

Falmouth College of Arts

NONE - SPACE

PH.D. Research Course in Fine Art

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PROLOGUE

are tightly chained together one after another. In another word, Art of all kinds are connected by mutual attraction. When contemporary artists are not satisfied with past achievements, they push themselves forward, making further developments and extensions.

There are previous examples to follow: such as in nineteenth century, Literalism that arose from the invention of photography (1840) made the impressionists re-examine their directions in term of Art. The other instance is the success of industrial revolution. During that time, Artists, either the individual or groups, sought the means of how to develop their new directions respectively. Thus, the impressionist artists left behind the confines of their studios and strode out working the open air. (The impressionism considered that light was the only mean of the real object, and yet destroyed the image unconsciously).

As far as the impressionist artist were concerned. The object itself was not that important. What they wanted to capture was the ever-changing light conditions on the object and the subtle colour under the shadow. They studied hard "The Theory of colour Science" which was newly emerged theory at that time, and adopted it on their painting.

- Painted their work with solar spectrum (The seven colours analysed by prism)
- In order to increase the value and chrome, added complementary colour on the canvas and let the viewers blend the colour by themselves.
- Denied primary colour abandoned black and umber.
- Sketched the outline without using lines. Considered that show was kind of colour as well, only the value and chrome were low.

The Impressionism that we know nowadays was the result of a long-time striving. The impressionism was finally born and approved socially and recognised officially after artists like Monet Claude (1840~1926), Passarro Camille (1830~1903) etc. who had made their effort constantly for at least decades. Monet mentioned: "Try to forget what you see in front of you, only imagining what you see is a square of blue, rectangle of pink or long strip yellow and paint it down what you think, no matter a tree, a house or a field...." This successful art revolution has had significant affect on Contemporary Art up today.

During my visit to France in 1991, I paid a visit to Orsay Museum in Pairs where I saw a statue made by one of the impressionist artists-Edgar Degas (1834~1917) Grande Danseuse Habillée (1881) actually standing in front of me. It was a ballerina who was wearing a real costume with lace (cooper). I was so deeply moved that I stood in front of the ballerina for a long time. I remembered that Chinese artists used to say "rhythmic vitality and life-like".

I did not see it as merely a statue but a life form of a young girl. Yet Art in different dimensions could be joined as in one dimension. *I stage art (** to be discussed? **):* dancers or actors use their body language to express all sorts of emotion, behaviour and action. (We could witness those performances in Chinese musical - Chines opera and in Western opera). Artists, no matter what fields they are in - painting, music, written language, sculpture, dance, architecture, play or film, all record and publish their own touching feelings, adopting some what different but best way they could. I was feeling so touched, and stirred profoundly.

I came from East. Before coming here, all I had seen and all I had heard of, and my entire world that had previously existed was only the beauty of the East. As for the beauty of the West, I could only attain by means of books or media. There was a gradual change in my perception since I came to Great Britain, even though tracing the route of my education; it is evident that there has been a mixture of two tremendous different cultures - half from the East, half from Europe. I have determined to create my own way.

I hope I do not merely self-discovering, but as also self-disciplining and, finally self-surpassing. As far as I am concerned, Creation means to exist freely. Existence means to be able to achieve self-breakthrough and self-surpassing. Nonetheless, this achievement depends on individual searching and then to form an absolute lonely individuality. One can depend on no one else but oneself to grow up, to be independent and to feel. I am very aware of what I want to achieve, and how to achieve. There have been times I felt that I had been beating around the bushes, after all. I have suffered neither the sorrow nor the regret, because all though I spent more time than I should have that I have gained much more experience.

I have progressively discovered that art seeks the completion of mine (internals), personal completion, rather than on the surface (externals). As Kandinsky Vassily (1866-1944) said: "External, internal (**where does the bracket end?**) , no matter which places they are in we can always experience them by two ways which are not done randomly but are connected with some kind of forms and the outcome comes from the character analysis through the forms. It is like watching the streets or crowds through a window, seeing through a thick transparent window is as if to be separated into a different world, or space. If we open the door and enter that active life form, we can feel the pulse, the prevalence, the noise, that constantly change their tones and rhythms; The prevalence goes higher and higher, and then collapses. The movement of prevalence also goes around people like a horizontal and vertical game of lines. The lines of movement extend to everywhere: Crowds, culture and colour pieces gather and then scatter and form sometimes low some times high pitch.

The work of art reflects our consciousness. It once exists, but when the magic of prevalence disappears, it vanishes from the surface at once. It seems to have a transparent window too. **We are unable to touch its internals; however, we are able to see, to hear! And we are also to enter and indulge ourselves in it. At the same time we can feel its existence, time and the expansion of pulse. (** to be discussed? **)**

It reminds me of a magic book called "Through the Looking Glass", written by Lewis Carroll (1832-1898) in 1863. There was a sentence: "how would you like to live in looking glass?"

Human is created based on the emotional materials, either modern art or modern design, no matter what it is; it has certainly reached its highest point in the human history. At the moment whether or not one should get rid of the time strain, throw everything away, to gain anything that is free from nature limitation. And from which one can produce an image that beyond the nature and enter a human mind, a brand new environment afterwards. (to be discussed?**)**

My work is based upon the exploration of the different dimensions. The first Dimension is based on Ch'an Buddhism (Zen). The second Dimension is based on western philosophy. The third is on psychology and mind. None-Space is the basis of my entire work, which consists of all of the above: Dimension 1, Dimension 2 and Dimension 3. The notion of None-Space relates to a spiritual inner world that is both pure and free. None-Space does not consist of certain forms, limits or rules; it is also paradoxical that it is of both states of emptiness and fullness. This concept of Non-Space is therefore the 4th Dimension.

My work is based upon the exploration of different dimensions. There is of course, an obvious physical mode of describing the apparatus of thinking in relationship to the various Dimensions.

This apprehension of a 4th Dimension reality was of course of the main forces that propelled early modernist exploration of abstractions. At the end of the 20th century this apprehension reorders a new form based upon 4 different set of intellectual and spiritual confluence. Ch'an painting itself was based precisely upon the exploration of different dimensions. Because of it attempts to reach beyond the common sense of understanding of dimension, it was an art beyond representation.

The confrontation of this form of beyond, is a mode of tangibility and paradox that directly implicates the nature of mind. Landscapes are simultaneously the mindscapes. Part of my project is to join these two traditions of comprehension of the 4th Dimension.

The problem of time does not exist in None-Space. The event of time is cause by movement, direction and velocity; the sense of being aware of these happenings, is of a sequential awareness itself. Time in None-Space has no direction: inside and outside are both existing simultaneously. The colour of None-Space is clear as water and it can be mixed with any colours, visually, psychologically, subconsciously and philosophically; different colour has different meaning and reaction to human spirit. I would like to explore on different colours for my work. At present in my work the colour of None-Space is blue, represents the symbol of life and spirit.

I feel that I have a new route to develop in this tradition, which is partly governed by my background but also by new knowledge of western and eastern philosophical ideas and the way they are interlocking within spiritual expressions relating to the exposition of the nature of consciousness itself. It is this changing field of discovery that forms the basis of my work and ideas.

*I quoted the prologue of The Little Prince, as the **key inspiration** for this dissertation.

"Once when I was six years old I saw a magnificent picture in a book, called *True Stories from Nature*, about the primeval forest. It was a picture of a boa constrictor in the act of swallowing an animal. Here is a copy of the drawing.

In the book it said: "Boa constrictors swallow their prey whole, without chewing it. After that they are not able to move, and they sleep through the six months that they need for digestion."

I pondered deeply, then, over the adventures of the jungle. And after some work with

a colored pencil I succeeded in making my first drawing. My Drawing Number One. It looked like this

(**insert picture**)

I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them. But they answered: "Frightened? Why should any one be frightened by a hat?"

