

COLOURED WATER

Barbara Reid

A Thesis

In

The Faculty

Of

Fine Arts

Presented in Partial Fulfillment of the Requirements

For the Degree of Masters of Fine Arts at

Concordia University

Montreal, Quebec, Canada

September 1979

© Barbara Reid, 1979.

ABSTRACT

COLOURED WATER

Barbara Reid

This thesis examines the Buddhist concepts of reflection, presence, subjective-objective relationships and meditation and their relation to my practice of the art of watercolour. There is also a discussion of the Chinese 'Six Principles of Painting', as well as some discussion of the technical aspects of watercolour.

TABLE OF CONTENTS

	Page
Introduction	7
Reflective	4
Presence	12
Subjective-Objective	19
Meditation	24
Six Principles	34
-Ch'i	37
Bone Manner	38
Conform with the Objects	41
Apply the Colours	44
Plan and Design	45
Transmit Models by Drawing	47
Watercolour	49
Water	49
Colour	51
Light	55
Brush Usage	60
Conclusion	64
Notes	67
Bibliography	73

INTRODUCTION

What I have tried to do in this thesis is to put into verbal form certain Chinese and Buddhist concepts that I have realized and applied to my art of watercolouring. These very principles which I have integrated into my work as a watercolourist are the illusive things that really have no words to describe them. This is, I suppose, in keeping with all I have read on the subject of Zen. For Zen is ultimately a personal experience.

As D.T. Suzuki says: "When I raised the hand thus, there is Zen. But when I assert that I have raised the hand, Zen is no more there."¹ This thesis, then, is the assertion that I have raised my hand and my paintings, I believe, are the raising of it.

I have perhaps left out or exaggerated the importance of some of these concepts in relation to the formal structure of Buddhism or the reality of Chinese paintings, and have, instead, selected what I feel relates to my work as a watercolourist.

I have divided this thesis into six chapters. The first four, Reflection, Presence, Subjective - Objective, and Meditation, are my attempt to bridge the gap between idea and experience. The experience in every case came first.

INTRODUCTION

The idea(s) was later searched and researched , defined and refined , formed and deformed .

The remaining chapters , Six Principles and Watercolour , are somewhat more technical in tone . They involve the preceding four chapters and their practical application and a technical summary of the art of watercolour .

I have chosen the Six Principles of Hsieh Ho because of their wealth of insight into the art of painting . Chinese painting was basically ink painting , which is very much like watercolours . These Six Principles serve , for me , to link Chinese ideas on painting with the actuality of ink painting . As Osvald Siren says : "...they (Six Principles) indicate the path of the painters ; they are signposts along the road which must be observed , if he is to arrive at his goal . "2

The chapter on watercolour is broken into what I feel are the various elements in the process of watercolouring which are : water , colour , light , and brush usage . Some of this information I gathered from books on the subject and from Phil Hocking , who was my teacher in watercolour . The majority of this information I gathered by ' doing ' and by experimentation . Some of this information serves only to confuse or make complex something which is complex . For watercolouring is , to those seriously interested , a multi-dimensional art whose technical aspect can become all important . For me , this technical aspect is important only

INTRODUCTION

because it enables the artist to express the subtleties of the medium .

My thesis is that Zen and watercolours are well suited to each other , and that , for me , they are synonymous . Watercolour is Zen and Zen is watercolour . I am not suggesting that this discovery of mine holds true for everyone . Certainly there are watercolourists who have never heard of Zen (and do not care to) and who do not feel that by doing watercolours they are engaging in a Zen activity . But , I believe that even without the words , the ideas , and the personal styles that have come to be called Zen styles or Chinese styles , all watercolourists have experienced certain practices of a Zen activity by ' doing ' the art of watercolouring .

Finally I wish to thank everyone who helped me with this thesis , especially D.T. Suzuki , who led me to believe that it was at least possible to discuss Zen Buddhism . Also , Nathan , Nancy , Myra , Marshal , Loren Singer , and my three advisors Gary Walters , Jerry Kraus , and Guido Molinari .

CHAPTER I
Reflective

Reflection can be observed throughout nature ; throughout the world of man , and throughout the universe . No process is so visually manifest as that of reflection .

The reflection of light is , perhaps , the most beautiful occurrence in nature . It has long fascinated man . Philosophers use the metaphorical aspects of reflection to illustrate ideas . Scientists study the possible uses of it . Engineers build instruments whose principles hinge on reflection . The artist has painted , the musician has played , the writer has written , the dancer has danced , their love of this process throughout our history .

The reflective act is a single event in which what is being reflected and that which reflects are joined . How sensitive we are to observing and experiencing this reflective process depends upon how aware we are of light and its effects . A conscious effort to observe the effects of light on matter develops an awareness of the joining . It develops our knowledge of the things being joined and of the joint itself .

The reflective act of the mind is organization , cataloging , condensing , and , at times , outright deception .

We see through our eyes , but along the way to con-

REFLECTIVE

consciousness the visual stimuli are often changed and distorted , in some cases beyond recognition . The dreamer , upon waking from a dream is actively selecting , reflecting , and changing the dream itself . This is done so fast , and so automatically , the dreamer believes these selections are part of the dream . So too with vision . We do not see what is , but what we perceive to be what is .

Perception involves more than the conscious mind and its analytical , logical ways . It involves the heart , spirit , and emotions . The mystical realms and the unfathomable parts of ourselves are entwined with the conscious mind . These , too , are subject to de-forming by the conscious and by the subconscious .

All people reflects their time in unknown ways . We collect conscious and subconscious information from the environment around us , from the environments we occupy , and have occupied , and from the interior environment in which we live . These effect and affect the way we perceive things .

Organization is the first step of the mind to conscious perception . We take the seemingly chaotic state of nature and create from it a composite totality . We create words as well as visual symbols to encompass things that cannot be encompassed . The words and symbols relate more to our idea of nature than to the reality of nature . Our organization is for our own benefit , so that we can understand , in a conscious

REFLECTIVE

way , the workings of something that is beyond conception .
We see the parts or a few workings of nature clearly but the
totality we have created does not fit the actuality of nature .

The reflective bridge between memory , or cataloguing ,
and consciousness is a bridge which does not separate , but
which joins . It is not a bridge that serves only the function-
al or utilitarian purposes of an individual , but also the in-
spirational , mystical , perceptual , and creative aspects of
the artist .

Memory is the reflection of a reflection . The initial
reflection imprints its image through the senses upon the cir-
cuitry of the brain . We must first sense , either consciously
or subconsciously , before any reflection is possible .

If we refine our senses through a conscious effort to do
so, perception is enhanced . With the enhancement of perception
comes a fuller and deeper imprint upon the brain . When recalled ,
this fuller and deeper imprint allows us to see , not just more,
but better .

Good observation , for me , is the experience itself, that
is, perception involves the perceiver in the action of things .
By this involvement a direct ' becoming ' of the things we
are observing happens . Thus we are merged with the object of
our perception . We are no longer only the observers or the
perceivers but also the partakers .

We are at the same time watchers of this partaking . The

REFLECTIVE

internal dialogue of observation at times wanders where it will, leaving the object of our perception, leaving it so completely that we no longer reflect it and no longer observe it. This running dialogue detracts from the experience of observation, and can alienate the self from a relationship with all that is happening outside the self.

It takes a great act of 'concentration'³ to allow all the conscious and unconscious word-thoughts to drift away and allow the experience of merger to take place. Bankei describes this act of 'concentration' and the subsequent mind voices as follows: "You should realize that such thought is just a temporary mental construction, and not try to hold on to or reflect it. Let it alone just as it occurs and just as it ceases. It is like an image reflected in a mirror. The mirror is clear and reflects anything which comes before it, and yet no image sticks in the mirror."⁴

This 'letting go' allows good observation to take place for pure observation is pure reflection.

A good reflective instrument is one which does not obscure, distort, or tarnish. It can never not reflect though broken into a thousand pieces, each one - thousandth of a piece will reflect.

In Zen, mirror-insight is a state of higher perceptions, one which is achieved when the mind is free from digression, from conceptualization, and from distinctions of subject and

REFLECTIVE

object . Chuang-tzu , a Taoist sage , states , " The perfect man employs his mind as a mirror . It grasps nothing ; it refuses nothing . It receives , but does not keep . "5

Mirror insight is the Zen vision . Life is one movement for the Zenist , and the movement encompasses every facet of living . This perspective is reflective in that all things that happen are seen , without comment , without concept , just as they happen . They are experienced without getting lost in the experience , and like a mirror , perceptions are not stuck to the mind , but reflect and reverberate into the very recesses of being .

This point of view is a 360 degree perspective without being above , below , or beside . For Zen is the totality of things . It is not wholly a philosophy . It is not entirely a religion , and it is more than a system of everyday living . It is a way of viewing , a way of seeing , and a way of knowing .

This state of being is the Buddha state in practice . The Buddha's enlightenment was an instant recognition of his relationship to the world . It was a transcendence , a going beyond the limitations of form .

" One who is not attached to ' form ' need not be reformed . "6

The non-differentiation of surface , of outside and of inside , of subject and of object , are important Buddhist concepts , as well as being found in the Zen and Taoist doctrines .

' Adaras-jnana ' 7 literally translated from the San-

REFLECTIVE

skrit , means ' mirror insight ' or ' mirror intuitive wisdom insight' . It is a state reached after all distinctions fade away . It is a state in which no distinguishing characteristics separate one ' suchness' from the next .

Space and time are forgotten , transcended by the act of mirror insight . For , in the state of supreme ' concentration ' all concepts lose their word meanings . Everything is that breathing and timing in life which is the ever ' present ' now . The space which this reflective state reveals is infinite space , where there is room for all things , yet there is no concept for differentiation of all these things . It is a space beyond reason , beyond logic , and yet it does not oppose logic or reason .

The mind is like a mirror . It has form while being formless . It is the obstacle that obscures , yet it is the thing that enables the obstacle to vanish . The Zenists say ' not by effort , and not by non-effort ' are these obstacles transcended ; transcended to a space where there are no limitations , no transcendences , no differentiation . Where no-thing is the same and no-thing is different . Mind can change until there is no-mind .

