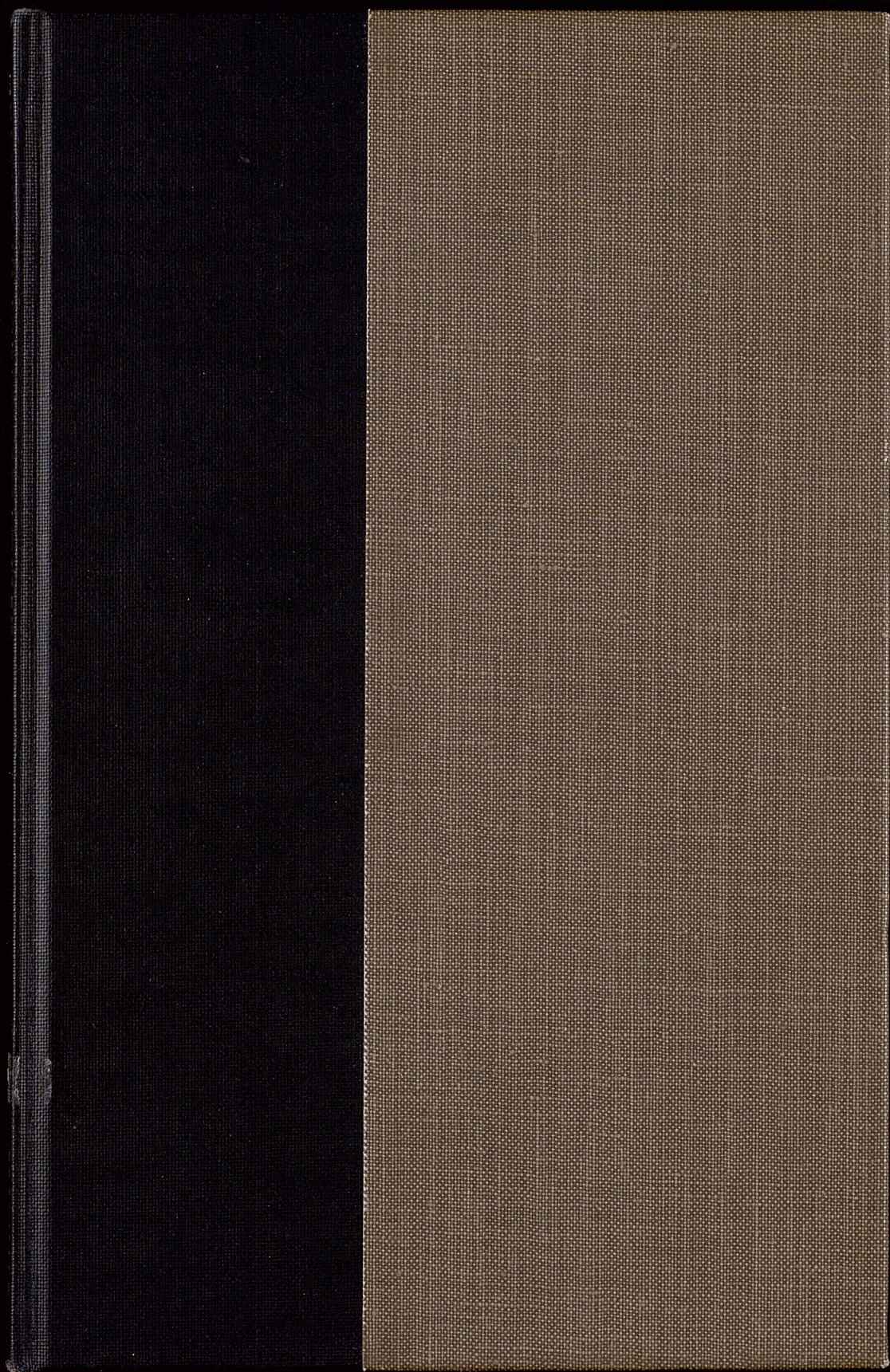
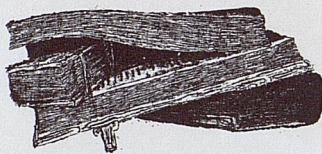


MULTUM IN PARVO · ZIGROSSER

BRAZILLER





christopher mendez

Ad libros
Fernando Zobel

MULTUM
IN
PARVO

AN ESSAY IN
POETIC IMAGINATION
BY
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MULTUM IN PARVO

ally increasing pressure, and finished with a grinding veer to the left. The second stroke is the short horizontal line (below it) drawn with a "bridling" movement from left to right, and finished with a half revolution of the brush which is thereby prepared for the downward motion of the third or perpendicular stroke, drawn with the brush turned half left and finishing with a "crouching" gesture ready for the short sudden spring upwards of the fourth stroke, the upward hook. These four strokes are to be written with force but comparatively slowly. The remaining strokes are swifter, and in the nature of stabs. The fifth stroke is the upward spike (on the left) executed with a whipping movement, like a backhand cut, with power in reserve at the end, ready for the sweeping or "skimming" thrust of the descending sixth stroke (also on the left). The seventh stroke, on the right-hand side of the perpendicular, has the staccato quality of the sudden peck of a bird. The brush starts (from right to left) at the thick head of the stroke with a twisting motion, descending like a bird with grace. The eighth (and most difficult) final stroke plunges downwards to the right with a "tearing" force, gradually braked and broadened, like a person or a vehicle "pulling up" and with a gesture of "looking back." These are, roughly described, the Eight Laws of Yung on which the art of brush calligraphy is based.

a seven, not an eight stroke character

I have spoken of the terse syntax of Oriental thought, in which imagination is a necessary ingredient. In addition, the Chinese, and especially the Japanese, have been partial to concise verse forms. There is for example the Japanese