My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant. But since the grown-ups were not able to understand it, I made another drawing: I drew the inside of the boa constrictor, so that the grown-ups could see it clearly. They always need to have things explained. My Drawing Number Two looked like this:

(**insert picture**)

The grown-ups' response, this time, was to advise me to lay aside my drawings of boa constrictors, whether from the inside or the outside, and devote myself instead to geography, history, arithmetic and grammar. That is why, at the age of six, I gave up what might have been a magnificent career as a painter. I had been disheartened by the failure of my Drawing Number One and my Drawing Number Two. Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them."

From *The Little Prince*

ZEN FIRST DIMENSION

Provide a brief summary of the key points you'll address in detail in the proposal. Write a brief statement of the problems, needs, and solutions or recommendations as you see them. Grab the attention of your audience by knowing their concerns and addressing each one. Briefly describe the objectives of your proposal, and your plans to meet those objectives. Make it clear how your plan will benefit their organisation. Explain how you'll evaluate your plan. How will you measure whether or not you've succeeded?

Zen is the foundation of the Buddhism in Chinese culture. It has had its significant influence extensively on the development of philosophy, ethics, literature and the art of China as well as its neighbouring countries, like Japan, Korea and etc. Zen is a name of

one of the sects of Buddhism; Zen worships the Indian Bodhidharma, yet the name of Zen only appeared since the Tang Dynasty (YEAR ?). Starting from the first patriarch Bodhidharma of Zen Buddhism to the second patriarch Hui-Ke, the third master Seng-Tsan, the fourth patriarch Tao-Sin, and the fifth patriarch Hong-Jen. Under Hong-Jen's belief, there are two different sects, the South **sect and the North sect.** (more.....)
)

Zen, on one hand, kept a very closed relationship with the original Indian Buddhism, yet on the other hand, has had a complete revolution on the original Buddhism and the traditional Zen's theory. In its content, (more.....)

Not Through the Written Word

When Shenguang heard what was said. He took a sword and cut off his left arm and placed it before the great Zen master Damo. The Zen master said to Shenguang, "In their search for the way of Enlightenment, Buddha and bodhisattvas thought nothing of their bodies or their lives. Since you would give up your arm in your determination to embark on your search for Enlightenment, you should do." So he accepted Shenguang for a disciple and named him Huilke. Huilke said, "Please, master, put my heart at ease". The master replied, "Hand me that heart, and I will put it at ease." Huilke said, "Search as I will, I cannot find my heart to give you." The master replied, "If it can be found, it is not your heart, I have now put it as ease." Then he added, "Now that I have put it at ease, do you see?" Huilke had a sudden realisation, so he said to the master, "Now I see. All things are ultimately non-substantial, and the way to Bodhi, to wisdom is not a matter of distance. That is why it does not take the bodhisattvas any time to reach the sea of wisdom, and it does not take them any time to reach the shores of Nirvana." The master said, "That is so, just so." Huilke then asked, "Master, your way of teaching.... Is it recorded in written words?" Damo replied, "My way is taught through the mind, no through the written word."

-Recorded Dialogues of the first patriarch Bodhidharma.
From a collection from the Halls of the Patriarchs, Vol. 2

Grasping the Intangible

One day, Zen master Huicang asked Xitang, a monk junior to himself, "Can you grasp

the intangible?" Xitang said "Yes", Huicang asked, "How?" Xitang waved his hand and grasped at the air, Huicang said, "You don't know how." Xitang asked, "How would you do it then?" Huicang grasped Xitang's nose and pulled it, Xitang cried in pain and shouted, "Lay off, will you? You're pulling my nose off!" Huicang said, "That's how you grasp the intangible."

-Recorded dialogues of Huicang,
from Amalgamation of the sources of the five lamps, Vol. 3.

Zen's Ten Oxherding Pictures

The philosophy of Zen's is a three-dimensional thought space, which can be explained and interpret through different angles and levels. I can only explain it by using fragments of some of its cases as examples and that this is a dissertation of Art that I really like to explain it by using this story. Because of this is a real ancient story that therefore, no one knows its original source and the proven years. It was only known as a constitution of eight pictures and when it was developed to the 12th, Kuo-an, Zen master drew a new copy of the original also extended its story, which was then become presently well known the Zen's Ten Oxherding Pictures. Zen's Ten Oxherding Pictures is another types of effort, wishing to express that of the in- expressible. Using ten pictures to depict a person was searching for a lost ox, he has found its tracks and finally caught it after a long effort, and riding it home after he had tamed it.

This is a journey of a person and that is our search; this ox represents us, as a person's main life. These Ten Oxherding Pictures represent a person's searching - a process called human! The ox represents your energy - an unknown strange energy, yet it is you. Kuo-an depicts a person's searching with the ten pictures. The person represents a searching process (1a), which begins when we are conceived and lasts until the day we die.

1. Searching for the Ox.

(**Insert poem**)
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Interpretation:

On the grassland of the world, I keep pushing aside those long, long grasses and searching for the ox, following the unknown river. I am lost in these confusing short cuts. I have used all my energy, and become exhausted, yet I still could not find the ox. I could only hear chirps of cicada coming through the woods in the night.

"The ox never went astray, so why search for it? Only because of I am separated with my true nature that, I cannot find it. In the mess of the sense, I cannot even find its tracks. In the place far away from home, I see many junctions of crossroad, yet which path is the

right way, I do not know. Desire and fear, good and bad tangle me."

2. Seeing the Tracks.

(**Insert poem**)
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Interpretation:

Under the trees along the riverside, I found the tracks! Though covered by the fragrant weeds, I could still see the tracks. In the far end of the mountain area, they have been found; although with noses pointing to the sky, these tracks will not stay hidden.

"After understanding the principle of the religion, I see the ox's track. Then I know that it is like many containers are made from the same type of metals, so that many entities also are selves-formed. Unless I could distinguish them, otherwise how could I have known what were the genuine and what were not? Although I have not yet entered the door, I have already known the road."

The Ten Oxherding Pictures of the Zen Buddhism are the most unique above all among the historical human consciousness, in which the truth is depicted in many various ways. Nevertheless, in spite of how we manage it, it still makes you feel in- expressible and that it would still slip away. It - can easily slip away; it - is very difficult to depict. Words can hardly describe it thoroughly. If you must describe it, you would always be facing the immediate sense of failure, as if the essence still remains unravelled, only the non-principle parts have had been unfolded.

Because when a person enters the internal journey, he walks away from the external - because when a person gives up the externals and the internals, he then becomes empty, which is the very state of a tranquil mind. This is how a person transcends into a complete "emptiness", yet is this emptiness the destination? Kuo-An says, that is not yet the destination. A person needs to come back to the world again, and only with such cycles can it be considered complete.

Kuo-an had drew and depicted a whole human' search with these Ten Oxhearding Pictures. The person is a search; he is not only an inquirer, but the inquire also that from the moment of conception the search has begun.

If you study and explain it from a scientific angle, then: when a man and a woman are united, man releases his sperms, then these sperms begin running toward the female's

egg. They do not know where the egg is, but they are running very fast that the search has therefore begun. They are the very few sperms but looking for the egg, one of them will reach the egg when the rest wither during the journey. And one of them will unite with the egg and be born into the world, from that moment on the search has begun; the inquiring has begun. Until the life ends, the search would still continue. (***to be discussed***)

(pg 10, according to the copy)

Socrates (470~399BC.) was dying, his disciples began to cry. That was only natural. But he told them: "Don't cry! Do not disturb me, let me investigate the death quietly, do not distract my attention! You can cry later, I will be gone soon, now let me investigate what is the death, for all my life I have been waiting for this moment of entering the truth of death." (***To be checked w/ original copy***)

He had been poisoned, and was lying on the bed looking at what is death, investigating what is the death. Then he said to his disciples: "My legs are getting numb, but I am still the same, nothing has been taken away from my body, I am still feeling the same toward my own nature. My legs are gone." Then he said: "My legs are gone, but I am still the same. I have not been shrunken at all, I am still the complete and intact." He then said: "I feel my stomach is numb, my hands are also numb." But he was very excited, very exhilarated. He said: "But I want to tell you: I am the same, nothing has been taken away from my body." Then he began saying it with smile: "This shows that sooner or later the death will take my heart away, but it is impossible to take me away." Then he said: "My hands are gone, now even my heart is sinking, these are my last words, because my tongue is getting numb, yet I still want to tell you, and you must remember, these are my last words: I am still the same, complete and intact." (***Check w/ original?*)

This is the investigation of death. Since beginning of the conception to the end of the life, people are searching for the truth. These drawings of the Ten Oxhearding Pictures express of the search, expressed of what I called the search of human. These pictures are drawn by Kuo-an, yet he was not feeling satisfied; they are very beautiful pictures, but he was not satisfied with them. First he drew ten pictures, and then he wrote ten poems as the aids. Any thing that was lack of from the pictures, he tried to express it through poems, but after he had finished these poems, he was still not satisfied. Then he wrote down ten paragraphs of prose comments. And I know even by doing so, he was still not satisfied with them, but there was nothing else he could have done more. Expressions are limited, but he has already tried his best; no one has ever done the same, before or after him.

