

POLISH INSTITUTE OF WORLD ART STUDIES

**POLAND–JAPAN
CONTEMPORARY ART
AND ARTISTIC RELATIONS**

Edited by

Magdalena Durda-Dmitruk

TABLE OF CONTENTS

<i>Jerzy Malinowski</i>	
The centenary of diplomatic relations between Poland and Japan	7
<i>Magdalena Durda-Dmitruk</i>	
Jikihitsu. The Signature of the Artist	8
I. Studies	
<i>Anna Katarzyna Maleszko</i>	
What does the East mean to the West? On our inspirational get-togethers.....	11
<i>Shigemi Inaga</i>	
Utsushi and Utsuroi: Imprint and Transience	21
<i>Yuko Nakama</i>	
Nature and humans: Physical reality in Japanese aesthetics. Reconsidering the pictorial spaces of Hokusai and teamLab.....	29
<i>Magdalena Janota-Bzowska</i>	
Sign of the Artist, the Artistic Sign: The Autonomy of the Artist's Signature.....	35
<i>Anna Dzierżyc-Horniak</i>	
<i>What one needs is concentration, inner silence, a willingness to listen</i>	
Koji Kamoji in Artistic Dialogue with Polish Artists.....	43
<i>Joanna Zakrzewska</i>	
The Influence of Japanese Calligraphy and Ink Painting on Contemporary Polish Artists.....	53
<i>Magdalena Durda-Dmitruk</i>	
Fragment of the whole: Traces of Japanese aesthetics in the silk works of selected contemporary Polish artists	61
<i>Magdalena Furmanik-Kowalska</i>	
European fairy tales and kawaii aesthetics in the photography of Ewa Doroszenko	77
<i>Tomasz Rudomino</i>	
The Japanese Avant-garde: from Michel Tapié to GUTAI and Hori Kōsai.....	85
<i>Jerzy Uścińowicz</i>	
The New Temple of Saint Nicholas of Japan at the Kamennaya Gorka in Minsk, Belarus.	
The Near Tradition of the Far East	97

II. Institutions

<i>Radostaw Predygier</i>	
The Polish Trail in Okayama: The Polish Art and Science Mission in Japan	111
<i>Kazubiro Korenaga</i>	
To Connect Region and People through Art	121
<i>Katarzyna Nowak</i>	
Japan's Living National Treasures and their exceptional presence at the Manggha Museum of Japanese Art and Technology.....	127
<i>Rina Matsudaira</i>	
Inspired by the Classics of East Asia. Searching for a meeting place of narratives and paintings	133
<i>Akiko Kasuya</i>	
Celebration: Between the Aesthetic and the Critical.....	139
<i>Yoko Nakata</i>	
20 years of the BIWAKO Biennale	145
<i>Yasuyuki Saegusa</i>	
Artists in residence in Kumamoto Prefecture 2010–2018	149

III. Artists

<i>Agnieszka Rożnowska</i>	
Mono no aware: Memories of Kyushu	159
<i>Paweł Jasiewicz</i>	
Every Timber Has Its Own Sound – Every House Has Its Song.....	165
<i>Małgorzata Niespodziewana-Rados</i>	
Exercises in Mindfulness: My Japanese Experience in Creative Work	173
<i>Joanna Stasiak</i>	
Immersed in Seeing	181
<i>Elżbieta Banecka</i>	
Uncombed from Kyoto.....	189
<i>Atsushi Hosoi</i>	
A report on the progress, development and background of the work of young Japanese wood sculptors today. And about my own work	197
<i>Gabriela Morawetz</i>	
Permeation / Image and Movement / Collaboration with the Tarinainanika Duet at the Biwako Biennale	207
<i>Joanna Sitkowska-Bayle</i>	
Meetings with Japan: The works of Aliska Lahusen and Gabriela Morawetz	215
<i>Przemysław Radwański</i>	
The Artist's Craft as Meditation: Zen Practice and the Creative Process.....	223
<i>Magdalena Durda-Dmitruk</i>	
A few words after the conference and the accompanying events.....	227

POLAND-JAPAN

CONTEMPORARY ART AND ARTISTIC RELATIONS

Shigemi Inaga

稲賀繁美, International Research Center for Japanese Studies, Kyoto
Graduate University for Advanced Studies, Hayama

Utsushi and Utsuroi: Imprint and Transience

Summary

For the last quarter century, Morimura Yasumasa (b. 1951) has 're-played' Western world art history by using his own body. He replicates the visual experiences of the famous Western artists by reconstructing the scene of well-known masterpieces. His body is thereby 'possessed' by the historical personae while he takes possession of the very images he imitates. Morimura's own 'self' is superimposed upon many historical 'selves', and the double images constitute a parallel world between the past and the present. There is a circular structure: the dead artists take possession of the living body of Morimura.