The artist is not foreign to this state , for , when one is faced with that white canvas or paper , the process of ' becoming ' is in motion . The artist reflects , the image reflected is the painting , and the thing being reflected is the

REFLECTIVE

artist's vision . This triad constructs a reality all its own in which each element is intrinsic in order for this act of reflection to manifest itself . Each element is not without its influence on and by the other element's nature .

All the elements , that is , the artist , the medium , and the vision of the artist , have influencing natures of their own , and are influenced , also , by exterior forces .

The act of reflection , in painting , is a living , breathing , moving occurrence , in which the artist (hopefully) reflects the essence of things , and in a sense becomes these things .

Painting , as an art (whose time) has come to hold a very material dimension in the history of man . Its material dimension , is , for me , also spiritual . The artist gives a spiritual life to the things he paints and in this way heightens life . This spiritual life is not just a reflection of the artist's spirituality , but is made manifest in the material , in the painting itself .

Painting , for me , is the exploration of space . I search for a space I have experienced and , at times , experience a space I have not seen before . A good reflection is one which moves with the object and is , in its own way , the object reflected . In this way I am the space I explore and discover . Perhaps , in a Buddhist sense , this discovery is a rediscovery , something which I have always known but only needed to realize .

REFLECTIVE

I once had the realization that I did not end at my fingertips or at the ends of my toes , that I extended throughout space and time . Only the thing I called myself was not me . I called myself mountain , fish , wind , door , rock , painting , etc. ...and everywhere I was manifest was not separated by matter but joined by matter .

Painting is my way of expressing the reflection and reverberation of the things I have experienced . How well or how exact this expression is depends , in part , upon how clearly I see the things I am reflecting . So I try to be a good mirror , and reflect the way water does , both on the calm and the rough sea , the way light does when responding to colour and form , and in the way mankind reflects what it means to be human and otherwise .

CHAPTER II

PRESENCE

Presence is , in a way , a sense of timing , and any sense of timing involves a sense of space and matter . The effect of matter upon matter is a process of continual change . Cause and effect are chain-reactions which I , as an observer witness in a conceptual fashion . I distinguish one change from the next by conceptualizing the differences . This shorthand of the mind allows me to see things , not as they are , but as I conceive them to be .

Space and time , in the conscious mind , follow a pattern established by prior conceptions . I project into the past , present , and future sequential containers , each aligned in an order which I think is constant . But , my experience of space and time is in no such order . It leaps . It jumps .

To have a good sense of timing involves more than running with the clock . It involves a realization of a presence that does not start or stop . This presence , for me , is eternally mystical ; the more I preconceive the further away I get from mystery .

My sense of timing involves all my senses , all my faculties . I use intuition , perception , conscious reasoning , and my emotions to gain a sense of timing , as well as the physical

7

PRESENCE

sense .

Intuition allows access into a world beyond quickening and beyond extension . It is a way of experiencing the world directly , without forethought . To have an intuitive sense of time one must trust the perceptions which intuition sees , without preconception .

My perception of time functions like the physical senses it passes through . The senses are at once linked to the past and to the present without being split . The past and the present are linked , in part , to the senses by instinctual reactions . The senses are at once experiencing and recording the experience as it happens .

The perception of time is done ' per ' - ' by ' , ' ception ' - ' receiving ' .⁸ To receive through the senses one must clear the way , that is , be prepared to receive . I study and train myself to prepare to receive . I do this by trusting the perceptions of my intuition . As I perceive time I am at once linked to its / my past and its / my present . I experience and record the perceptions of my intuition , as they happen .

Zen is definitely anti-conceptual , that is , against any conception the intellect may wish to enclose . The basic precepts of formal Buddhism do enclose certain ideas .

" It was taught by the Buddha , oh monks , that ... the past , the future , physical space ... and individuals are nothing but names , forms of thought , words of common usage , merely

PRESENCE

superficial realities . " ⁹ The above quote states the belief that there are no such things as space and time in reality . Only in conceptual thinking are there such things as past , present , and future .

Zen presence does not belong to any temporal sequence . That is , it does not exist between what is called the past and the future , It was formed out of the Buddha's own state of being , which sees no differentiation between being and becoming . For the Zenist "...being is becoming ... " ¹⁰ As Sin'ichi Hisamatsu states : " Buddhahood is not a matter of transcendence or imminence, but of ' Presence . " ¹¹

This presence is that of the ' formless ' self . In Buddhist philosophy when one has realized this ' formless ' self , or , as the Zenists proclaim , become enlightened , time is an illusion , the past and the future dissolve and the present expands everywhere at everytime .

For the Zenists , the Buddha was a man . What distinguishes him from the rest of mankind was his attainment of ' everyminute Zen ' . This is something which , as far as Zen is concerned , we too can attain . We do not have to sit under the Bodhi tree for seven years before this awareness becomes our own , although we would be lucky if this enlightenment was so easily achieved . " As to the opening of satori , all Zen can do is to indicate the way and leave the rest all to one's own experience ... " ¹² Personal experience

PRESENCE

is the only way to understand Zen presence , but there are many ways to understand presence . For the artist , especially the watercolourist , must have a sense of presence . " A painter must choose the right moment both from a subjective and an objective point of view and then start with utmost decision and in full command of all his powers . " ¹³

The watercolourist's sense of timing must be impeccable , as he must not only know ' how ' but ' when ' . This is what distinguishes watercolour from all other mediums , for "... no medium in all the painter's repertoire is as revealing and exacting as this . " ¹⁴

The watercolourist must understand water and colour in a way that does not interfere with the actual application of the medium . Any disturbing influences will break ' concentration ' , and with the breaking of ' concentration ' the sense of presence needed to control this medium is lost .

Control is a word often used in watercolouring , but control takes on a broader meaning of conforming with the nature of the medium . It means conforming without thought of conforming . It is like the Chinese idea of finding a harmony between the artist and his medium .

The more that is known about the nature of the medium , the more possibilities there are for uses and deviations within the nature of the medium . The knowledge that good observation will bring , as well as good experimentation , is an experiential

PRESENCE

knowledge . It is ' learning by doing ' , but if we gather such knowledge without the proper spirit, its use will remain something of an eclectic , piece-mealed , spiritless knowledge .

To capture the spirit of the medium , knowledge must be translated into a personal understanding of the medium . This spirit is ch'i .¹⁵ It is that total life-breathing , life-giving , moving , objectiveless , subjectiveless energy . It is living in a space that is so everpresent that something is transmitted to the painting , something so lifefull that it continues to happen after the painting has dried , after it is hung .

The sensitivity of both artist and viewer reveals itself in the quality of the experience of the work of art . This sensitivity can be trained and developed to heighten the quality of experience but the foundation of this experience is in personal expression .

This experiential empathic ' seeing ' can only happen when the painting touches something within us , not when it purely conforms to abstract ideas we have on painting . Like the sage who " ...judges by the concrete content of the experience , and not by its conformity with purely theoretical standards ." ¹⁶

It takes coming to the medium fresh , every time , for a truly creative , spontaneous painting to happen . All that

PRESENCE

training a watercolourist does to 'master' an art must find its way into the very pores of the brush for the greater experience of a vision enlivened to take place. Intuitive insights as well as conscious feeling and thoughts, that have been more than just mannered, that have been, in a way, digested and become part of the self are ways in which to 'see' and 'know' presence.

Spontaneity is Zen. It is the purest kind of Zen presence, for an instantaneous response shows one's willingness to enact the very idea, the very actuality of freedom. Zen has always maintained that its way is a liberation. It is a liberation from convention, from contrived action, and, in a Buddhist sense, a liberation from the cycle of birth and death.

Spontaneity is a Taoist doctrine that found its natural home in Zen. Spontaneous action stems from the illustration of nature and the way in which nature flows. It evolved from the Taoist principle of action, which is the action of 'natural flowing'.

"Acting in harmony with nature thus means for the Taoists acting spontaneously and according to one's true nature."¹⁷

Both the Taoists and the Zenists insist upon spontaneity as a means of discovering and demonstrating this discovery of presence. It is a way of reaching one's inner activity. Spontaneous action, in a Taoist sense, is the instructor into the higher reality of nature and, in a Buddhist sense, this

PRESENCE

'higher ' reality already exists within every sentient being .

Only the realization is lacking .

Spontaneous action is a rhythm of life . It is a sudden ,
flowing , rhythm . The sense of timing developed with this
action is sharpened by practice , ' by doing ' .

Spontaneous action means perceiving (by receiving) this flow-
ing within as well as without .

CHAPTER II
SUBJECTIVE - OBJECTIVE

The notion of ' subjective ' and ' objective ' are perhaps a great metaphor for the world and ourselves . The fact that these terms exist testifies to the split or dualistic-tendency of our ideas of reality . Modern man is alienated from nature, from society , and from himself . We refer to our own self-reality as subjective , and the rest of reality as objective .

Subjective - objective concepts have found their way into many topics. They are not just philosophical , artistic , or psychological ; they are that part of man that sees himself as separate from all that is not human , and much that is .

In the West as well as in the East these terms have been formally discussed by philosophers , artists , intellectuals , scholars , and spiritualists . In the East , this discussion has involved the religious community to a far greater extent . Hindu, Sufi , Bahi , and Buddhist scholars have given subjective-objective relationships much discussion throughout their histories .

Buddhists are especially interested in subjective-objective relationships , for these terms relate to a central idea in Buddhist philosophy . " All things are to be seen as abiding in Solitude where there is no evolving of discrimination . " ¹⁸

SUBJECTIVE - OBJECTIVE

observing and participating are merged into one experience .
 When it is ourselves that we want to participate in and observe , this dilemma reaches a conflicting climax .