Drawing is a visualised language that it is the children's language. Children think through drawings, so in children's book that we need to insert lots of pictures: colour pictures, with very little written contents but large printed pictures. Due to their simple and non-evolved thought processes. Learning through pictures, is one way we can teach children, as it is easier for them to understand in this way. That is why languages like Chinese are deemed to be the much ancient language, for it is consisted partly with the style of pictures. Chinese has consisted of no alphabet, yet with thousands of pictures,

which is what makes learning Chinese rather difficult. Alphabets make things easier, for if everything have a picture then how many pictures would there be in the world?

(pg 11, according to the copy in Chinese)

Plus, pictures can never be extremely precise; they are only to provide a hint. Children think through pictures or dreams. It does not matter of on the idea, children tend to need to think and then visualise what they thought about. Primitive tribes behave in a similar manner. Does not matter how well you are with language and words; does not matter how familiar you are with rational debates. During the night, you still dream through pictures. The more primitive you are, the more colourful your pictures will be; the more civilised you become, the less colourful your picture will become, that they gradually turn into black, and white. Black and white is the language of civilisation. Rainbow is the language of primitive inhabitant. Black and white is not a true language, it is only more difficult to understand! Yet all the people who have been trained by Aristotle's (384~322 BC.) logic, are tended to depend on: black and white, good and bad, day and night, summer and winter; in another word, black and white! There is no other stage in the middle. Black and white's thinking method causes humans the schizophrenia. You said, this is my friend, and that is my enemy. Yet an enemy can become a friend tomorrow and that tomorrow, a friend can also become an enemy. So the difference there can only be in certain degree, but not absolute.

Think through colour; do not think through black and white.

To visualise is a language of children, also a language of primitive inhabitants and artists; yet the thinking of grown-up can also be expressed by using pictures, and Art.

Kuo-an first tried to translate what he wish to say by using pictures, because they contain the deepest depth; he drew these Ten Oxherding Pictures, but he felt unsatisfied with them, later wrote ten poems as the aids, as footnote poems. Poem is between the unconsciousness and the consciousness, it is a bridge, it is a misty zone, where...things are not situated absolutely in the dark, as well as not absolutely under the sun, it is only positioned in the middle of somewhere. This is where prose is lacked of, when in poem it can be expressed; prose is too shallow, poem, is deeper. Poem is relatively indirect, yet fairly meaningful and richer. He wrote an unconscious language, the language of painter, sculptor, and dreamer; he then wrote a poet's language, that is in the world of art, a bridge between unconsciousness and consciousness; afterward he wrote the logical language which is of the rationality. Aristotle (384~322 BC.) and the conscious language. That is why I feel such an experiment is the most unique one above all, for no one else has ever attained such a thing. Buddha discusses things through prose, **Milla** sings through hymns, and the artists created many art works, yet no one has ever used three different languages to express and translate words that he wish to express in his heart.

(pg 12, according to the copy in Chinese.)

3. Seeing the Ox

(**Insert poem**) 

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Interpretation:

I hear the signing voice of nightingale. The sun is warm; the wind is gentle, and the willow trees along riverside are emerald, no ox can be hidden in here! What kind of artist is able to draw such a big and heavy head, and of those two grandeur horns?

When a person hears a sound, he could feel the source of its coming from. Because when the sixth sense appears, you have entered the door, and once you entered it, you would then be able to see the ox's song! This kind of union is like salt dissolved in water, or like colours mixed in pigments. Although this is something insignificant that it is inseparable from one's self!

4. Catching the Ox.

(**Insert poem**) 

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Interpretation:

I finally catch it after a long effort; it has the most stubborn mind and the never exhausting energy. Sometime it runs up into the clouded plateau! Sometime it stands in the deep ravine.

The ox has long been living in the woods, but I have finally caught it today! It lost its direction from being distracted by its own infatuation for the scenery, and longing for the sweeter green grasses. Although it is lost, but its brain is still very stubborn and uncontrolled. If I want to tame it, I must raise my whip.

I do not know, if you have observed that the human is the only type of animal which draws its own self-portrait, no other animals have ever been able to do so. A human being, not only would draw his own self-portrait, he would also stand in front of a mirror and look at the image reflected. Taking this as an example, this is how the self-consciousness is developed: because of this, the self is born; because of this, humans gradually developed more interests in the image than in truth. There is an experiment that is very interesting, pay close attention on looking at your brain! You become more interested in porn pictures than in those of real man and woman. Pictures and images can be very clear, and catch the human brain powerfully; therefore the human lives in imaginations. To understand yourself in your imaginations is impossible; you must become more interested in the truth than in images. The mirror need be broken, and you must [return home], (Reality), or you will be further and further away from yourself.

In Non-Space, a real Space is not allowed. Because in Non-Space, there are more freedoms, developments, and without any restriction, but in a real Space that the realities are restricting you and this restriction is coming from controlling of rationality, consciousness. Your interest toward images, imaginations, dreams, thinking, and reflected images etc. is what causes you to misunderstand yourself.

Observing yourself, there are many times during a day, you caught yourself not thinking of truth, but imagining, looking in the mirror, and you would think looking at yourself is one of the most absurd things to do. The face that is reflected from the mirror is not your face, but a surface, it is only a frame; there is not any mirror that can reflect the centre or you, yet does the frame resemble you? The answer depends on everyone's personal opinions. The frame is changing every moment; it is a flowing! In Non-Space, the mirror you are looking into, which is not a mirror that can only reflect the frame of you (your appearance!). But it will reflect your true self in your heart, the one that has a true innocent heart: with the infinite imagination, the infinite freedom, and the infinite space! Do not believe those eyes, but believe the eyes of your soul, open the eyes in your heart, to look in the mirror! Does not matter what your beliefs are, only if you are willing to analyse, you will understand! There are million of mirrors, your beliefs are contradictory to each other, because only if you don't live in, that you are able to have only one self, only if you believe it; you must walk into the internal! The first step of understanding is that yourself has already been waiting for you inside of you, you do not need to observe any other one's eyes. Because when you come across a beautiful rose, you will compare it with other roses you have seen before, or you will compare it with the one that you hope to see in the future. But many people will not be looking at [this] rose. Only this rose is real! The rose has been stored in your memory, is the first rose that moved your heart, and it is the one that you have found and liked from the eyes of your soul; it exists only that it is existing in a different space. Yet this real rose, attention, [this] - exists in the present moment.

(pg 14, according to the copy in Chinese.)

This ox, it has a never exhausting energy, sometime it stands at the top of the mountain, situating at a peak of some kind of experience; and sometime it stands in the

(pg 15, according to the copy in Chinese.)

5. Taming the Ox

(**Insert poem here**)

Interpretation:

A whip and rope are needed, for it might () and walks into the road that is full of (). For if it is trained properly, it will naturally become very gentle, then take off those shackles, it will automatically be obedient to its owner.