In this reciprocal overlapping, implying imprint and transience at the same time, let us ask a number of questions. How can we locate History? What does the *jikibitsu*, or the artist's own signature, mean in this process of *utsushi* (duplication) and *utsuroi* (transition-transience)?

On the other hand, Ishikawa Kyûyô (b. 1945) retraces the life and deeds of Chinese 'hommes de lettres' in his *History of Chinese Written Letters*.¹ The letters or personal signatures consist of traces of ink left on the paper by the movement of brush

strokes. And yet this story or history conceals its own pre-history which had consisted of imprints engraved on stones by a chisel (before the historical invention of paper). Thus the *History of Chinese Letters* highlights the duplication by which the older layer of stone engraving had been erased and concealed by the new layer of ink on paper. Moreover, the *jikibitsu* or the authentic signature of the historical masterpiece by Wáng Xìzhī reveals itself only as a phantom or a ghost. The original is long-lost and we can have a glimpse of it only through the amassed copies and (more or less faithful) replica meticulously prepared and treasured in the successive royal collections. The original and lost *jikibitsu* can be perceived through the filigree of reproductions sedimented in the course of transmission. Just like a palimpsest in the Western tradition. And yet, as a practitioner and theoretician, Ishikawa Kyûyô tries to discover the truth in the history of the *jikibitsu* in this very process of irremediable perdition. According to him, it is in the very loss and transience of cultural heritage or in this ramification of concealment that History reveals its truth.

These two case studies would allow us to grasp the *modus vivendi* of *jikibitsu* in history. As an epigraph, let us quote from Roland Barthes, who famously declared in his *Empire des signes* (1972): "Le signe est une fracture qui ne s'ouvre jamais que

¹ We refrain from using the word 'calligraphy' for the translation of 書, as it is simply misleading.

sur le visage d'un autre signe.² He was referring to a strange statue portrait of the Monk Hōshi 宝誌和尚 (ill. 1) kept at Saijū-ji Temple 西住寺. His front face is vertically split, and another face reveals itself in the cleaving from the inside. One may ask if the revealed face represents 'empty-ness' 空性 or the true 'Buddha nature' 仏性. Takashi Murakami, a famous contemporary Japanese artist, disguised himself in this double image of uncertain identity in repetitive revelations.

1. Morimura's signature: *Jikihitsu*, or the (Im-)Personified World Art History

Let us begin with a famous ghost story. According to legend, Hōichi was a blind minstrel (or *biwa hōshi*) with an amazing gift for the musical instrument *biwa* (a loquat-shaped Japanese lute). He was particularly good at performing the *Tale of the Heike*, an epic describing the fall of Emperor Antoku (1178–1185). Hōichi was approached late one night by a gruff samurai who demanded that the minstrel play for his lord. It turns out eventually that Hōichi was playing his *biwa* furiously in the middle of the Amidaji cemetery. Realizing that Hōichi had been bewitched by ghosts, the priest vowed to save him from further trickery. He painted Hōichi's body with the kanji characters of the *Heart Sutra* for protection and instructed him to remain silent and motionless. The ghostly samurai approached Hōichi but was unable to see anything but his ears. The sutra had rendered the rest of Hōichi's body invisible.³

Let us quote from the rendition by Lafcadio Hearn (1850–1904), who made this story famous in his English rendering, *The Story of Mimi-Nashi-Hōichi*, included in his final book, *Kwaidan* (published on March 25, 1904):

At that instant Hōichi felt his ears gripped by fingers of iron, and torn off. Great as the pain was, he gave no cry. The heavy footfalls receded along the verandah – descended into the garden – passed out to the roadway – ceased. From either side of his head, the blind man felt a thick warm trickling; but he dared not lift his hands (...)⁴