" The will wants to know itself , and consciousness is awakened , and with the awakening of consciousness the will is split in two . The one will , whole and complete in itself , is now at once actor and observer . Conflict is inevitable ; for the actor now wants to be free from the limitations underwhich he has been obliged to put himself in his desire for consciousness . He has in one sense been enabled to see , but at the same time there is something which he , as observer , cannot see ." ²²

If the mind-voice is used, it imposes itself on all our activities . The self or subjective ego protects itself from loss of consciousness by separating itself from the merger of subject and object . If the will is commanded to stop these mind-voices , an equal and opposite effect can take place .

The resolution of this conflict , for the Zenist , is the use of ' Parjan vision ' or ' intuitive vision ' . By directly seeing into ourselves we see through ourselves . As the Zenists say ' not by effort and not by non-effort ' is this direct seeing accomplished . By neither affirming or denying this dilemma but by allowing those mind-voices to come to their natural end , is the resolution of this conflict evolved .

" Zen grew out of a special training of the mind . " ²³ This training is not a training of the will , but a training of letting go of the will , of mindfulness .

SUBJECTIVE - OBJECTIVE

Through the spiritual exercises taught in the sutras and the practice of meditation subjectivity and objectivity become " ...forms of thought , words of common usage , merely superficial realities ." ¹⁹

The loss of a subjective or an objective point of view is a difficult intellectual idea to grasp . Yet , it is very simple to put into practice . We experience this state when we are totally involved in the action of ' concentration' . While the experience takes place we are neither subject nor object , we are neither outside a greater reality nor trapped inside a lesser one . Distinctions do not arise in a state of mind that completely identifies with the objects of perception . It is only when we come away from ' concentrating ' that it is given the name subjective .

Meditation , as a spiritual exercise , is reaching this state through ' concentration ' . The Sanscrit word samadhi refers to the state of meditation "... in which the distinction between subject and object disappears . " ²⁰ In Zen , meditation is not a withdrawal into the self but a ' going beyond ' the self . All the senses are receptive to everything that happens within as well as without the self .

" Being a spectator while one is also a participant spoils one's performance ." ²¹ We associate action with participation and , non - action with observing . The desire to participate and to observe is met with in every day life . In meditation both

SUBJECTIVE - OBJECTIVE

Parjan vision in the art of meditation releases the mind from distinctions of subject and object . " Subject and object will lose their distinction and essence and appearance will be of one suchness . "24 When we see to the essence of things their appearance is in harmony with their function . This is not to say that form will change its appearance on an optical level , but that it will change its meaning to the perceiver . This is not the case when a person merely projects himself upon an object nor when an object occupies one's mind .

" Only when you have no things in mind and no mind in things are you vacant and spiritually empty and marvellous . "25

In Zen , seeing and knowing are one sense . Painting , for me , is also a way of seeing and knowing . By practicing observation the artist acquires a refined sense of ' seeing ' . By experiencing the object of observation the artist acquires a refined sense of ' knowing ' , or the object . By seeing and knowing in this manner the artist reaches a space where there is no mind , no thing , that can be grasped and given a name and thereby a distinguishing quality .

When one really merges with an object great magic takes place . This magic is the mysticism of everyday living . " I draw water , and I carry fuel , how wondrously supernatural and how miraculous this . "26

In Zen as well as in art there are great inspirations that stem from this sudden insight or merger of subject and object .

SUBJECTIVE - OBJECTIVE

" Applied in the field of artistic activity this is a delimitation of the highest form of conception , the purest kind of inspiration : the knower becomes the object of his knowledge , the artist the thing he visualises or conceives , and if he possesses the proper means of exteriorization , he will transmit in symbols of shapes or signs something which contains a spark of that eternal stream of life or consciousness which abides when forms decay . " ²⁷

When a work of art is executed , the training must be so ingrained in the artist that no conscious reference is made to it . Getting the materials together and using them in a way that does not hinder the experience of ' seeing ' and ' knowing ' is a developed skill . In ink painting , as in watercolouring , hesitation can have disastrous results . Every action of the artist is revealed on the piece of paper .

This brings watercolour to the very heart of Zen . As D.T. Suzuki so famously says : " Life is a sumiye - painting which must be executed once and for all time and without hesitation without intellection , and no corrections are permissible or possible ... Zen therefore ought to be caught while the thing is going on , neither before nor after . It is an act of one instant . " ²⁸ Both the artist and the Zenist awaken something within that was before hidden , the artist with his special way of seeing , and the Zenist with his special ways of demonstrating that sight .

CHAPTER III

MEDITATION

Zen is the Japanese word for meditation . It is Ch'an in Chinese , which was probably adapted from the Sanskrit word Dhyana . One might suppose meditation has a great deal to do with Zen Buddhism . There are many kinds of meditation . In the Mahayana Buddhist school , or Lesser Vehicle , meditation is a central spiritual practice . In the Lankavatara Sutra meditation is discussed at great length . This sutra was the first sutra studied by the Zen sect in China , and its influence on Zen is indisputable . It was said to have been brought from India by Bodhidharma , the Founder of Zen Buddhism in China , around 520 A.D. and handed over to his first disciple , Hui-k'e . 29

The Lankavatara Sutra classifies meditation into four main states . These states are referred to as the ' Four States of Dhyana ' . The first Dhyana , as stated in the Lankavatara Sutra , is meditation practiced by the ignorant or the unlearned . The practitioners of this meditation " ... regard the world as impermanent , impure , and pain-producing, they persistently follow these thoughts until they realize the samadhi 30 of thought-extinction. " 31 The practice of meditation by the ignorant is the kind of meditation said to be practiced by the devotees of Yoga , who have been instructed in the doctrine of

MEDITATION

Nonatman . 32

The second Dhyana is : " The Dhyana devoted to the examination of meaning . " 33 or " ... statement - reviewing ... " 34
 The practitioner contemplates or meditates on a variety of statements i.e. " ... each object has its individual marks ... " 35
 or " ... things are created by an external agency ... " 36
 Through this contemplation the meditator reaches a state
 " ... beyond the ego-lessness of things ... " 37. This Dhyana is often practiced by philosophers and intellectuals .

The third Dhyana is : " The Dhyana with Suchness for its object ... " 38 or " ... attaching oneself to Thatness ... " 39
 This form of meditation does not intellectually speculate on Buddhist philosophy . It does not see distinctions either between ' being ' and ' non-being ' , or between subject and object . No mind thoughts-well up from the intuitive mind or from the conscious mind . Imagination is done away with and the practitioner " ... establishes himself in the reality of Suchness ... " 40

The fourth Dhyana is " ... the Dhyana of Tathagatas ... " 41
 This state of meditation is practiced by those who have ' realized ' their true natures to be that of Buddha . Prajna or noble wisdom is used to realize this state of meditation . It is a state characterized by going beyond either speculation or relative consciousness . It is not a state which ' one enters ' or ' goes out of ' , but one which is realized directly .

The Chinese were staggered by the complex system of

MEDITATION

classification of the Indian Mahayana Buddhists . As D.T. Suzuki says : " ... the Chinese are above all a most practical people , while the Indians are visionary and highly speculative ."⁴²

The many states and stages of Mahayana meditation were not practical for the Chinese , because of their (Indian Mahayana Buddhists) inter-relation with other religious cults in India which the Chinese were not familiar with .

In many cases these classifications were modified . Some underwent changes or were neglected altogether when the whole formal structure of Buddhism seeped into China . As Zen evolved in China the steps or degrees involved in meditation were done away with . The ' abrupt ' doctrine insisted on a ' sudden ' realization , which is not necessarily attached to any form , or posture . As Huai-jang (677 - 744 A.D.) said , " To train yourself in sitting meditation (Zazen) is to train yourself to be a sitting Buddha . If you train yourself in Zazen (you should know) Zen is neither sitting nor lying ."⁴³ Again , in a dialogue between himself and Ma-tzu (Baso in Japanese) .

" Huai-jang : ' What seekest thou here sitting cross-legged . '

Ma-tzu : ' My desire is to become a Buddha . '

Thereupon the master took up a piece of brick and began to polish it hard on a stone near by .

Ma-tzu : ' What workest thou on so , my master . '

Huai-jang : ' I am trying to turn this (brick) into a mirror . '

MEDITATION

Ma-tzu : ' No amount of polishing will turn this (brick)
into a mirror . '

Huai-jang : ' If so , no amount of sitting cross-legged
as thou doest will make thee a Buddha . "44

The posture for Zen meditation is called , in Japanese ,
Zazen . It is reminiscent of the Yogin posture . However the
objectives are different . In Mahayana Buddhism , a tranquil-
ization and quieting of the mind is a way to meditate . Quiet-
ism and tranquilization of the mind was seen by some Zenists
as too limiting and too negative a practice . It was thought to
be a denial of the will , and in Zen nothing is denied or affirm-
ed . Meditation in Zen is a ' letting- go ' exercise .

When Buddhism was first introduced to China , and for about
two hundred years afterwards meditation was practiced in its
original form . Slowly this practice changed to suit the temper-
ment of the Chinese . Meditation evolved into a spiritual
exercise , which allows the intuitive mind to release obstacles
and let down barriers . It could be practiced anywhere , not
only in the ' quiet rooms ' of a monastery .

The Chinese are a disciplined people . They had many
formal social conventions which required the individual to learn ,
at an early age , the ' right ' way to act by instilling
methods of disciplining actions and speech . Discipline became
a habit that the individual was encouraged to develop , not out
of competition with other people but out of self-competition .

Zen monasteries are known for their great discipline ,

MEDITATION

their formal methods of training and their (by our standards) restrictive modes of conduct . Liberation under these circumstances , in a Western context , at first seems unlikely . But it is a spiritual liberation from all convention of the self . Monastic life in a Zen temple is simplified living . Only the bare essentials are required , anything extra is non-conservative . The idea behind monastic life is not to gain a sense of personal discipline , although that too is a benefit of these places , but to realize one ' s true nature . This realization cannot be forced or hurried .

It does not come from the intellectual atmosphere of the study , but from the fields of every day life . For this reason manual labor is stressed . Zen monasteries are well known for their productivity and cleanliness , yet these ' virtues ' are more of a reflection of devotion to enlightenment than the means to that end .