For when one thought produced yet another and another. For since the emerging of the first enlightened thought all thoughts yet to come all are real. Through the illusion, a person can turn everything become real. An illusion is not originated by the objectivity, but as a result from the subjectivity, keep a firm hold of the nose cord, do not doubt even a little.

6. Riding home on the Ox.

(**Insert poem here**)

Interpretation:

Riding on the ox, slowly I am heading toward home, with my flute's tune accompanying the rosy sunset, and singing along with my hands tapping on its tempos. My heart is filled with endless feelings. Anyone who hears this tune would join in with me.

The struggle is over, gain or lose had been as oneness. I am humming the village songs, and playing in the children's tunes. Riding on the ox, I am looking at the clouds in the sky. No matter who asks me to turn around, I would still be heading straight on.

Only the truth could do the emancipation, but nothing else; every other thing would have only caused the shackle and burden. The truth cannot be found through a rational effort. For the truth is not a theory but an experience, if you want to understand it then you must experience it and, that the belief is also not the truth.

(**pg 16 according to the copy in Chinese.)

Many people have their beliefs and this can be gained in many ways, through words, classic theories, and doctrines! A good illustration of this is when a blind man believes in the existence of "light". Or like a starved person reading a cookbook then believed this and that from the book, but he would still be starving. And that is not a method to satisfy his hunger. Truth is a kind of food, a person needs to digest it, to absorb it, and must let it be kept in the body. And the belief can never be absorbed that it remains as an unrelated phenomenon. **Maybe you are an English ()**, a Catholic, a Muslim, an Hindu, a Buddhism; **they do not exist in the ()part of your**, but deeply in your heart!

I feel that if a person really has belief that he has no faith, he would only believe in trust. Because he knows how beautiful life is, he knows how infinite and how it has no concept of time the life is. He knows in himself that he is the most powerful queen, or king; he turns into a queen, yet not a usual queen, for a queen coming from the externals is a fake queen, or king. I would explain it further about the methods of Art and Non-Space, in the later part of my essay when mentions Non-Space.

I have heard about the incident of the king of Egypt, Farouk. Once someone asks him, twenty-five years later, how many kings will there be in the world? He answers without hesitation and says, there will be five kings, then explains: "English king, Red heart king, Red diamond king, and Black space king." A king comes from the externals, which is only a king in the dream. You can be a king, but you will only be a king of the cards, or an English queen the most. There is not too much value of it! It is only a fake symbol, with no meaning.

The true kingdom exists in the externals. And the most surprising fact is that, we are always carrying it inside us. Many people have absolutely no idea of its existence. They have no idea of how much we had owned, and what kind of treasures we might have possessed. Moreover not knowing that the treasure is you! Yet the problem always exists in a deeper place, not just on the surface. The problem does not exist inside the indicators of a clock, but -yet it is buried deeply inside its instrument. So do not try to reach the sense of believing from the sense of doubting. I think this will not help. The problem is not in the brain; it is inside a deeper place that is far deeper than in the brain. It needs to be deep-rooted inside ones self, and deep-seated inside the heart.

"A whip and rope are needed."

The whip is a symbol of the consciousness, when the rope is a symbol of the internals principle. If there were no consciousness but only self-discipline, then one would only become a hypocrite. If one has only self-discipline without consciousness, then one would only become a walking-copse-figure, or a machine. Maybe it is not harmful, and perhaps you are considered as a good person, or a saint in the eyes of other people. Yet

you cannot live your true life. If you cannot celebrate your true life, there will not be any happiness in your life. And you will become too serious; the playful mood will vanish forever. I really feel that the seriousness is a type of weariness!

(pg 17, according to the copy in Chinese.)

If to become disciplined and without the consciousness, you are to force it, it would then turn into a kind of violence, as if being in a progress of rapping yourself. It would not give you the freedom. It would only develop more and more, bigger and bigger, the jail. If the consciousness is the foundation of the discipline, then that is correct. For the discipline is not formed by the consciousness, but it is blind. If you believe that it is formed through the brain, then it will not be comfortably right, but poisonous.

So, the first thing is the "whip" - the consciousness, the second is the "rope" - the discipline...why do you need the discipline? If you have the consciousness, (....., ** to be discussed ? **). Yet in the beginning, it would not be like that, because the brain has already possessed a deep rooted mode, that it tends to act through following those old habits and old modes; therefore the new channel needs to be developed! And the discipline is only an effort; you must develop a new energy channel, so that it would not enter into the old channel, the old mode.

Zen Buddhism says: [The consciousness and the disciplines need to be accompanying together with each other. And to create a rhythm between these two complete extremes; one needs to start with the whip, and ends with the rope.]

"For if the ox is trained properly, it would naturally become very docile. Then when taking off those shackles, it is naturally obedient to its owner."

The training is needed, but the training is not the destiny. That it is only a method. At the end, one must walk out from the training, one must forget all the disciplines. If you still need to continue to discipline yourself, then that discipline is an unnatural one. Starting from the beginning, you would need to be alert, and gradually even keeping of being alert would not necessary any more! One would naturally become alert that there would be no need for trying the effort to be alert. Only when the alert becomes natural; only when the tranquil mind is not formed through the efforts but naturally developed that this is considered blossomed. It would then become your ambience, your temperament. And you would then be living inside of it that you have become it, and it has become you.

"Riding on the ox, slowly I am heading toward home, with my flute's tune accompanying the rosy sunset."

One of the greatest Indian mystics has mentioned: [The day when I become enlightened, I saw the river flowing upward, flowing toward the source.] He is right! At that moment the river is no longer flowing toward the ocean, it is flowing into its source at the Himalayas Mountain.]

If you were the master, the brain would follow you as a shadow; if you were not a master, you would have to follow your brain as a shadow. The brain symbolises the external energy; the tranquil mind symbolises the internal energy. They are both the

same energies, only going in different directions!

(pg 18, according to the copy in Chinese.)

Your joy, signing, and the elated dancing are the norms. You do not need to let other hearing your singing. Yet you will continue hearing that song inside you. If you like, you can share it through the signing. The closer you are to the religion, the happier you are.

"The struggle is over, gain or lose had become one."

For when the struggle is over, and when one understands about everything that, then the gain and the loss would have become one. Going astray is also a part of the growing up process, and entering the world is a part of the search. They are all the must. "I am humming the village songs (space) (** what is the word SPACE for? **) ----, playing in the children's tune. Riding on the ox, I am looking at the clouds in the sky. No matter who asks me to turn around, I would still be heading straight on."

It is beautiful, really beautiful! One will become like a child again, to be innocent and naive, only the smallest things are enough to make him happy. The old space and the old mode are calling me back, but they are no longer important! I am heading towards my treasure, the real. Everything has become so beautiful, even the clouds in the sky; no one is able to let me turn around! A real saint would become like a child, truly innocent. The Chinese Lao-tzu (Year ?) has mentioned: [Except me, the whole world is all very clever. And I am an idiot.] (** To be checked with original **) When one has become like a child again that one would become alive, and there would be no logic. Nothing would be frozen, everything are united together. Life would become a simple song; life would become innocent.

Once you understand what life is, the incomparable beauty would then be generated from your existence. Everything would become a luminous object, and every stone or etc. are all to become a reason. The serenity is to become a song. Therefore Zen Buddhism's saying are all based on Zen masters' practices, and experiences of their daily life. It is the reason for Zen to suggest (). "Riding on the ox! I am looking at clouds in the sky. No matter who asks me to turn around, I am still heading straight on."

(**pg 19, according to the copy in Chinese.)

7. The Ox Forgotten, the Self Alone.

(**Insert poem**)

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Interpretation:

Riding on the ox, I have returned home. I feel peaceful, and the ox can rest as well. The dawn is already here, in the happiness and the tranquillity. I have thrown the whip into my hut.

Everything has only one rule, not two. We are only letting the ox to become a temporary subject. It is like the relationship between the hare and the trap, or the relationship of the fish and the net. It is like the pure gold and the impurities or like the moon appearing from behind a cloud: a serene light, with its process of passing through the indefinite time.