Obviously, earlobes here designate the 'liminality' (Z. Bauman) of possession – between the realms of the sane and the insane. We know of several famous historical figures who have cut off their earlobes. In medieval Japan, the Priest Myōe (1173–1232) is known to have cut off his right earlobe during an ascetic exercise; in the modern era, the Dutch painter Vincent Van Gogh also cut off his (left) earlobe. Vincent had previously made a self-portrait in the guise of a Japanese Buddhist monk with whom he wished to identify himself (1888). One of Morimura's earliest attempts at disguising himself as a Western painter shows him as Vincent smoking a pipe with his left wounded ear bundled (original in 1889, Morimura's performance in 1985) (ill. 2). For his later retrospective show, Morimura published a book, *Confession of the Self-portraits*, with the subtitle: 'when "I"-watashi 私 encounter other "I-s"-watashi わたし'. Is it a mere coincidence that the first personal pronoun ('watashi' in Japanese) also happens to mean 'ferry' or even 'ferryman' like *Xάρων*, or Charōn in Greek mythology, who assures the connection between Hell and this world...

To understand this multiplication and successive 'rebirth' of the 'I-watashi' in History, Lafcadio Hearn's observation is helpful. In one of his essays treating of insects, Hearn quotes from one waka poet, Minamoto no Shigeyuki 源重之 (d. ca. 1000), with his English translation:

音もせで思ひにもゆる螢こそ啼く虫よりも哀れなりけれ

Oto-mo sede omohi-ni moyuru hotaru koso naku mushi yorimo aware narikere

Not making even a sound [yet] burning with desire, – for this the firefly indeed has become more worthy of pity than any insect that cries.

And Hearn adds the following explanation. In his imagination, not only the generations of lives but even inanimate matter conceals within itself a succession of memory from the immemorial past:

But I cannot rid myself of the notion that Matter, in some blind infallible way, remembers; and that in every unit of living substance there slumber infinite potentialities, simply because to every ultimate atom belongs the infinite and indestructible experience of billions of billions of vanished universes.⁵

² Barthes (1972: XX, accessed 20.11.2019).

³ https://en.wikipedia.org/wiki/Hoichi_the_Earless (accessed 20.06.2019).

⁴ Hearn (1904: XX, accessed 20.11.2019).

⁵ Hearn (1910: 169).

According to Hearn, what we call ‘soul’ is a sort of ‘composite of recollections’; an image of ghostly personalities in which the characteristics of many familiar faces are superimposed to form a memory and interblended by our affection for them.⁶ Scholars have already traced the influence of Sir Francis Galton’s (1822–1911) idea of the ‘composite portrait’ (1879) in Hearn. Galton had established a ‘portrait of type and not of individual’ by superimposing multiple portrait photographs on a single face. While insisting upon the possibility of hereditary succession of one’s talent in terms of eugenics (in particular in his *Hereditary Genius*, 1869), Galton also discovered a statistical tendency of ‘returning to the average’: instead of exaggerating peculiar oddities, the superimposition of characteristics in successive operations tends to neutralize the physiognomy to an average. Eccentric traits that would characterize the typical face of a criminal, for example, cannot be detected in the superimposition of such faces. On the contrary, criminality seems to be sublimated in the process of transmigration/metempsychosis. This reminds us of another ghost story masterpiece by Hearn, *Mujna the face-less*. The lack of characteristics ultimately reduces the spirit’s face to an egg-like plane surface which completely lacks in personality. The horror stems from the total lack of distinguishable features.

Nishida Kitarō (1870–1945), a distinguished modern Japanese philosopher, did not fail to grasp this particularity in Lafcadio Hearn. He writes as follows (my tentative translation):

Hearn was a writer with mystical insight, who saw spirituality at work behind every phenomenon. He not only felt the pulsations of thousand-year life underneath of our simple feeling or sentiment; he also grasped vitalities of the ancestral soul in each of the physical expressions. Our personality is not an individual matter but a composite of generations of personalities. From the bottom of our body the flux of life from our progenitors rises up. Our body is nothing but the extreme limit of the pillar of endless spirits stemming from the primordial past. Thus he meditates in the indigo of the Mexican Bay the azure of the joyful summer sky of past centuries; in the sky-burning crimson light in the tropical eve he felt the volcanic eruptions of the immemorial past as well as the raging fires in the forest;

⁶ Hearn (1889), a similar remark can also be found in Hearn (ca. 1890; 1894).