Meditation , in many monasteries , is an integral part of the training for a Zen monk . It is a learning ' by doing ' experience . Learning ' by doing ' is a way to make knowledge yours , but it is a kind of knowledge that transcends the ' doing ' . Total involvement in the ' doing ' allows the practitioner to greet the experience of meditation anew every time it is practiced .

" To be totally absorbed in what we're doing is to use our powers and faculties at their maximum efficiency " 45

MEDITATION

To 'concentrate' is to be practical with personal energy .

'Concentration' is an integral part of Buddhist meditation .

The practitioner is told to concentrate on an object , either mental or physical , and to try to maintain that 'concentration' in formal Mahayana Buddhism . 'Concentration' in Zen consists of allowing the natural flowing of thoughts to come to an end . It is here that action takes place on another level .

Zen meditation is this action , and its effect on the mind is unquestionable . For , meditation releases us from the great burden and the great joy of the mind . It releases us to experience our bodies and our minds without being drawn into a raging conflict or commentary on all that we are experiencing .

In Japan meditation evolved beyond sitting still . A 'do' is a 'way' . It is a 'way' that carries a spiritual connotation . Many crafts and martial arts in Japan , as well as businesses , end in the word 'do' for example ; Judo , T'ai Kuan do , Basido , etc ... The spiritual aspect of these arts is a method of balancing the secular craft or art with a greater 'way' .

One important facet of all 'do's' is something called 'centering' . In a physical sense , this could mean the center of gravity . Combined with a 'do' this center is also a spiritual center . In the martial arts it is the center of power and strength , where the hidden forces reserve them-

MEDITATION.

selves until called upon . This reserve can be trained and directed . The region behind the belly-button is said to be the spiritual and physical center . The training of the body and mind consists of ' concentrating ' on this region , and developing an awareness of its space and the space it can effect . The martial arts develop this awareness so that the ch'i is directed to ' one point ' .

Centering is a spiritual space-finding . It is not so much a matter of defining space or enclosing space , as it is a realization of space itself . It is the realization that space cannot be enclosed or defined , except in a conceptual form . In reality there are no divisions , no boundaries .

Modern science has demonstrated this very clearly when it talks about matter being a concentration of particles that are either closer together or further apart . These particles are themselves made up of atoms and the atoms of electrons , neutrons , and protons which are bound together by quarks . Here , most dramatically , all things are in motion ; nowhere are things static . Therefore , any conceptual boundaries we assign to things are in reality constantly moving .

Finding the center amidst all this activity is like finding the center of something that has no form . It is in one respect ridiculous to talk of centers in connection with something which is formless. Equal distance has no meaning in this context , as there is nothing to be equal , and distance

MEDITATION

implies an end to space which brings us back to boundaries and conceptions .

The spiritual space-finding of centering revolves around finding the concentration of energy , of ch'i of spirit . Likened to the concentration of particles that constitute matter , a spiritual concentration is the place where the spirit is most active .

We , as finite matter in space , have a place which is called the center because it is the place where balance of form is established . But , as formless spiritual beings , this balance does not occupy physical space , but gathers in the physical . If we , as the Buddhist says are ultimately empty and formless existing in a formless and empty universe , finding our center or the center of anything is a misleading search . For , we are the center as well as the parameter as well as the end .

Balance is determined by the individual . That is " Man is the measure of all things . " ⁴⁷ Balance is not always the equal-distance of the mathematicians . It can be rhythms in space , that at first appear to be asymmetrical . When one acquires a refined sensibility of balance , things are seen beyond the conventional sense of balance . Their innate harmony is revealed .

Meditation plays a great part in the Chinese arts , not just in the process of creation but also in the appreciation of art . " Eastern art forms , too , are forms of meditation

MEDITATION

They are not so much means for expressing the artist's ideas , as ways of self-realization through the development of the intuitive mode of consciousness . "48

The watercolourist , because of the nature of the medium , must work from a state of ' concentration ' , for the medium requires total presence of mind . This presence of mind can be meditative .

Before I start a painting I sit down in front of the paper and ' concentrate ' on how the forms are going to be placed on the surface . I then mimic the motions of the brush with sweeping swirls , a sort of painting with air . My body , especially my arms , must be limber and loose . Cramping up in the middle of a painting can be disastrous, if not painful . For me this is a state of meditation . It is a state that primes my mind and body for what is about to take place .

I continue this meditative state while the watercolour is being painted . I let loose my mind to experience all that happens , as it happens . This experiential state is not only a mind state but a total body state . My hand-mind is of one movement , not two separate functions . Impulses do not come only from the mind but also from the hand , simultaneously . At times my hand moves to an area that needs working without being told by the mind to do so .

If you were to watch this process , it might seem that the actual application of the paint must be done very quickly . But for me , the doer , time becomes a rhythm that is the rhythm

MEDITATION

of water and colour . It has its own flow , and I am that flowing movement . The time-space reached is a painterly space , which I do not stand outside of , or beside , or behind , but within . This space-time is , for me , a meditative space , one which is alive with Zen activity .

In the state of meditation and extreme ' concentration ' , great creative acts are demonstrated . These acts may manifest themselves in a single brush stroke , or in the blending of two colours , as well as in the total painting . I experience this creative explosion from within . The manifestation of this experience is the painting itself . So that painting serves , for me , not only to record this experience , but to actually live , and relive it .

CHAPTER IV

SIX PRINCIPLES

The Chinese culture was steeped in the old . Ancestral worship and the accomplishments of the past contributed to the heritage of cultural excellence for which the Chinese are well known . Their love of formal , ritualistic practices found its way into the arts in general and into painting and calligraphy specifically . This formality was , in part , generated and maintained by a tradition of literary examination into philosophical as well as technical topics in the arts .

This great literary heritage (unequalled for many centuries in the West) served to focus and center various discussions on art by Chinese scholars , artists , and critics . The tradition of art criticism was by the 5th century A.D. an established practice . This practice involved discussions of the merits or failures of preceding artists .

Hsieh Ho (500 A.D.) formulated the ' Six Principles ' of painting . It is believed that these principles were in existence before his time , and that he copied them from an earlier unknown manuscript . Hsieh Ho added a character or word to each of the ' Six Principles ' , extending the meaning of each principle . His essay entitled ' Ku Hua P' in Lu'⁴⁹

SIX PRINCIPLES

also includes a discussion of the third and fourth century painters and their attainment (or lack of attainment) of the ' Six Principles ' .

Many painters were said to have achieved a few of these ' Six Principles ' in their work , but few attained all six . Only great masters possessed the means to express all six principles . For many centuries these six principles were used by later critics and artists as a criterion to judge a work of art , and to decide what class of painter merited status as a master .

Chang Huai-kuan , a famous critic of the Han dynasty , divided painters into three basic classes ; the ' shen ' or divine class ; the ' miao ' or wonderful class ; and the ' neng ' or skillful class . This class system was later broadened (and changed) by Ching Hao , a critic of the Shung dynasty in his essay ' Pi Fa Chi ' or ' Records of Brush Work ' ⁵⁰ . He added a fourth class of painter which was the ' chi'ao ' or clever class of painter . He discusses these classes of painters as follows :

" There are divine (shen) , wonderful (or , mysterious , miao) , clever (chi'ao) , and skillful (neng) painters . The divine makes no effort but achieves the forms spontaneously by following the transformations of Nature . The wonderful penetrates with his thoughts the nature of everything in heaven and earth , and thus the things flow out of his brush in accordance with the truth of the motif . The clever

SIX PRINCIPLES

(or astounding) painter draws vast outlines which are not in accordance with the truth of the motif ; the things he makes are strange and queer and quite out of reason . This is the result of brush-work without thought . The skilful painter carves out and pieces together scraps of beauty , which but seem in accordance with the great principles (Six Principles) ; he forces the drawing and works in a highly exaggerated fashion . It may be said that reality is not enough for him , as he makes such a display of floridity. "51

Each class of painters was again divided into ' higher ' and ' lower ' classes .

This class system became standard after the Han dynasty , and critics seemed never to tire of disagreeing with each other about who belonged where and about the number of principles a certain painter possessed , or did not possess .

Hsieh Ho's ' Six Principles ' are : spirit resonance ; two - bone manner ; three - conform with the object to obtain likeness ; four - apply the colours according to the characteristics ; five - plan and design , place and position ; and six - to transmit models by drawing . 52

These ' Six Principles ' became important not only to the critics , but also to artists . At any stage after the sixth century no artist could be unaware of their existence . Taoist artists , Confucianist artists , and Zenist artists used these ' Six Principles ' as governing principles in their training as artists . Many attempted to put into

SIX PRINCIPLES

practice these principles .

One : Spirit Resonance , Ch'i yun sheng-tung

' Ch'i ' means spirit ; ' yun ' means resonance , harmony , consonance , harmonious vibrations ; ' sheng ' means life or death ; and , ' tung ' means movement or motion of a physical kind .⁵³ ' Ch'i ' has been translated as , " ... sympathetic responsiveness of the Vital spirit . " ⁵⁴ " ... animation through spirit consonance ... " ⁵⁵ But , as Oswald Siren says : " It (first principle) suggests more than it defines and can consequently hardly be rendered into English by four words . " ⁵⁶

This first principle is considered the most important of the six, as it is the one the others rely upon . For , ' Ch'i ' is the life-giving quality that heightens the other five principles , and without which , painting is rendered lifeless .

Its spiritual aspect cannot be overlooked , for it is this spirituality that is mysterious and which " ... cannot be learned . " ⁵⁷ Its vitality is " ... a result of the activity of the spirit . " ⁵⁸ Applied to the art of painting ' Spirit Resonance ' means catching this vitality as it happens . The reverberation of this life-giving quality is (hopefully) amplified by the skill of the painter and echoed in the painting .