8. The Ox and the Self Forgotten.

(**Insert poem**)

** **

** **

Interpretation:

The whip, rope, people, and the ox have all disappeared into the void. The sky is so vast; no any signal can contaminate it. How can these snowflakes survive in the blazing fire? This is where the ancestors' tracks are.

The ordinary has vanished; the brain has contained of no boundary. I do not search for the state of enlightenment, as well as not staying in the non-existed place of the enlightenment. Because I do not stay in the above mentioned places, that the eyes cannot see me, even if thousand of birds sprinkle flowers on my journey (process), this kind of compliment, is meaningless.

(pg.20, according to the copy in Chinese.)

A thinker she was dying. Suddenly, she opened her eyes, asked friends surrounded her and said: "[What is the answer?]" This is very beautiful. It is almost a "Case". This question has never been asked before, she asked: "[What is the answer?]" Of course, no one was able to answer her; they looked at each other, and did not even understand the question she asked. Maybe this is where Zen master is needed, one who naturally is able to respond it immediately; to shout and laugh on the spot. For such a question, [What is the answer?] - can not be answered through words.

She said, that question cannot be answered formally, but the question does exist, so what is the answer of it? The question is so deep that is inexpressible, but it still exists. So what is the answer? The question and the inquisitor are inseparable. As if the whole existence of the inquisitor has become that question; and what is the answer?

They all look at each other and do not know what to do. They must be thinking, that this dying woman has gone mad. For the [what is the answer?] was asked before its question being mentioned first. This is crazy, and absurd. No one answers it. No one has enough of the consciousness to answer her. No one has responded, because the fact is that no one in the present can respond. No one is in such state of "existence" to be able to respond.

OK! [If it is like this], she insisted, [Then what is the question?] The place once again becomes quiet, without any hint of sound. How can any one tell you what the question is? She has definitely gone crazy, her mind is definitely not sound. But the question is impossible to be expressed, if you have to express it, you are then betraying it. If you turn it into words, it will not be the same. It will be different than that exists in the heart. Once it is to be turned into words, it becomes something of the brain, it becomes meaningless, and superficial. You cannot ask the last question, for if you ask, it is then not the last question any long.

There is only one master can understand what she was talking about. She is a very beautiful woman, possesses a wonderful understanding. In the last moment of her life, she has blossomed (enlightened) in this case. There is a very well known words said by her: [A rose it is a rose. About a rose, beside of saying it is a rose, there is nothing else can be said. Everything that can be said about it, will only make it artificial; it only exists through its unique beauty, and along with its unknown fragrance. It is a fact. You cannot turn it into logic. Anything that has been turned into logic, it will become involved with something else. That it will not be about this rose, it will become the reflection from a mirror, that it is not a real thing.

A rose is a rose. The rose is a rose. There is nothing more can be said about it. For when you say: [A rose is a rose, that it is a rose.], if fact you did not actually say anything about it. If you take it to a logician, he would say that that you really do not need to repeat the same sentence, and that you actually did not say anything at all! In fact it has been expressed, only it is saying the in-expressible language.

(pg21, according to the copy in Chinese.)

[If it is like this.] She insisted: [What is the question?] The silence remained; no one has the enough power to respond. The answer is not necessary. All she wanted is a respond. The human can continue to think about life and the death, and many people can continue to create more theories and assumptions. The whole philosophy is only the rubbish, that the life is still remained unanswered, the death is still remained unanswered. In that moment, she asked about the life and death. Asking about the life that is also the death, asking about the last which is also the fundamental, the whole foundation of your existence. She was asking: "who am I?" Yet no philosophy has any answer for it. The philosophy has been trying to answer it, and has always been thinking and inferring, yet, that the whole effort is only a void.

About this...about that.... There are many debates and philosophies. Yet all these debates and philosophies are only about this and about that, never have they been reached the essential point. There are many exciting debate been going on, but without really reaching any result. As if talking in non-sense, and cannot provide any result for it. For life is not a question of philosophy, and any philosophised answer will not be accurate. Life is in the state of existence. Only an answer that is in the state of existence can satisfy it, not an answer that is given by someone else, not an answer that is formed through the brain, and of course not an answer from classical literary masterpiece. But it is the answer that generates because of your existence. That the answer makes you blossom (enlighten), taking your fate into the state of manifestation, making you turn to be entirely conscious. It would be a type of accomplishment but not an answer. It is an experience (process) - an experience in the state of existence. The whole story of the Ten Oxherding Pictures is depicting the "search" that it is in the state of existence.

One of the greatest western philosophers (V)

His attitude is already very close to Zen; he almost knocked on that door. He said: [It is not about why things are in this mysterious world, it is about its existence. The existence of the world, is the true mystery. That it is not about why you are here, how did you come here, and not the purpose of why you are here. But it is about the fact you are here that is the greatest mystery; you exist, I exist, this fact is the greatest mystery. Of course, the answer is unable to be turned into words; and that question is also cannot be expressed by words.] (** To be checked with the original**)

The story of the thinker is really great. Really wonderful! In her last moment that she reveal the quality of Zen. I have always been feeling moved by this story. A Zen monk told this story to me! That is why I cannot say if this is a true story or a superficial story!

(pg.22, according to the copy in Chinese.)

The ox has been surpassed. Once you become the mastermind of your brain, your brain becomes surpassed. Once you become the master of your brain, your brain would no longer exist, only when you are a slave that it exists. Once you are riding on the ox, the ox will then disappeared. For example, when entering a river, first you try to go toward the upper reaches of the river - resisting, struggling; you will see the river is also resisting you, (in fact this is all from yourself). Try another method, following the river and relaxed, gradually, you will feel the river is not resisting you. In fact, the river never had resisted you, even when you are walking against the current, that the river is not resisting you. This reminds me of a fragment of the case of Zen Buddhism.

Your Minds Are Wavering.

Yin song was a master monk who lectured on the scriptures. One day, as he was lecturing, there was a storm, seeing the banners in the monastery fluttering in the wind. Yin Zong asked the assembly, "Is it the wind that moves? Or is it the banners?" Some replied that it was the wind, and others replied that it was the banners that moved. An argument developed and both sides insisted that they were right. They asked Yin Zong to judge, but he could not give a judgement either. So he asked the abbot's attendant Huineng to judge, Huineng said, "It is neither the wind nor the banners." The master asked, "What is it hen that is moving?" Huineng replied, "It is your minds that are wavering."

- Recorded Dialogues of The Sixth Patriarch Huineng,
From Platform Sutra

If you are a no body, only drifting along with the river, and being set free deeply. Then you are no longer in opposition with the river. It has never opposed you, it only seems different because of the change in your attitude. You feel the river has changed; yet the river has always been the same. If you can drift away in absolution, without regulating any energy but only drifting, then your body and the river would be united together; and you would not notice where your body was formed, and where the river (water) has begun. So you and the river become the oneness of substance. Once you and the river (water) have become one then suddenly all the boundaries transcended, and you are no longer big or small, but one inseparable body!

"Riding on the ox, I have returned home." For the home is the source, it is the source where you have come from. Home is not in any other place but is where you have come from. "Home" symbolises a person who has reached the source of life and existence, when a person has reached the beginning point. Beginnings and endings, originate from the same point. [Home] signifies when one has reached the source of life and existence, when one has reached the beginning point. Now a whip and rope are no longer needed. The whip signifies consciousness when the rope signifies discipline. In the moment you have reached that point, you can feel you and river of life becoming one. Then consciousness and disciplines are no longer needed. Also, a tranquil mind is no longer needed. You no longer need to do anything, because life itself will do everything for you. One can at last be relaxed, for one can completely believe that even consciousness would become unnecessary. In the beginning, consciousness is needed, and even discipline is necessary, in the beginning. Yet, along with maturing of soul, that ladder will be transcended and you can then throw it away.

