる門を発見しました。菊池は着属に囁まるように命じ、一人慎重に門をくぐると、数ヶ月前から準備していた村の祭りの時間に戻っていました。村人たちはそれぞれ、祭りのために布や灯りをぶら下げたり、屋台を仕入れたりして、ゆっくりと行ったり来たりしていた。菊池さんは、そんな村人たちをよそに、一番近くにいた村人に声をかけた。その村人は、菊池がこの村と同じ運命にならないように、ポータルから楽に離るようにと言った。

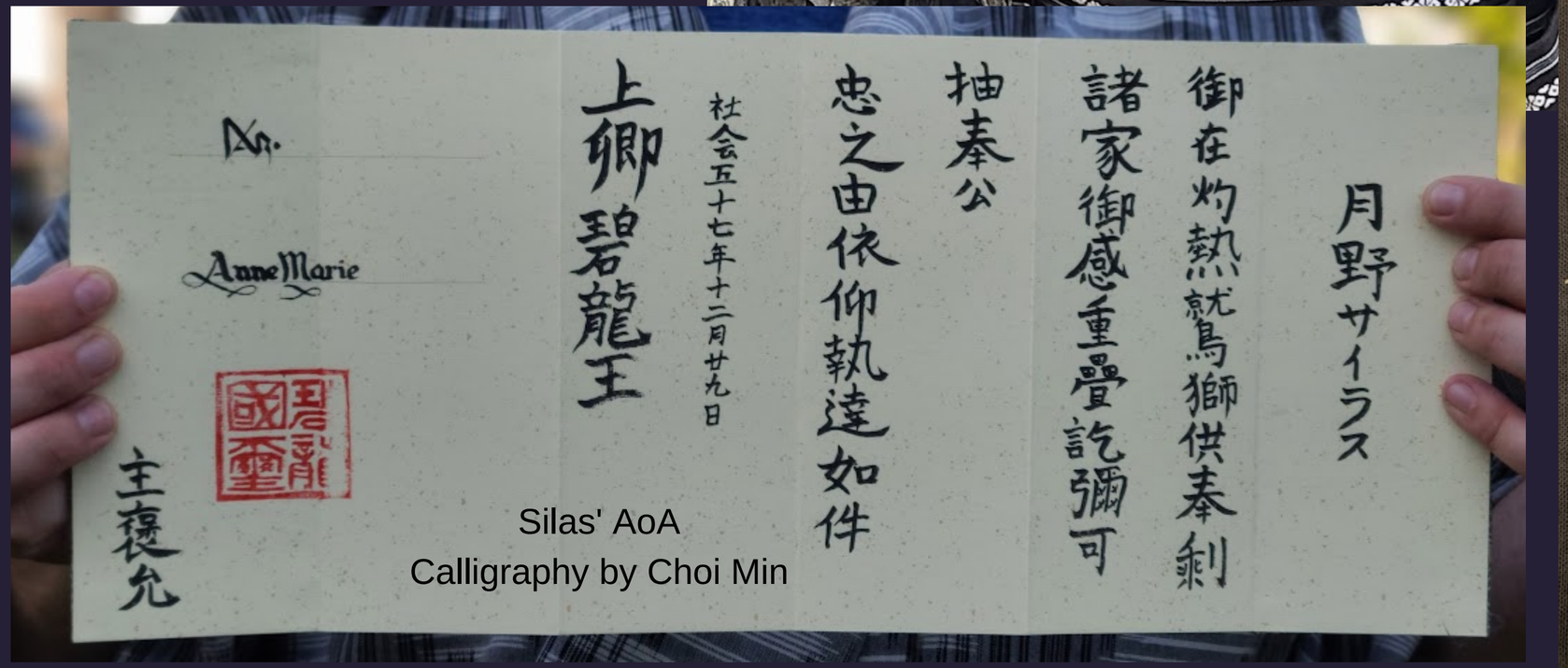
9.23.1511 (Eishō 8) Ōuchi Yoshioki Document of Praise
https://komonjo.princeton.edu/ouchipraise/





Seigetsu's AoA
Calligraphy by Choi Min with Handwriting Guide/Designed by Sarantsetseg





Silas' AoA
Calligraphy by Choi Min

Presentation by:

Lord Choi Min, of the Midrealm.

Website and Contact Info:

https://www.jeongyo-teahouse.net/

Contributions by Master Þorfinnr Hróðgeirsson of the East.

Contact info is 143578@members.eastkingdom.org

And Further Contributions by Lord Nishigori Mitsumune of Trimaris.