 SIX PRINCIPLES
Two : Bone Manner , Ku Fa

' Bone Manner ' is a delightful phrase for structural brush work . The expression of ' bone ' for this principle implies solidity and natural growth . The brush was used as an extension of the hand bones . Bones generally occupied a symbolic as well as a practical place in ancient Chinese culture . They were used as divination instruments and are called ' oracle bones ' . Little is known about the origin of these bones although many have been found all over China .

" The diviner smoothed off the surface of tortoise shell or cattle scapula and bored into this surface a series of concave depressions . He then scratched into this prepared surface a question the king (or other person) wished to put to supernatural powers . Touching a redhot poker to the cavity beside the inscribed question , the diviner produced cracks in the bone , which he then interpreted as a response ."⁵⁹

Ground bones were also used combined with herbs and given to the sick , as well as being ingredients in mystic potions .

Brush work is a most important practice to the Chinese . Their involvement with the brush and its usage has taken the brush beyond its technical application , into the realm of an expressive tool . This principle of ' Bone Manner ' was a central focus for Chinese painters . " The structural brush work has always been accepted as an element of primary importance in Chinese painting , forming not only the backbone , but the very life nerve of the painter's art . "⁶⁰

SIX PRINCIPLES

Structural brush work , to the Chinese painter, not only applied to the art of painting but also to the art of calligraphy . The structure of the characters in calligraphy is determined by the skill of the calligrapher . To the Chinese , brush-work was a skill developed by examination of the ' masters ' brush-work and unswerving dedication to practice . Judgement of the skill of a calligrapher or painter often meant judgement of their brush-work .

The brush is the transmitter of the artist's vision , and its sensitivity as a transmitting instrument is indisputable . When the brush is held in an upright position , with the hand gripping it loosely close to the blunt end , its sensitivity is increased , along with the difficulty of controlling its movements . When the hand is not leaning on a table or the paper , there is nothing to steady the brush's movement except the skill , or lack of it , of the artist . Every movement of the Brush is recorded in ink . Brush-work , when positioned in this manner , as it is often in calligraphy , has influences that come from ' outside ' as well as from inside ' the artist's control . All the influencing factors can rarely be totally controlled by the artist . The Chinese accepted this , not with resignation , but with an eye to the greater metaphysical implications . It is an acceptance , in some , way of the human condition and man's inability to manipulate things beyond his control .

Spontaneity was highly thought of by the Chinese ,

SIX PRINCIPLES

especially when applied to brush-work. The Taoists continually stressed the point of 'flowing with things' instead of against things. Spontaneous action was in accord with this flowing. In brush-work, spontaneity was, to some extent, the endeavor to release restricting conscious control and allow this flow to happen in a work of art. 'Tzu jan' ⁶¹ means 'self evident' or 'self-existent'. It is spontaneous action in practice. Applied to the art of painting 'Tzu jan' developed into a school. The 'untrammelled' school of painting, in southern China had a great following among the Taoist and Zenist artists. It was also a style of calligraphy called the 'i p'in' style. This method of brush-work appealed to the Taoist and Zenist artists because of its quick, spontaneous method.

Chu Ching-hsuan, an esteemed critic of the Sung period (960 - 1279) elaborated on the earlier four classes of painters to include the 'p'in' or 'untrammelled' class. He said:

"The spontaneous (i) style of painting is the most difficult. Those who follow it are unskilled in the use of compasses and squares for drawing circles and squares. They scorn refinement and minuteness in the colouring and make the forms in an abridged manner. They grasp the self-existent (tzu jan) which cannot be imitated, and give the unexpected. Therefore this is called the spontaneous manner." ⁶²

He later likens this style to a "... spiritual manner ..." ⁶³

The 'untrammelled' school of painting often used the

SIX PRINCIPLES

' broken ' ink effect , in which the brush is skipped across the rice paper . This method of brush-work became popular in the C'hing period (1644 - 1912) . It was referred to as the ' Fei mo ' or ' flying ink ' method . A dry brush (one that is not saturated with water and ink) leaves pockets of air that adhere to the mountains or high parts of the paper . A textural effect is produced by this rapid style of brush-work .

There are many techniques of brush-work . Each technique produces a certain effect . The Chinese use several brushes , each is designed to achieve a certain effect . Great experimentation has gone into the development of these brushes . We , in the West , could learn a great deal by studying the Chinese brushes and their uses . The sensitivity and subtlety of the brush-work in Chinese painting and calligraphy has refined the art of painting beyond the forms produced by its use .

Three : Conform with the Objects to Give Likeness

This third principle alone encompasses formal rendition but , when combined with the first principle of life force , carries rendition beyond draftsmanship . True likeness , for the Chinese , was a kind of realism that involved the mind and heart as well as the spirit . Spiritual realism found its natural home in ink painting , where objects could be rendered quickly and without too much forethought . So that something so fleeting , so elusive , as spirit resonance could ,

SIX PRINCIPLES

in an unguarded moment , leap to the paper . Thus capturing the true likeness that is beyond form and beyond explanation . As Chang Yen Yuan said: " Painting must be sought for beyond the shapes . " 64

This fourth principle involves the artist with the object being depicted in a painting , so that subject and object become one . From this true likeness is achieved . It can differ from the conventional likeness , for likeness does not always capture the precise appearance of things , but , can mean capturing the symbolic or essential characteristic of a thing , whose form , as Oswald Siren says " ... is never constant ... " 65 The never constant forms of nature were , to the Chinese , beautiful .

When the object being rendered was the vision in the artist's mental eye its true likeness on paper was to conform with the vision . This vision can also be shaped on the paper as well as in the artist's eye . The ' splashed ink ' method was often used as a sort of inspiration . When the splashing of the ink spread out on the paper , it often naturally suggested a mountain scape or a rocky cliff . Many artists used this method for their inspiration , thus , conforming with the object could mean conforming with the suggestion of the ink splashes .

One of the hardest things to learn in painting , is when to stop . In watercolour , the term ' overworked ' is used for

SIX PRINCIPLES

not knowing when the paper has reached a point where the fibers are disturbed . Pigment will then float on top of the paper : fibers instead of sinking in . Scrubbing is often the cause of over-working . It may also happen when the artist uses an inferior paper that does not have much flexibility to it .

To know when to start and when to stop are important aspects of Chinese painting . The word ' miao li ' means , literally translated , ' mysterious fitness ' . When it is applied to painting this ' mysterious fitness ' means just the right amount of forethought combined with a sense of timing that intuitively knows when to start and when to stop a painting.

This ' miao li ' cannot be learned in a conscious manner, but must be found within . It is a spontaneous reaction , that the Chinese saw as mysterious because it is the way of nature. Again , spontaneity was prized as a means to get at some essence of an object and to know , intuitively , when that essence was achieved .

To conform with the object to give likeness ' covers many expressions in the artistic medium of painting . In this way a viewer of art is shown many ' true likeness ' , and is able , through developed perception , to judge whether an artist has ' conformed with an object to give likeness ' .

SIX PRINCIPLES

Four : Apply the colours according to the characteristics

Combined with the first principle of spirit resonance , this fourth principle is made richer and fuller . Resonance is intimately connected with colour . The wave patterns that colours exhibit are , perhaps , not unlike the energy patterns that 'resonance' has . Both echo something which must be perceived in a personal manner to be fully appreciated .

Colour , for the Chinese , was not just the various hues, but also the gradation of whites to blacks in ink . To see the gradation from blacks through gray as being colour , is a refinement of perception .

This fourth principle includes the use of colour in the decorative arts of ceramics , lacquered ware , and the painting of fans . Ceramics was a highly developed art in China where glazing became a near science . The colours in glazing developed slowly . Certain dynasties concentrated on specific colour schemes . These colour schemes had a symbolic as well as a practical aspect to them . The Chinese , as a whole , assigned symbolic significance to the various hues in the colour spectrum . The combinations of colours was , to some extent , the combining of symbols . However this symbolic system was not rigidly followed by Chinese artists . In painting , green and gold were used as symbols of the divinity of the origins of painting and calligraphy .

Painting on silk involves a different approach than paint-

SIX PRINCIPLES

ing on rice paper . Colours react differently when overlapped on silk than they do on rice paper . Outlining or ' ching cheh ' with an ink called ' chiao mo ' which is considered the darkest ink , was applied after the colours were on silk . Thus the colours in silk painting tended to be contained by a dark outline .

' According to the characteristics ' means according to the colour of the object being depicted . This principle is connected with the third principle , ' conform with the object to give likeness ' since , colour should be applied to give likeness and a sense of reality .

Five : Plan and Design , or Place and Position

This fifth principle encompasses our ideas of composition . " Composition ... in painting is pre-eminently a problem of ' spacing ' or of placing the object so that the intermediate spaces become eloquent and esthetically significant ."⁶⁶ Spacing was a matter of attaining harmony through placement of the " ... Dragon Veins ... " ⁶⁷ or ' Lung mo ' at intervals that produced a balance of composition .

The intervals or as the Chinese say ' k' aiho ' are the ' opening ' and ' closing ' of the structural ' Dragon Veins ' . They are the spaces in between that enhance the painted parts .

The ' ch'i fu ' or ' rising ' and ' falling ' or a painting is its general rhythm . Harmony is achieved when the ' opening ' and the ' closing ' and the ' rising ' and the ' falling ' of the structural composition of a painting is realized , not

SIX PRINCIPLES

only within the parts or actual strokes , but within the whole .

" If one is able to give the spacing intervals (k'aiho) and the rising and falling (ch'i fu) movement , and if furthermore , the outlines and the effects of life are harmoniously rendered , then the dragon veins are turning and bending with the proper rhythm . " 68

The Chinese sense of rhythm is highly refined in their paintings . It is a sense of rhythm that is perceived in nature and translated into the art of landscape painting . So that a painting of mountains and valleys was not just a painting of mountains and valleys but a painting of the rhythms of nature manifest in mountains and valleys .

The rhythm of the unpainted parts as well as the painted was given consideration . The unpainted parts were made alive and vitalized by the use of the occupied space . This vitalization of the unpainted parts by the painted became the hallmark of Chinese ink painting .