"The whip, rope, people, and the ox have all disappeared into the void. The sky is so vast; no any signal can contaminate it. How can these snowflakes survive in the blazing fire? This is where the ancestors' tracks are."

First, the ox has been transcended - brain, and the energy of brain; life, and the energy of life, all transcend. Thereafter, for when you have surpassed life, you then have surpassed yourself. In the moment of when brain vanishes, you will also vanish. Because you are living in a state of struggle, living in anxiety. It is like riding on a bicycle that you will have to keep on stepping on the paddles so the bicycle would not stop running. Once you stop stepping on its paddles, the bicycle would then fall on the ground. It is a miracle that it depends on only two wheels, and resisting all the gravity. You are continually stepping on the paddles. But, stepping on the paddles is needed!

A great void has been generated, and within it everything vanished. This void, it is not negative; it is the source of the universe. Yet it has no boundary. The snowflakes would disappear into the raging fire. Within this incomparably powerful force, everything would be vanished -whip, rope, people, and the ox would all disappear. And when the ancestor was mentioned there, which implies the tracks of all great characters that have ever been in this void, and disappeared within it.

In the eighth picture, there is nothing in it. It is only a circle with nothing in there.

When there is no ox, there is no ox seeker - whip, rope, ox and fighter, everything have all vanished, only with a pure void!

The eighth picture, it is the last picture of Tao. For Tao is unable to explain any more thing would be happening. Is it finished at this point? It is not! Everything has vanished; and followed was "void". Lao-tzu's mentioned in The Book of the Way and Its Life: (.....)

What else can be happening now? Everything has been transcended. A pure surpass has happened that how would there be anymore thing happen now? But Kuo-an created another two pictures of Zen Buddhism. This is the difference between Zen Buddhism and Taoism, also the difference between Zen Buddhism and Buddhism. For Zen Buddhism teaches you how to discard convention, and also how to discard of discarding convention. It teaches you how to surpass the world, and how to surpass that surpass. It seemed to be contradictory, yet it is not. Because when you have surpassed that surpassing, you would then return to the world, then this circle is therefore complete.

The essence that is emphasised in Non-Space is non-, empty and voids; but at the same is full, real and true. I have to admit, the though in Non-Space, have been influenced by Tao and Chuang-tzu. And of course, these are all about Chinese philosophy, which is part of me. Non-Space is in fact been structured partly through Zen Buddhism. So let us take a look at the last two pictures now.

9. Returning to the Origin, Back to the Source.

(**Insert poem here**)

Interpretation:

To return to the source, lots of effort has been made, it is better to be daft and blind from the beginning! Living in a person's true residence, concerning nothing of the outside world. River is flowing on quietly, and the flowers are red.

The truth is clear from the beginning, in the state of tranquillity. I have observed the form of completeness and separation. For one has no concern about forms that forms would not change him. Water is blue, mountain is so blue that it is almost purple. I can see that creation and that destruction.

10. Entering the Marketplace with Helping Hands.

(**Insert poem here**)

Interpretation:

With my bare feet and opened chest, I am mixed with the ordinary people. My clothes are worn, and covered with dust. But I have always been feeling happy. I do not use magic to extend my life. But these trees in front of me now, are blooming.

Inside my gate, even there are a thousand saints that they would not know me. The beauty of my garden is invisible. Why does one want to seek for the traces of the saints? I carry my wine bottle to the marketplace, carrying my stick to return home. I visit the wineshops and the marketplace, and everyone I see has become enlightened.

To return to the source, lots of effort has been made, it is better to be daft and blind from the beginning! Living in a person's true residence, , concerning nothing of the outside world. River is flowing on quietly, and the flowers are red.

And this is the meaning of trust: it is better to be both daft and blind from the beginning. If you have the trust, then your brain will tell you: you have become a person blindly believing. Do not be blind, it is better to think for a little, then make the decision. Every decision has to be made by you.

Observe the river closely, it shows no interest of its surroundings, and not attracted by them. It continues to be flowing on quietly and calmly, remains of its true nature. It would never be away from its true nature, and always loyal to itself. Nothing would

attract its attention, and nothing would make it separate from itself. Does not matter what happen, the river would still be flowing on, for flowing on is its true nature. When you are loyal and true to yourself, you would become tranquil. Tranquillity is a shadow of you when you being loyal.

The trees are also loyal to themselves. No flower would try in any method to imitate other flowers. There are no imitation, no competition and no jealousy. A red flower is a red flower, and happy to be a red flower; never occurs to it to become a flower of any other colours. So where has gone wrong with the humans?

The humans, have always miss their true nature because of desire, imitation and competition! The humans are the only types who are not loyal to themselves, think about it! If a rose goes mad and want to become a (), what would happen then? It would only have become a misfortune. And in the misfortune, only one thing is for sure, that the rose will never become the (). For the () will never be able to become a rose as well. This is for sure! The rose would never go crazy, as well as the (), yet the humans are the only animals that go mad.

"Living in a person's true residence"

This means to be your self , and do not attempt to become anyone else!

" The truth is clear from the beginning, in the state of tranquillity. I have observed the form of completeness and separation. For one has no concern about forms that forms would not change him. Water is blue, mountain is so blue that it is almost purple. I can see that creation and that destruction."

Ever since the beginning, the truth has never been invisible. And the main characteristic of Zen Buddhism is not about providing you an ideal, but to help you becoming nature. It will not give an image to for you to imitate. Zen master says: [If you see Buddha on your way, you must kill him immediately! If you say the name of Buddha, you must rinse your mouth immediately.] The seed of imitation must be demolished; otherwise one would only become pretentious.

If you are only to keep of being nature, you are to become a " ". One desire developed, it makes you become complete. What you kept is a " ", as if it can make you become complete, at the same time, it can also make you divided. Nothing needs to be done, as if a wave raises and then falls in the ocean.

Nothing needs to be done and no resisting, no struggling. A form has generated, then vanished. And you understand it very clearly, that no form is the same as you are, so do not agree with any form. The true nature is consciousness and it is pure! It is only consciousness, without any form. In fact that is beautiful. One who is not persisted in

any form has no form needed to be changed. Look at the state of nature that water is water, and mountain is mountain, why would there be any problem? A flower is flower, a prick is a prick, everything exists according to their true features. Problems occurred when you started to value things. Just like a child, he is restless and always running around, yet child needs to be like this because he is a child. If you wish a child to just sit quietly, if you wish a child act like an adult, problems would then be occurred. If you do not understand that a child is a child, and you want the child to be become something that he is not, then, you would turn the child trapped in difficulty and so as well as your self!

With my bare feet and opened chest, I am mixed with the ordinary people. My clothes are worn, and covered with dust. But I have always been feeling happy. I do not use magic to extend my life. But these trees in front of me now, are all becoming so lively.

The difference between this world now and Nirvana has vanished. The difference between this world and the other shore has vanished. The difference between worldly and scared has vanished. Everything now is sacred at well as worldly. For everything is "0". The world is Nirvana, and Nirvana is the world. The other shore is not in anywhere else; it is in the moment now and here, only if your conscious is clear. For when your eyes are clear, a little stone would become a diamond. It does not matter where I am, happiness always surround me. Because there is no problem of life extending, "I can live forever"! Even the weathered tree blooms when I pass by.

"Inside my gate, even there are a thousand saints that they would not know me"

The truth of one's true nature is so vast that even a thousand saints cannot understand it. It is unknown, that it is not only unpredictable but also unknown. The more you know about it, the more you feel you do not understand it. It is a mystery, it is not a question needed to be solved, it is not a mystery that can be resolved. It is a mystery that gets bigger and bigger; the more you are into it, the more mysterious it becomes. It is the very fundamental part; as well the very ultimate part. There is nothing else beyond it, and nothing else beyond you. Your existence it the most fundamental as well as your true nature. Of course, this foundation cannot become a part of knowledge, for it is deeper than the knowledge. Yet one can feel it, only cannot understand it. One would be conscious about it, yet it is very subtle, that you cannot grasp it. You can live inside it, yet you are not able to grasp it, that you cannot be persisted in it. It is unpredictable. It is no longer needed why would one need to care about all those saints in the history? The search is finished, and you are home already. It is no longer needed when once you are returned to your true internal nature, that no scriptures is needed, or any theory and any search!