Ill. 1. Statue of the Monk Hōshi, Seijū-ji Temple, courtesy of Shincho-sha Publishing Co.Ltd



Ill. 2. Morimura Yasumasa, *Self-Portrait with bandaged ear*, 1985, courtesy of Morimura Yasumasa

he listened to the murmur of dead parents and grandparents while observing the changing countenance of his own children, and he yearned for the *karma* of transmigration as he felt a frisson at the handshake with his beloved...⁷

This brings us back to Morimura. Like Lafcadio Hearn, Morimura is also trying to fuse into the past to reveal himself. (ill. 2) Curiously enough, the Japanese term for Ghost land 幽界 (*yūkai*) has the same sound as 融解 (*yūkai*) i.e. ‘fusing’ or ‘melting’; they are also homonyms of 誘拐 (*yūkai*) meaning ‘kidnapping.’ Is Morimura ‘kidnapped’ by History, or are the historical selves ‘fusing into’ Morimura’s Self, fusing him with the historical Ghosts of the Past?

Here, let me introduce another Japanese term. *Utsushi* means both ‘copy’, ‘transcription’, ‘transportation’ and ‘possession’. *Iki-utsushi* means ‘similar to reborn’, suggesting the ‘reincarnation’ of a dead person as if he or she were ‘alive’ (*iki*). By collecting Western old masters, Morimura assimilates himself into the Collective Self, incarnating all of Western Art History by himself alone. Here the ‘order-made’ signatures (of each of the Western masters, with his or her personal touch and individual style) transform themselves into a ‘ready-made’, neutralized portrait. Morimura’s *Last Supper* or *Ultima Cena*, after Leonardo da Vinci, represents twelve masters, who are none other than Morimura himself in disguise. If at the Last Supper, Christ’s body and blood are symbolically distributed and consumed by his disciples to immortalize and enshrine his teaching as their vocation, the same mystical communion takes place in this repeated ritual of Morimura’s reincarnating the Western Masters like a cannibal. Among those convoked, or rather invoked, is Marcel Duchamp (1887–1968), but astutely enough his presence is shown by his very ghost-like ‘absence’ from the scene...

The disappearance guarantees the ultimate vindication of presence. The personal signature or *jikihitsu* obtains an a-historial anonymity, as if the individual self-identity were fusing into the self-portrait of the collective selves. This also reminds us of the fact that etymologically ‘persona’ stems from the Greek for mask, *πρόσωπον* (*prosopon*). Nobody knows if the mask hides the real personality or if it reveals the true nature of the person hidden behind the mask. Whatever the case, the

fact remains that beyond possible personal identification, a Collective Self manifests itself, allowing transhistorical neutrality, encompassing the West and the East (or the Rest, just as in the case of Mauricio de Sousa, who is conducting a parallel world operation in Brazil by introducing his comic characters on the canvases of Old Masters, as if duplicating the practices of Morimura at the antipodes of Japan...). ‘Another twin-like “I-watashi” is everywhere and is constantly multiplying themselves’ in search of anonymity.

2. Ishikawa Kyûyô, or the Paradox of *Jikihitsu* in the *History of Chinese Letters*

In his prize-winning ambitious volume *The History of Chinese Letters* 中国書史 (1996), Ishikawa Kyûyô conceived the eponymous history as a dialectical struggle between stone and paper. Usually, in manual-type guide-books, especially for the purpose of calligraphic training, the fact that Chinese characters were originally engraved on bones for geomancy or on stones for inscription before the invention of paper has not been taken seriously, if not entirely ignored. But this shift could not have avoided drastic modification of the practice. Ishikawa starts with the presupposition: firstly, a stone layer is buried beneath the paper. Secondly, he states that the phenomenology of writing in China requires an effort of archaeology, which implies the necessity of practising methodological anachronism (we will explain it later). Thirdly, engraving letters as inscriptions is synonymous with the making/becoming of History by Chinese definition. By the same token, Chinese history can and should be retraced by examining the material traces of written letter inscriptions. In other words, engraving letters is concomitant with the ‘*Entstehung der Geschichte*’, thus retracing history from imprinted traces turns out to be an indispensable approach. Fourthly, the aforementioned fact also allows us to make a rediscovery of the Past through calque, by way of retracing the ancestral technique and deed left in their authentic writings – i.e. the *jikihitsu* – for the very reason that they crystallize the *modus vivendi* of the personality of historical figures.⁸