" To call it (space) atmosphere or something similar would hardly be correct , because it is not necessarily dependent upon tones or vapors , or washes of ink , it is just as often rendered simply by the bare silk or paper . The enveloping space becomes like an echo , a reflection of the Great Void , which is the essence of the painter's intuitive mind . " 69

In painting , the light and the dark form the two wings of a bird , one cannot dispense with either of them . " If one can give the right combination of light and dark , spiritual vitality will ensue ... " 70 In ink painting the light

SIX PRINCIPLES

and the dark work together , too much of one and the other is swallowed , too little of one and the other is overemphasized .

The composition of a painting involves a balance of form that includes the light and the dark , the intervals , and the structure of the brush-work . In the art of landscape painting the Chinese artists have shown their extensive understanding of the relationship of the parts to the whole and of basic rhythms in nature . They excelled in the small as well as in the grand spaces .

Six : To Transmit Models by Drawing

This sixth principle is a call for copying from masters , and to capture the spirit of the original painting . In China there has been a tradition of copying from very early times . In fact, this is how many paintings have been preserved . Often the copies are all that remain of many great paintings .

To experience the experience of the artist was thought to be a supreme pleasure . To do this by painting a copy of the original was to fuse delight and skill .

To ' transmit models by drawing ' enables the copyist to understand the physical activity that went into a painting . The actual movements of the brush of the master were re-enacted by copying . The student or hobbyist learned these movements ' by doing ' . Rice paper , because of its absorbancy is very delicate , and must be handled with care . If the copyist hesitates too long or moves too slowly , the paper will absorb too much ink . A tear or blob of ink will result .

SIX PRINCIPLES

Learning brush-work by this method of copying is an excellent method of learning by example . To the Chinese , it was the main teaching method for all artists . Students spent many years learning the art of copying . Certain artists rose to fame because of their skill at copying . Hobbyists developed their skill in painting and calligraphy by copying .

The lack of inspired creativity could never be made up by mere copying . This could happen only when the copyist put away the original and incorporated the things learned (by copying) into an original painting , Learning ' by doing ' or by experience is still the best teacher , but , unless the pupil-teacher relationship is transcended , the knowledge learned from experience is only of a practical nature . Inspiration demands more . The creative and the original facets of the artist's talent cannot be neglected by total submersion in the skillful art of copying .

CHAPTER VI
WATERCOLOUR

Water

The use of water in watercolouring is a particularly sensitive process . It is an important element throughout the art of watercolouring , and is used at a number of stages in the process .

The paper , when it is made , is diluted with water to spread out the cotton fibers . Where there is water in the pulp there will be air when the pulp has dried .

Water is used in the stretching of paper . It dissolves a thin layer of sizing on the paper , as well as enlarging the fibers themselves . When paper is made , sizing is used to hold the fibers together . Often an excessive amount is used . As the mixture of paper , water , and sizing dries , the sizing rises to the surface and is marooned on the fuzzy layer of paper . Stretching paper washes off the sizing from this layer , enabling the mixture of pigment and water to penetrate deep into the bulk of paper . Stretching also sensitizes the paper to the pigment . The fibers swell up with water , making the cellular walls of the fibers thinner . When the paper is stapled or water-gummed glued to a board the paper cannot contract . When the stretching is finished and the water has dried , the cellular walls of the fibers are left open allowing the pigment

WATERCOLOUR

to sink deeper into the paper. Water is also used to dilute the pigment, causing a stretching out or pulling out of the pigment. This produces a lightening of value.

The pigment, by the time it is in tube form, is two-thirds water. This varies from tube to tube. The more concentrated the mixture is in the tube, the more water is needed to dilute the mixture. Some tubes require more water than others. It is much easier to control the mixture by the use of water than by the use of pigment. A little pigment will go a long way.

Water can also be used directly on the paper just before applying the water-pigment mixture. This technique is very useful for washes of large areas. Wetting the paper before painting also keeps the paper from drying unevenly and from forming drying lines or brush lines. Brush lines appear because the paper is dried out from stretching. The first stroke on the paper is absorbed deep into the fibers, leaving the uppermost layer free from the mixture. The second stroke is placed on or near the first, and this layer is re-soaked. The result is visible brush strokes. This technique can be used to produce textural effects, or, it can happen out of ignorance of the nature of the medium.

Water is responsible for many effects in watercolour. To understand its nature the watercolourist observes the effect it has on either the brush, the paper, or the pigment. Ex-

WATERCOLOUR

perimentation is one way to observe these effects . When the watercolourist fully understands the nature of water , its use as a tool and as a toy in the process of watercolouring , the whole art is heightened by personal experience .

Colour

" The mysteries of colour have been explored for many generations because it is an integral part of the story of man in his eternal striving for perfection in the arts and sciences ." 71

The study of colour is intimately connected with the study of light . Both , when applied to the art of watercolour enable the watercolourist to perceive subtle variations in tonal value . Watercolour is just that , water and colour . A study of both water and colour will deepen an understanding of the medium .

Colour mixing is a fine art . Colour in watercolour is a matter of concentration of particles and tonal value . The distance between one particle and the next is separated by water . If this mixture is combined on the pallet with care and understanding the resulting colour will resound with consistency . Tonal value , in watercolour , involves an understanding of the different colours used and the quantity of colour used .

Different colours react differently when mixed together and with water . This varies from tube to tube , from brand to brand . The powder pigment in both oils and watercolour is

WATERCOLOUR

the same . In watercolours this pigment is mixed with water soluble gum arabic , glycerin , and water .

The Chemical or natural formulas in colour pigments is the science of colour combination . The following is a list of some colours in watercolours and their composition and characteristics .

Alizarin crimson - This is a coal tar derivative whose origin is accredited to Sir William Henry Perkin in 1856 . ⁷²

Cadmium red - This pigment is a comparatively modern pigment and is made of cadmium sulphide and cadmium selenide . The selenide gives the red hue . It is best not to mix cadmiums with dead compounds , chromes , or copper compounds , if uniformity of colour is desired , as these combinations tend to separate either in the pallet or on the paper . ⁷³

Venetian red - This hue was made of ferric oxide but today is a blending of oxide of iron and calcium sulphate or gypsum . ⁷⁴

Cobalt blue - This hue is a compound of cobalt and alumina . A high percentage of the world's supply comes from Cobalt Ontario .

Ultramarine blue - This hue is a complex compound of silica containing alumina , soda , sulphur, and combined sulphur acid . It got its name from the original which was ground lapis lazuli and could only be gotten beyond (ultra) the seas (marine) . Its chemical synthetic , again, should not be mixed with chromes or coppers . ⁷⁵

Cadmium Yellow - This colour is one of the most permanent

WATERCOLOUR

Yellows known . It is derived from sulphide of cadmium . 76

Yellow ochre - This colour is made of either iron oxide or native raw earth . It does not mix well with alizarin crimson or madder red . 77

Chrome green - This colour does not mix well with sulphur compounds , cadmiums , ultramarine blues , or lake colours . It is usually made of varying proportions of chrome yellow and prussian blue . 78

Ivory black - Generally , blacks are made of carbons . Originally , it was made from charred ivory chips and shavings , but owing to the scarcity of ivory on the market , it is made of charred shin bones of sheep . 79

Lamp black - This is made from oil carbon . 80

Colour mixing in the pallet requires 'concentration' and precise timing . If the watercolourist does not stir the mixture of water and pigment well in the pallet , particles of pigment sink to the bottom and the water will rise to the surface . When the brush is dipped into the pallet , the tip will hit the bottom and gather the pigment particles , while the rest of the brush soaks in the watery mixture . The result , when applied to paper , is inconsistency . Chinese and Japanese sumiy-e painters use this method with fantastic results , but it is a method that requires much practice .

Tube colours retain their freshness only in the tube . When they are left in the pallet they dry out . If water is added to this dried-out colour , the particles will not break

WATERCOLOUR

down as easily as if they were left in the tube . Conservation of colour is another way to protect the freshness of water-colours .

Transparencies occur in watercolour by over-lapping one coloured area with another and with the natural transparency of the medium . The result of over-lapping is different than mixing the two colours on a pallet . Over-lapping colours on paper changes the reflection of light . With this change , the actual colour of the over-lap is changed .

Particles of one colour may separate and settle in different areas than particles of another colour . A speckled effect may be produced with this method of colour mixing . This effect is quite dynamic , as the overall colour effect is one of joining by association or proximity , rather than one of actual mixing .

Another technique used in colour application is gradation from light (diluted) to dark (concentrate) , or from one colour to another . This ' split fountain ' effect is very difficult to handle . The success of it depends upon the colours used and the manner of their use . Generally , it is more difficult to start from a dark hue and work into a lighter hue .

If the transition from one colour to the next must happen within a certain space designated for such transition , control and understanding are of the utmost importance . The only way to understand this technique is to practice it and observe what

WATERCOLOUR

happens . The pigment and water mixture is controlled by the use of the brush . If the brush is dipped into water at any time during the gradation , it will not be a uniform transition.

When an adequate knowledge of the nature of the medium and the materials used is acquired through practice , the various accidents that happened while this knowledge was being acquired can later be used as techniques . The art of the ' controlled accident ' is one of the watercolourist's most useful techniques .

All techniques in watercolour can become more than just ' tricks of the trade ' , they can become a means of self-expression . A way to produce desired effects with watercolour becomes a means of subtle transmission . The subtlety of the medium allows the artist to express the subtleties of colour and form in a personal experience .

Light

All we see hinges on the emission of light and the reflection of light . Light is to all living things their livelihood . To it all things owe their existence . The study of light is the study of colour and matter . The inter-relation of colour and matter with light is the study of the universe itself . Light is matter , colour is light . " The differences between light and bulk matter , are now thought to flow from relatively inessential differences between their constituent particles . Particles ... of all kinds exhibit wave properties . "81

WATERCOLOUR

The effects of light on matter require careful observation . To actually observe light particles a special lens is needed ,but to observe light particles en masse the human eye is sensitive enough .