"I carry my wine bottle to the marketplace, carrying my stick to return home. I visit the wineshops and the marketplace, and everyone I see has become enlightened."

Now nothing is been prohibited, nothing is been refused that "no" is not existing now. Carrying your treasure, and heading toward the remote place. Yet no matter what you are, you will discover that as if the world is same as you, the world is like a mirror.

The Ten Oxherding Pictures of Zen Buddhism are the very rare ones. Kuo-an depicts a person's journey of enlightenment through these very simple ten pictures. His poems and comments are also the most unique. This story is a very ancient story, that no one knows its source. It was a series of cartoon produced by the Taoism originally, until the twelfth century.

Kuo-an, Zen master, re-draw these pictures and extended the story by adding two more pictures. Which has become the "Ten Oxherding Pictures" of the Zen Buddhism. In the world of Zen, till today, many Zen masters explain Zen according to their realisation of "Zen", and provide their own personal comments. How lucky it is, for "Zen" is the production of the Chinese culture, so that I can be using my Chinese to understand and have the chance to read some of its original copies.

It is not that I do not agree with these comments, which are completed by many of the Zen masters. But "Zen Buddhism" is certainly not a belief of the religion, that it is a religion without God. It has transcended ethic law of the general religions, and the abstruse meaning of Zen Buddhism is no way to be imitated.

For to understand "Zen Buddhism", not only did I go to temples seeking advises from Zen masters, but also I have read many books and cases about Zen Buddhism. Going around a circle, finally I have decided to explain "Zen" through the Ten Oxherding Pictures of Zen Buddhism. I translate it into words through my understanding of "Zen". And of course, I have even applied the Ten Oxherding Pictures, poems and prose by Kuo-an, to translate "Zen". "Zen" is indeed too abstruse and too broad. I deeply feel Kuo-an is a very brave man, that he applied his understanding of Zen and explain it through different methods. He is a Zen monk, and Zen has a great influence in the eastern paintings. Artists want to paint Zen of their own understandings.

Zen Paintings

Before talking about Zen paintings, I would need to mention the thinking of Lao-tzu and Chuang-tzu. "Tao" of Lao-tzu is a type of abstract and absolute spirit form, that it is an existence of the most unpredictable. For the mobile spirit is unconsciously cycling and creating the world that pushing forward evolution of the universe. He says "Tao" is a super sensation, which it applies a method of inner experience to become close to Tao.

The thinking of Chuang-tzu has come from Lao-tzu, which also emphasis on the source of universe, that right and wrong of everything are depending on every one's personal judgements. Bases on no difference and no rules of Tao, Chuang-tzu believing in everything is equal in the world, in order to discard realities and material desires. In the state of travelling through non-, void and not, achieving a state of absolute freedom through being oneness with all living things on earth.

Zen, Lao-tzu and Chuang-tzu, they are interlaced with each other. Zen has absorbed the essences of Lao-tzu and Chuang-tzu, which is no doubt, and this can be clearly recognised through the Ten Oxherding Pictures. For examples, to disregard subjectivity and objectivity, to view death and life the same, to oppose rational knowledge; and emphasising on realisation, being close to nature, searching for spiritual transcend and etc. This is also why the influences in these two expressions of art are almost the same. But according to the relationship of development order that is no doubt Zen has absorbed the essences of Loa-tzu and Chuang-tzu. Only, Zen emphasis on its own "realisation", a sense of momentary eternity, therefore it posses a realm of its own. Plus, the law of no law that Taoism emphasis, which is still a law; yet Zen has no law that it is purely not through teaching, not through words, but only through practical experiences of fascinating realisation.

The existence of truth for "Zen" is about the feeling of the existence that exists in soul. Everything in the universe for it, has their meanings and at the same time has no meaning. Zen is based on the foundation of "realisation". In aesthetic view, Zen has consisted of the more aroma and exquisiteness. Zen is one of the important Chinese theories. It is believed to be found during the Tang Dynasty of (618-907 AD), introduced by B.....China had no aesthetics, therefore mainly depended on "poem" and painting, which painting is viewed as supplement. Like art during T Dynasty was still very conventional. So that is why I want to skip that part, because I cannot interpret the essence of Zen through words; just like many people abbreviate Ch'anna as Ch'an or Zen and in French - Tch'an. And view Zen as a type of "mediation", or "contemplation", which is a type of mediation in religion. This is only about when religion was concerned, but naturally it is not able to contain Zen Buddhism. The complete meaning of Zen Buddhism can only be said the immediate fate of Zen. Yet this just like Zen, which is difficult to be interpreted through words, let along through foreign languages! The way Zen sees the world is based on "realisation". Without realisation there is no Zen that you can say the life of Zen starts from "to realise". "To realise" can be explained a kind of "momentary absolute intuition", which is completely different from rationality and logic. To "realise" in order to reach an absolute truth.

I deeply feel that in "Zen", rationality is not need, it is the soul that is needed!

The theories of the German classic philosopher, Fichte (1763~1814), Scheling (1775-1854), and the French philosopher of the modern day, Bergson (1859~1941), they all agreed on feeling with heart. And these are outside the logical boundary of Immanuel Kant (1724~1804), which had raised the principle of anti-rationality, "**The instinct of rationality**". One depends on rationality cannot understand the essence of things. But one can release the restraints that are naturally necessary, in order to achieve the super sensual "**true object**". Scheling basically repels the motive of rationality, that he believes scientific rationality cannot understand the internal essence of the universe, and only through the internal of instinct can one understand internal essence of the universe. Bergson, he believes that one cannot understand the world through rationality, one can

only feel its beauty through an experience of soul, which cannot be analysed, and cannot be interpreted through words.

The greatest example of the theory of instinct is the Italian aesthete, Croce (1866-1952), he views the activity of soul is the only true world. Every phenomenon of subjectivity and objectivity are creations of soul. Instinct is the form of emotion that is given by the world, that the source of the instinct is the activity of soul or emotions. The western philosophy, the theory of idealism, has great influence on the western art especially on the abstract art. (I would be talking about this in detail later.) Zen absorbs the thinking of Taoism, and forms its own theory. And this is not the effort from the outside force, but from its own "realisation". And the tranquillity of its process, can reach the empty, void, non. In art, the most interesting essence in Zen paintings is shown in the most stimulating landscape paintings, the heart-moving portraits, or the still life's paintings that deliver the emotion of power. They are simple and compact, bizarre and extremely dangerous, which is different from how the literature of the North Song was influence by Zen Buddhism. The greatest success and the main characteristic of these Zen paintings is that they have the power to inspire me of the life that is hidden in the nature, that I cannot see the rigid images of paintings in it. It describes an attitude of "realisation" with its just brush strokes. All Zen paintings are the only one. (I have been painting Chinese paintings since I was little, I know that the difficulties of Chinese painting are of those problems of skills (technique, water, ink, paper).

Southern Sung (10 - 13th), the Zen painting the western admired the most is a little still painting Persimmons, painted by Zen monk, Mu-ch'i. It is almost the most remarkable representative work of Zen paintings, (yet in China, this painting is not as well known). The " " of Mu-ch'i is not collected in Daitokuji, Tokyo. Most of his paintings are collected in Japan, which had a certain degree of influence on the Japanese artist later on.