⁸ This is due to the fact of historical and cultural difference: if in the West, the scribes are mainly intellectual servants to the powerholders, in China, in contrast, the writing of the *jikihitsu* has been the personification of the human virtue

⁷ Nishida (1928–1965)

The most important historical event in the long Chinese history of *jikihitsu* letters is undoubtedly the positioning of Wáng Xīzhī 王羲之 (303–361), whose 蘭亭序 *Lántíngjì Xù* or *Preface to the Orchid Pavilion* (353) (ill. 3) and other writings has played an important role, all the more irreplaceable as the originals are entirely lost. Here the problematic of lost *jikihitsu* surfaces. It is widely known that following the loss or inaccessibility of the original, many ‘authentic’ copies proliferated. The Beijing Palace Museum boasts of possessing eight distinguished copies made using the meticulous technique of ‘*Shuang gou tian mo*’ or ‘putting the ink according to the engraving of the original’. Yet the ‘original’ here stands for the later copies made by posterity in its worship of Wáng Xīzhī. Among these ‘faithful copies’ Ishikawa takes up three, and without hesitation characterizes the merits and eccentricity of each of the copies as follows:

The tired copy 「奇想天外のヒゲ蘭亭」
‘eccentric beard style’

The second copy 「三折法」 楷書 ‘formal
three-stroke Sung Dynasty style’

The first copy 「双胴の怪獣」 「合成
体」 ‘catamaran cyborg monster’

Ishikawa observes that each of these copies could not help but reflect the particular style of the epoch during which it was made, and as far as the style of writing is concerned, they could hardly transmit faithfully the traces of the Six Dynasties Period original. The original Wáng Xīzhī style is veiled, as it were, under the Tang Dynasty style writing through which it was transcribed. Ishikawa’s approach consists of restoring the vacant and absent ‘original’ by taking into account the ‘deviations’ by which each of the copies was marked in its idiosyncratic *jikihitsu* traces.

In terms of the authentic *jikihitsu* signature then, how can we evaluate this almost impossible mission and audacious tentative of recuperation? How to restore the lost original? If not by putting together and superimposing the diverse, heteroclitc and ill-natured copies of posterity – full of confusion with the Tang Dynasty style overlapping, altering, and



Ill. 3. Three copies of Wang Xizhi’s ‘*jikihitsu*’ writing, Beijing Palace Museum, courtesy of Ishikawa Kyûyô

suffocating the Six Dynasties original writing style, which, by the way, we can no longer witness as such.

Logically speaking, it would certainly be possible to one by one eliminate the errors committed by later generations in their (unintentional or intentional) modifications or reinterpretation of the original; but it would be sheer nonsense to suppose that by accumulating such refutations, putting aside obvious errors, one can one day reach the lost original. It is well known in a certain Jewish tradition that the Revelation from God is already lost when it is inscribed on the rock. The rock can retain only the loss of the original Voice from Heaven. And the duty of later generations consisted in trying to restore the lost original by accumulating and assembling the fragments that had been fatally broken and scattered in different languages by way of translation. Here is the theological understanding of the post-Babel situation. In a strikingly similar way, it is the inaccessibility of the original that has bestowed on Wáng Xīzhī in China an inviolable authority and authenticity.

Paradoxically enough it is the distance from the original *jikihitsu* that sustains the worship of the ultimate Canon. Like the ghost in Lafcadio Hearn,

directly emanating from the noble personality. This is one of the reasons why we do not use the term “calligraphy” here.

Wáng Xīzhī has to be invoked whenever necessary so as to constitute the History around this lost origin. History – as written inscription – is ‘fabricated’, as it were, in due respect of the Canon. Such a Canon can *de jure* no longer exist anywhere, if not in the collective aspiration and yearning of its lost heritage. What Morimura has done with the *Ultima Cena* is not alien to this invocation of the ghostly spectre...