Sir Isaac Newton was the first to give light serious consideration scientifically . His experiments provided a basis for the continuation of a study that has branched out into a number of specialized fields . For instance , spectrology is " The study of science of specters." ⁸² Optics is the " ... science of sight or of the medium of sight , i.e. light , that branch of physics which deals with properties and phenomena of light . " ⁸³

Although Newton's studies were connected with his endeavour to improve optical instruments , the study and classification of seven spectral colours was analyzed by him . ⁸⁴

With the advent of specialized optical instruments , the spectral colour chart was broadened to include the ultra-violet and infrared spectrum which are not visible to the human eye (but are to some lower forms of life) . Gamma rays , x-rays , and radio waves oscillate at higher or lower frequencies , and are beyond human visual detection .

Modern physics has concurred with Newton's discovery that light is a particular kind of matter . This conclusion has gained considerable importance in the study of physics and will continue to evolve as the study of physics evolves .

WATERCOLOUR

Observation is done by everyone . Conscious and unconscious observation is not only a sight-oriented sense . We also observe with our ears , with the sense of touch , taste , smell , and with all our mental activities .

A conscious study by observation develops the sensitivity of all the senses . Visually observing the effects of light on matter sharpens our sensitivity both to light and matter . This fine tuning of the sight heightens visual perception . The training of visual perception in the artist is a natural and a developed skill . By learning how to observe, the artist actually observes more .

Texture, colour , and form are directly related to light . Texture is often seen as shadow , produced by the angle of light . Colour is the frequency at which light vibrates . Form is defined by light . A heightened sensitivity to light gives a heightened sensitivity to colour , form and texture .

For the watercolourist , a heightened sense of light is a heightened sense of the medium itself . No other medium relies upon the artist's knowledge of light as intensely as does watercolour .

Light plays an important role from the beginning of the process to the end . The more the watercolourist knows about light the more he knows about watercolour . It is in the nature of the medium to reflect light in a particular way . Light actually sinks into the paper and reflects through the

WATERCOLOUR

colour . The grain of the paper will affect this reflection .

If the paper is rough , light will bounce more directly off the paper . Both rough and smooth white paper channel light by reflection . When colour is introduced , the reflection of light is changed by the absorption or reflection of the particular colours used . Because colour in watercolour is , in its primary state , pigment particles , these particles either sink into the paper or float on top . If the particles have dissolved and sunk into the paper the fuzzy fibers will remain transparent if not , they will have the heavier and larger particles attached to their surface . Light passes through this fuzzy layer , hits the dissolved colour in the fibers , and bounces back or absorbs the light according to the various characteristics of the specific colour used . Where the mixture has sunk below the surface fuzz and below the top-most layer of the paper , the natural whiteness of the paper will directly reflect light .

The use of opaque colour in watercolours covers the surface of the paper and does not allow light to penetrate to the fibers below . Gouache and acrylic paints have things in them that plug the fibers of paper or canvas . Traditionally white and black are not used in watercolouring because they do not allow light to penetrate to the fibers of the paper .

The effect of reflected light in watercolours has a distinct character . The motion of light on and in the paper gives a particular shimmer to watercolours that they are well

WATERCOLOUR

known for . This vibrancy accounts for the freshness of the medium .

When glass is put over a finished watercolour , another reflective layer is added . The rays bounce off and diffuse into the glass . Those rays that diffuse into the glass hit the paper's surface and below the surface , bounce around the paper , reflecting off the hills and valleys and reflect back through the glass again . The effect can be breathtaking .

The use of light in the reconstruction of forms in a watercolour is a highly technical feat. No other medium requires such a delicate hand as does watercolour in rendering forms . The curvature of a form has different kinds of light at different points . The intensity of light on an object heightens this difference . When a strong direct light hits a curved surface , shadows and reflections from the object lighted , and from the surrounding objects , change the intensity of the reflected light .

If you take a cup and light it from an incandescent bulb, certain shadows and reflections can be seen . Core shadows , as well as shadows from the curvature of the cup , and shadows produced from the cup itself , are of a different intensity . The light on the cup will have different reflective qualities , as well as different intensities . Light will reflect from the cup to the surface under the cup , and back again to the cup . The colour of the surface under the cup will tint the cup when light is reflected from it to the cup . The highlights

WATERCOLOUR

appear white to the eyes , and where the cup is not highlighted but lit , the texture of the cup will create little highlights and little shadows . The curved surface or turning edge of the cup is lighter than at other points .

All these factors are complexified when a watercolour painting is done . The reflected light changes , and the shadow changes , can be all done with different densities of pigment and water . A highlight can be produced by ' pulling ' the pigment , that is , by adding more water to the mixture , or by just using water alone . A gradation of colour can be done by adding or subtracting water . In other painting mediums , the lighted and shadowed areas are usually done by adding white or black or another darker or lighter hue . This can be done at any time in the case of oils , or redone at a later date , as in acrylics . It is not so with watercolours .

Developed sensitivity of the use of water as light , in watercolours, develops an artist's awareness of light itself . When this awareness becomes ingrained , with careful observation and experimentation , the experience of light transcends the secular art of watercolours .

Brush Usage

The techniques of brush usage are developed through practice with the brush . This practice is a developing of sensitivity , both in the hand holding the brush and in the mind of the watercolourist . This sensitivity helps develop perception and observation . Perception is developed with the

WATERCOLOUR

knowledge derived from familiarity with the brush , and observation is developed by seeing what happens under different uses of the brush .

There are many brush techniques in the art of watercolour . All rely upon knowledge of the materials used . Knowledge of the different colours requires different techniques . Different papers have different textures , so that one technique on a certain paper may result in success , while the same technique on another paper may result in failure .

All brush techniques require sensitivity to pressure , to the action of the brush , and to the amount of pigment-water mixture in the brush . The amount of pressure on the brush , as it flows on the paper determines the amount of pigment-water that will be released .

If too much pressure is applied on the brush , too much pigment-water will be released . It will float on the surface of the paper instead of soaking into the paper .

The action of the brush is its flexibility . Constant use of a poor-quality brush will wear out the action of the brush hairs . The flexibility of the hairs determines the sensitivity of their response to movement .

The amount of pigment-water in the brush determines the way it flows out of the brush . If the brush is loaded , that is , full of pigment - water , it will flow in a different way than if the brush has only a little pigment-water in it . Pressure determines the amount of flow to some extent , but ,

WATERCOLOUR

if the brush is totally loaded , even the lightest pressure will result in an over-fowing of pigment-water .

The point of the brush is , traditionally , supposed to be very fine . When the point of a brush flattens out or when it won't come together , because of age or quality , the marks it produces on the paper cannot be very fine .

Often watercolourists reach a stage where they use only one brush for both fine work and for broad washes . The point of the brush should be given special consideration for this method of working . Pressure wears the point out and drastic pressure kills a brush . A light hand for both washes and fine work will extend the life of a brush .

Keeping a brush in working order is a necessity for all watercolourists . Proper washing , storage , and use can extend the life of brush a great deal . Proper washing restores the action of the hairs and washes off extra pigments from the hairs . Soap robs the hairs of their natural oils which help retain water . Excessive washing will shorten the life of a brush as will deficient washing . A mild soap used sparingly will clean a brush well . Proper storage will protect a brush from moths , who lay their eggs in the hairs , and who later eat the hairs . Dust is also harmful to the hairs of a brush . Dust has certain acids that can destroy the hairs of a brush , so it is a good idea to store brushes in a closed container .

The brush is a linking instrument in watercolouring .

WATERCOLOUR

It links the pigment with the paper , the artist with the manifestation of his vision , and the watercolourist with his medium . There are many types of brushes , but the one that is right is the one that works well for the individual watercolourist . Basically , the higher quality brushes will cost more . Lower cost does not necessarily mean it will not work properly , in fact many low cost brushes have an endearing quality to them . Often a certain textured stroke is only achieved with a low cost or poor quality brush .

All brush techniques were , at some time , experimental . When an adequate knowledge is acquired , through experimentation, brush technique becomes an expression of the artist .

CHAPTER VII

CONCLUSION

In my own watercolours I attempt to achieve a balance of light and dark , of controlled line and of loose line . I try to use the white of the paper as light . I give the dark areas special consideration , for I find that it is in the dark that the balance of light is either achieved or fails . Ideally the light areas and the dark areas will give a sense of breathful movement of rising and falling which the total composition will , hopefully, accentuate . I will often do a number of sketches that I think will work when watercolour is applied . Composition , for me , is a matter of balance between so-called exterior reality and interior reality . I use landscape to convey this balance because I feel it is most suited to my method of working .

Watercolour , for me , is a médium that requires total concentration not just from the conscious mind but from the subconscious mind . This directing of attention leads me into a world beyond words , where a subtle physical transition from one colour to another takes on a mystical quality that solidifies in the material , in the paper itself . This mystical quality , for me , is spiritual .

CONCLUSION

I attempt to discover a space that is at once linked to physical space , such as a landscape , and , to a space that is spritual . This spiritual space , for me , has a purity so intense and luminous that when it is achieved a certain breathfulness can be felt from it . To discover this luminosity some great barrier is broken . The inspiration of discovery of this spiritual space transcends the practice of watercolours and allows access into a world beyond description .

For me , watercolour is symbolic of this space as well as being this space . So that the reflection of light in a watercolour is also the reflection of a spiritual . The saturation of pigment and water into the fibers of the paper is the absorption of this other world into the world of physical things .

I carry on a tradition of translation . Of translating a certain sensibility to a solid , of translating thoughts , images , ideas , emotions , colours , into paintings . The tradition of this manifestation , I believe , grows with painting .

The spirituality of painting does not only exist in religious subjects of the Italian Renaissance . It can manifest itself in the pure space of a monotone wash or in the complex composition of a Carrivagio .

CONCLUSION

In my own work and in my life I attempt to follow the Greek dictum of ' know thy self ' . I believe the subconscious is a link to the infinite , and that this infinite is very much suited , in human terms , to be relected in a painting, a piece of music or in any celebration of life or death . So watercolours serve , to link all my experiences of life into one act of creation , where there is no ' I ' or ' me ' but only the wavebeat of existence and nonexistence .

NOTES

- 1 Daisetz Teitaro Suzuki , Zen Buddhism , Selected Writings of D.T. Suzuki , edited by William Barrett , 2nd ed. (New York , 1956) , p. 129 .
- 2 Osvald Siren , The Chinese on the Art of Painting , 4th ed. (New York , 1963) , p. 20 .
- 3 ' Concentration ' - concentration .
- 4 Bankei , Daiho Shogen Kokushi Hogo , edited by Furata and D.T. Suzuki , (Tokyo , 1943) , Translation read to Alan W. Watts by Professor Hasegawa , in Alan W. Watts , The Way of Zen , 7th ed. (New York , 1962) , p. 162 .
- 5 Chiang-tzu , in Alan W. Watts , The Way of Zen , 7th ed. (New York , 1962) , p. 32 .
- 6 Kakuan , Zen Flesh , Zen Bones , Transcribed by Nyogen , (Vermont , 1968) , p. 184 .
- 7 ' Adaras-jnana ' - " ... mirror-intuition ... " , Translated by D.T. Suzuki , Manual of Zen Buddhism , 12th ed. (New York , 1960) , p. 92 f.n.
- 8 ' Perceive ' - " To take possession of , sieze , get , obtain , receive , gather by seeing , collect ; ... " The Compact Edition of the Oxford English Dictionary , (United States , 1971) II , p.670 .
- 9 Madhyamika Harika Vritti , in Fritjof Capra's , The Tao of Physics , 6th ed. (New York , 1967) , p. 87 .

NOTES

- 10 Daisetz Teitaro Suzuki , Essays in Zen Buddhism , Series One ,
(New York , 1949) , p. 92 .
- 11 Shin'ichi Hisamatsu , Zen and the Fine Arts , (Japan , 1971)
p. 49 .
- 12 D.T. Suzuki , Essays in Zen Buddhism , p. 244 .
- 13 Osvald Sirén , p. 51 .
- 14 Norman Kent and E.W. Watson , Watercolour Demonstrated , (New
York , 1946) , p. 40 .
- 15 See Chapter VI , Six Principles , p. .
- 16 Alan W. Watts , p. 47 .
- 17 Fritjof Capra , The Tao of Physics , 6th ed. (New York , 1967)
p. 105 .
- 18 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism , 12th ed. (New York , 1960) , p. 50 .
- 19 Madhayamika Harika Vritti , in Fritjof Capra's , The Tao of
Physics , 6th ed. (New York , 1967) , p. 50 .
- 20 The Tibetan Book of the Dead , translated by Francesca
Fremantle and Chogyam Trungpa ; (Bolder , 1975) , Glossary
of Sanskrit Words , p. 109 .
- 21 S.W. Holmus and Chimyo Horioka , Zen Art for Meditation ,
(Vermont , 1973) , p. 71 .
- 22 D.T. Suzuki , Essays in Zen Buddhism , p. 130 .
- 23 D.T. Suzuki , Essays in Zen Buddhism , p. 224 .
- 24 D.T. Suzuki , Essays in Zen Buddhism , p. 224 .
- 25 Shin'ichi Hisamatsu , p. 13 .

NOTES

- 26 Hokoji , Translated by D.T. Suzuki , Essays in Zen Buddhism ,
p. 319 .
- 27 Oswald Siren , p. 101 .
- 28 D.T. Suzuki , Essays in Zen Buddhism , p. 300 .
- 29 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism , p. 60 .
- 30 Samadhi . This is the state of meditation or contemplation
generally . There are over one hundred different Samadhis in
Mahyana Buddhism .
- 31 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism ; p. 61 .
- 32 D.T. Suzuki , Manual of Zen Buddhism , p. 61 .
- 33 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism , p. 60 .
- 34 D.T. Suzuki , Essays in Zen Buddhism , p. 94 .
- 35 Examples given by D.T. Suzuki , Essays in Zen Buddhism , p. 95 .
- 36 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism , p. 61 .
- 37 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism , p. 61 .
- 38 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism , p. 61 .
- 39 D.T. Suzuki , Essays in Zen Buddhism , p. 94 .
- 40 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen
Buddhism , p. 61 .

NOTES

- 41 Lankavatara Sutra , Translated by D.T. Suzuki , Manual of Zen Buddhism , p. 61 .
- 42 D.T. Suzuki , Essays in Zen Buddhism , p. 94 .
- 43 Hui-jang , Translated by D.T. Suzuki , in Alan W. Watts , The Way of Zen , p. 129 .
- 44 D.T. Suzuki , Essays in Zen Buddhism , p. 129 .
- 45 S. W. Holmus and Chinyo Horioka , p. 74 .
- 46 ' Ch'i ' - living force , resonance . See Chapter VI , Six Principles , p. .
- 47 Paramedides Translated by T.V. Smith , From Thales to Plato , (Chicago , 1955) , p. 15 .
- 48 Fritjof Capra , The Tao of Physics , p. 25 .
- 49 Hsieh Ho , Ku hua p'in Lu , Translated by Oswald Siren , p. 219 appendix I. .
- 50 Ching Hao , Pi Fa Chi , Translated by Oswald Siren , p. 234 , appendix IV .
- 51 Ching Hao , Pi Fa Chi , Translated by Oswald Siren , p. 235 , appendix IV .
- 52 Hsieh Ho , Translated by Oswald Siren , p. 19 .
- 53 Sherman E. Lee , A History of Far Eastern Art , (New York , 1973) , p. 253 .
- 54 Serman E. Lee , p. 252 .
- 55 Oswald Siren , p. 20 .
- 56 Oswald Siren , p. 21 .
- 57 Kuo Jo-hsu , Translated by Oswald Siren , p. 76 .
- 58 Oswald Siren , p. 21 .

NOTES

- 59 Laurence G. Thompson , Chinese Religion , An Introduction ,
(California , 1975) , p. 34 .
- 60 Oswald Siren , p. 21 .
- 61 ' Tzu-jan ' - "... self-evident ..." , Oswald Siren , p. 33 .
- 62 Chu Ching Hsuan , I Chow Ning Hua Lu , Translated by Oswald
Siren , p. 36 .
- 63 Chu Ching Hsuan , Translated by Oswald Siren , p. 37 .
- 64 Chang Yen Yuan , Translated by Oswald Siren , p. 230 .
- 65 Oswald Siren , p. 21 .
- 66 Oswald Siren , p. 21 .
- 67 ' Dragon Veins ' - "The life carrying lines or arteries of
the composition . " , Oswald Siren , p. 97 .
- 68 Wang Yuan chi , Yu Ch'ung Man Pi (Scattered Notes at a Rainy
Window) , translated by Oswald Siren , p. 205 .
- 69 Oswald Siren , p. 27 .
- 70 Wang Yuan chi , Translated by Oswald Siren , p. 205 .
- 71 J. H. Bustanoby , Principles of Color and Color Mixing ,
(New York , 1947) , p. iii , Preface .
- 72 J. H. Bustanoby , p. 11 .
- 73 J. H. Bustanoby , p. 11 .
- 74 J. H. Bustanoby , p. 12 .
- 75 J. H. Bustanoby , p. 12 .
- 76 J. H. Bustanoby , p. 12 .
- 77 J. H. Bustanoby , p. 12 .
- 78 J. H. Bustanoby , p. 13 .
- 79 J. H. Bustanoby , p. 13 .

NOTES

- 80 J. H. Bustanoby , p. 13 .
- 81 Gerald Feinberg , ' Light ' , Scientific American , Vol. 219 ,
September (1968) , p. 51 .
- 82 ' Spectrology ' , The Compact Edition of the Oxford English
Dictionary , (United States , 1971) , Vol. II , p. 564 .
- 83 ' Optics ' , The Compact Edition of the Oxford English
Dictionary , (United States , 1971) , Vol. I , p. 163 .
- 84 Gerald Feinberg , ' Light ' , Scientific American , Vol. 219 ,
September (1968) , p. 52 .

BIBLIOGRAPHY

- Bustanoby , J.H. Principles of Color and Color Mixing .
New York : McGraw-Hill Book Co. , 1947 .
- Capra , Fritjof . The Tao of Physics . New York : Bantam
Books Inc. , 1976 .
- The Compact edition of the Oxford English Dictionary .
New York: Oxford University Press , 1971 .
- Reinberg , Gerald . " Light " , in Scientific American ,
September , 1968 , Vol. 219 , 51-54 .
- Fontein , Jan , Hickman , Money L. Zen Painting and Calligraphy .
Boston : Museum of Fine Arts , Boston , 1970 .
- Fremantle , Francesca ; Trungpa , Chogyam , Trans. , The
Tibetan Book of the Dead . New York , Oxford University
Press , 1976 .
- Holmus , S.W. Zen Art for Meditation ; Rutland Vermont :
Charles E. Tuttle Co. , 1973 .
- Lee , Sherman , E. A History of Far Eastern Art . New York :
Prentice-Hall Inc. , 1973 .
- Nyogen. Zen Flesh Zen Bones . Rutland Vermont : Charles E.
Tuttle Co. , 1968 .
- Siren , Osvald . The Chinese on the Art of Painting . New
York : Schocken Books , 1963 .
- Suzuki , D.T. Essays In Zen Buddhism , Series One . New York :
Grove Press , 1949 .
- _____ . An Introduction To Zen Buddhism , New York : Grove
Press , 1961 .
- _____ . Manual of Zen Buddhism . New York : Grove Press ,
1960 .
- _____ . Zen Buddhism , Selected Writings of D.T. Suzuki .
Edited by William Barrett . Garden City , New York : 1956 .

BIBLIOGRAPHY

Smith, T.V. From Thales to Plato . Chicago : Phonix Books ,
1965 .

Thompson, Laurence G. Chinese Religion , An Introduction .
California , Dickenson Publishing Co. 1975 .

Watts, Alan , W. The Way of Zen : England , Penguin Books ,
1957 .