In this context, the significance of the Emperor Taizong 太宗 of the Tang Dynasty (598–649) is revealed. As is well known, Emperor Taizong 太宗 is responsible for the loss of the *Lántíngjǐ Xù* and other *jikihitsu* writing by Wáng Xīzhī, as they were said to be buried in his tomb at his orders. However, through its loss, the lost piece gained the status of an a-historical absolute Canon, while its loss liberated posterity from its enchantment and bondage. Posterity is at the same time ‘haunted’ by the magnetic field of the Ghost but has simultaneously gained the freedom of their own development, free from the haunting of the Past. As the absolute absent Canon, 蘭亭序 *Lántíngjǐ Xù* (353) and other lost *jikihitsu* have obtained and established their positionality of the Canon in compensation of their own irremediable loss. And this paradox marks the very foundation of historiography in the Chinese tradition: let us remark that *lishǐ* 历史 in Chinese is hardly equivalent to its Western counterpart of ‘history’. In China, posterity is authorized, in terms of their ‘vocation’, to legitimize the Past whose loss it is responsible for.

This accounts for the later development of the Chinese history of letters after its founding with the Constitution of Wáng Xīzhī.⁹

In conclusion, let us summarize the lessons we can take away from the two parts of this brief presentation in terms of *jikihitsu* practice. Let us here again refer to the two notions of ‘*utsusu*’ and ‘*utsuru*’. It is well known that these basic notions in the Japanese language added another dimension when they came into contact with Buddhism. ‘*Utsushimi*’ 現し身, meaning worldly existence or reality, can easily be morphed into ‘*utsusemi*’ 空蝉 or ‘the cicada’s empty shell’, evoking transience. The ‘real body’ or ‘real presence’ (‘*utsushimi*’) is nothing but the other side of the ‘*utsusemi*’, ‘cast-off skin’,

a slough or a cadaver. In the famous *Collection of Ancient and New Poems, Kokin Waka-shū* / 古今和歌集 in 20 volumes, edited in 905, we learn by heart the following piece:

うつせみのからは木ごとにとどむれど
魂のゆくへを見ぬぞかなしき (古今・物名)

*Utsusemi-no kara-ha kigoto-ni todomure-do
tama-no yukuhe-wo minu-zo kanashiki*

Cast off skin of the cicada remains on each trunk of the trees, and alas, the souls within have moved away I don’t know where...

Morimura’s so-called appropriation of Western art history shows the interplay between *utsushimi* an *utsusemi*, with all the ambiguity inherent in the imposition of Self on History through *jikihitsu*. In contrast, Ishikawa Kyūyō’s conception of the *History of Chinese Letters* vividly shows the dialectical conflict and dynamics of *jikihitsu*. A potential *dynamis* takes shape as *energeia* in a series of confrontations taking place between the centripetal *abyss* of the initial Canon and the centrifugal deviation the absent Canon has opened up to posterity. Here are two remarkable cases of Japanese perception of *jikihitsu* which have been articulated in their encounter with universal history, which artists in Poland are constantly aspiring for.

Bibliography

- Barthes 1972 = Roland Barthes, *Empire des signes*, Skira 1972.
 Hearn 1889 = Lafcadio Hearn, ‘A Ghost’, *Harpers Monthly* 1889.
 Hearn ca. 1890 = *In the Cave of the Children’s Ghost* (manuscript), published in 1894.
 Hearn 1894 = *Glimpses of Unfamiliar Japan*, Houghton, Mifflin 1894.
 Hearn 1904 = Lafcadio Hearn, ‘The Story of Mimi-Nashi-Hōichi’, in: *Kwaidan*, MacMillan London 1904.
 Hearn 1910 = Lafcadio Hearn, ‘Fireflies’, in: *Kottō, Being Japanese Curios, with Sundry Cobwebs*, MacMillan, London 1910: 169.
 Nishida 1928–1965 = Nishida Kitarō, ‘The Thought of Mr. Lafcadio Hearn’ (1928), in a leaflet in the *Complete Works of Lafcadio Hearn*, Tokyo: Daiichi Shobō, vol. 4., 1928; *Complete Works of Nishida Kitarō*, Tokyo: Iwanami Shoten, vol. 1, 1965.

⁹ The details of the development are given as a ‘reincarnation’ in the Appendix, *infra*.

Appendix

Experimental 'Reincarnation' of the History of Chinese jikihitsu Letters by Western typography

In the following part, we imitate, though far from perfectly, the typography corresponding to each particular style of *jikihitsu* in the Chinese original.

Immediately after the 'Constitution' of the authority of Wáng Xizhī 王羲之 by the imperial order of Taizong 太宗 in the heyday of the Tang Dynasty, 孫過庭 Sun Guoting (648–703) did not hesitate to show an 'Enormously Reactionary tendency' (p. 191), and with 張旭 Zhang Xu (birth and death year not known) the Mid Tang Dynasty saw 「狂書」 Simply Crazy Writing. In contrast, 顏真卿 Yán Zhēnqīng (709–785) established a standard typography, to be respected as the formal and standard 'correct' style after the introduction of movable types. Shortly after, 懷素 Huáisù (737–799) invents a Snake dancing in deviation from the typographical standard.

During the Sung Dynasty, 蘇軾 Sū Shì (1037–1101) marked, again, an intentional deviation by lack of equilibrium. 黃庭堅 Huang Tingjian (1045–1105), another representative of the Sung Dynasty, excelled in 'Crisp & brisk while strongly adhesive' writing of his own, in his recollection of Li Bai's poetry. Later, during the Ming Dynasty, 'Another way of adhesiveness', in contrast to crispness, was proposed by 祝允明 Zhù Yǔn míng (1460–1526), who realized what Ishikawa names Twisting and screwing lettering in his *Red Cliff Oath in Great Letters* 大赤壁賦. The third contemporary master was 文徵明 Wen Zhengming (1470–1559), who, in his scroll of poems in cursive letters, 「行書詩卷」, showed his style of *jikihitsu*, Dreaming Nostalgia of the lost past. 徐渭 Xú Wèi (1521–1593) showed an extreme heterography with his twisting style which Ishikawa calls Villainy on the Battlefield.

The take-over of power by the Qing Dynasty could not but have a deep impact on literati life. 王鐸 Wáng Duó (1592–1652) did not conceal his Coquetry and Flirtation. 八大山人 Bādà Shānrén, a painter, and calligrapher also known as 朱耆 Zhū Dā (1626?–1705?), who also lived during the transitory period from the Ming to the Qing Dynasty, was qualified by Ishikawa as Bluntly Gruff ぶつきらぼう bukkirabô. Jin Nong 金農 (1687–1763), also known as an eccentric painter, is distinguished

by his 'Blade swallowed up into the brush' 刀の刃をまるごと毛筆に呑み込んだ style. 鄭燮 Zhèng Xiè, or Zhèng Bǎnqiáo (1693–1765) also established a style of his own, 'Creeping low as if squaring off'. 董其昌 Dǒng Qíchāng (1555–1636), a painter active in the previous century, showed 「行草書卷」 in his scroll of cursive lines, what Ishikawa has named a style Pretending to be at will and with ease, but concealing timidity & warped inflection. Likewise, 張璠 Zhang Ruitu (1576?–1641?) preferred a style like 'A drunken razor'.

The development of the epigraphic studies introduced a new tendency. 鄧石如 Deng Shiru (1743–1805), was an earlier example, with his marked style that one may call A pseudo-classical anachronism of retrieving engraving and clerical style on paper. This trend is followed by 趙之謙 Zhao Zhiqian (1829–1884) with his practice of the clerk style in which Ishikawa remarks 'The demise – historical end – of stone engraving scholarship'. In the republican era, after the fall down of the Qing Dynasty, comes 吳昌碩 Wú Chāngshì (1834–1927), in whom Ishikawa sees a 'Retreat from the seal engraving or the border transgression toward calligraphic lettering'. The final phase may be represented by the calligrapher-painter, 齊白石 Qí Báishí (1864–1957), clearly marking the 脱却 Overcoming to the realm of Expressivity. His seal engraving is also full of unprecedented 'Freshness in cutting and slitting'.

The above will serve as a practical guide for the reading of Ishikawa's huge volume.