(**Insert pictures here**) The space of Persimmons is perfect, and interestingly balanced; its ink colour and the substance present a magic result. Among the art during the Middles Ages, it is very difficult to find such a painting that thoroughly captures the soul of the painter toward the substance of objective impression. This is a very simple Chinese painting. (According to painter during Zen was introduced to Japan.....) The Persimmons is based on the basic form of a circle (or a circle that is close to a square, a "circle" represents the beauty in both the East and the West, and it is also an eternal and absolute beauty. The stems and leaves of "Persimmons", are actually contained very the subtle differences between each part of them. And every object seems to be sharing a structure of relationship that leads visually and spreads equally. There are also difference of dark and light, dense and thin between the colour of ink. The existence of the Persimmons is like humans, average people might ignore the exquisite and skilfulness of the painting, they might even think that it is boring, and are unable to see anything within. One may have to think that maybe the painter himself can feel the closeness to it and feel the essence of Zen itself. Yet, the distance between the painter and human has always existed, that you are looking at it, and it is looking at you; there is the movement within the stillness. Overall, a Zen painter does not need any real purpose to explain his Zen painting, but to keep quiet.

Within the Zen painters, Liang K'ai is another typical character.

The contribution of the Japanese Zen artists.

The influence of Zen philosophy and Zen paintings on the world, I think, the effort and contribution of the Japanese are not to be ignored. Chinese Zen Buddhism had already been introduced to the Japanese since the 6th century.

The Japanese Zen monks are like the Chinese (), during the period of (), 1185~1322, was the main force of the New Culture Revolution. They view Confucianism as the root, Buddhism as external, learning literature as the primary and learning Tao as the secondary. Sesshu Toyo, in 1468 arrived in China, and was greatly influenced by the Chinese artists. His paintings contain a certain degree of the sense of space. I have only mentioned him, because of not only has he learned the essence of the Chinese painting, but the most important thing is that he has also combined it with his own studies, observations, realisation and add in his own innovative techniques. No matter if it is about the ink tone or water tone, he manages them all very well, and only concentrating on one thing, which is his own improvement. The elegance, the essence, the degree of freedom, and the depth of his painting technique have been through effort of a long time. His paintings contain both of traditional painting style and a sense modern abstraction. This painting is his work in 1495, from its feeling of emptiness, we can tell that it was the influence by the Sung Dynasty. The energy of this pine tree is rare - just enough, with only two three brush strokes. You can feel the mist in the painting has brought out the essence of the whole painting completely. This type of composition is balanced, is centred. The little house and little boat reveal harmony of the whole nature! There is people lived in the house, but not noisy! The little boat is moving, but not in hurry, everything is in such state of serene and calm! The painting has now been collected in the Japanese National Art Gallery. Zen Buddhism has an extended influence on Japan. Not only the poetry of art, books, paintings, also architectures, gardening, tea ceremony, operas in their daily life and etc., all have been greatly influenced. Nowadays, when the Westerner talks about Zen, almost always they would relate it to the Japanese culture. Yet about its original source, China, has only been mentioned partly, which in fact is such a shame.

The Japanese Zen Buddhism is only started to become valued after the Second World War, like by those notorious philosopher and scholars such as C. Jung, Fromm, Kierkegaard, Sartre and etc. In the Western art theories there is the intuition theory, which helps the absolute objectivity's action. Does not matter if it is in the idealism or in the materialism that artists always need to make constant breakthroughs. Therefore after the Second World War, the relationship arts have grown very closed between the western and the eastern. Artists absorb the objectivity of Zen, realisation action, actual action of Taoism, sense of space, the eastern art ink paintings and the passionate lines in calligraphy. Therefore to become oneness with the eastern art.

Zen's influence in the Western Art, including M. Tobey, he has seriously studied about the eastern thinkers, artists and the Western artists. In 1934 he travelled to China, Japan, and also once lived in a monastery and learning Zen with the Zen masters. He has also learned about calligraphy and poetry; the eastern art has a great influence on his paintings. Tobey expressed his wish to reach the harmony between the eastern and the western cultures in his works. S. Francis, among many others has also been influenced greatly. In 1957 he has produced the Japanese "line", its vivid colours and tones are closely related to the Japanese splash-ink and calligraphy. The idea of leaving the blank space in his works is also inspired by the eastern artists. Since the sixty's, he has began to develop an even greater interest in calligraphy's expression, that in his later works he has poured in the eastern sensual taste into an extremely rational structure. The French abstract painter, Jean Degottex, for many years he has been applying the thick ink lines on the canvas for his works to record his monetary inspiration of sensual images that his works are even in closer relationship to the eastern Zen paintings. The American artist, F. Kline, applied thick lines in black and white to form Ideograms, which is similar to the Chinese characters. Kline does not think that his black and white possess direct relationship with the Eastern Art, he also said that when he paints the "white" is as important as when he paints the "black". In fact, to see white as black, and black as white is exactly the principle characteristic of the Eastern Art. Zen's influence in art sometime represents a type of tension of lines, which is the momentary intuition recording of the soul that forms the messages of symbol to the outside world. These type of paintings provide people a sense of the silence in movement - the movement in silence, the fullness in emptiness, the emptiness in fullness. Which let those lines of shape and colour that are shown through the simulative perceptual become a type of symbol, and eternity. The expression abstraction is much more belonged to a type of expression method. For example, the French painter, G. Mathieu or H. Hartung, Soulage and those above mentioned artists, in general, their paintings share a very close relationship with the Chinese or the Japanese calligraphy. The calligraphy, originally are the daily lessons for the mediation of Zen monk. That after practice of a long time, a painter's realisation of truth would then be emerged through the pen and ink. Therefore, calligraphy is like painting; both are the example of a type Zen's practice. The Western artists have come to a realisation about the principle of creation through the eastern calligraphy.

Another type is to be able to observe the interchange between space of colour, surface and the outside world. The American painter, Adreinha is a typical case that he opposes the expression and objectivity's lines and brush strokes that are expressed through the expression of abstraction. But he pursues the sanctity and the transparency of the eastern Art. He believes, [like in Zen meditation, the facial express of Buddha is holding the breath, without sense of time, without life, without death, and without ending.] Reinhard's paintings are painted in colour within square, which are forming levelly and perpendicularly. The difference of the brightness and the darkness between colours is very little, therefore forms the space of colour surface as black in black, or blue in blue, or grey in grey. Facing his paintings often leads people entering into a deep thought, which is type painting that possesses the movement in the stillness.

Several abstract painters have reflected the influence of the Eastern Zen, even those later western painters have responded to their opinion of Zen.

The first one to be mentioned should be the main character of the French Neo-Idealism, Yves Klein (1928~1962). He arrived in Japan in 1952 to become familiar with the Japanese culture, which including Zen doctrines of the Japanese's daily life. After he returned to his country that his arts have become broaden and improved dramatically. All of his art works, become a help to other people during the time. His works contain mostly only the colour of blue. As for Yves Klein, blue is non-material, and it represents spiritually absolute freedom. First he passes the pure colour to present his sense of intuition, through the extreme consciousness and absolute heart-moving emotions to progress his works. When he paints he is free from the control of restrictions of rationality and knowledge. His point of view in this case, is as if the attitude of Zen painters. The blue paintings of Yves Klein, some are as big as the size of the wall, some are as small a size of a book; yet both are able to make people observe in deep thought, so to reach a spiritually high degree of freedom in aesthetic feeling. So called, "everything will be gained by themselves in observation" Yves Klein, 28, April 1958, in his 30th birthday, had an exhibition in Paris which exhibited the artwork of four empty walls. "Emptiness" (Le vide), is his action of attain enlightenment, at this moment he did not feel that he want to exhibit any painting works. He believes "Art, is no longer the function of eyes", but is for the emotional activity of the observer. Moreover, the instability of the non-material space makes him eagerly wanted to exhibit the "Emptiness". This action caused a stir in the Western artist circles. Some people think of his action as fooling the humans. Only after years have they come to an understanding toward his concept of mysterious creation, which contains a sense of eastern style. In 26, January 1962, the year when he past away, the city modern museum of Paris exhibited his work of action and belief of "Emptiness" again. The works of Yves Klein, as if the "cases" of Zen Buddhism, not only do they cause the doubts, but also push the doubts to the extreme. Only when one can transcend the rationality, can one have the "realisation". "Emptiness" can open up the observer's sense of intuition, which cannot be resolve through analysing and logic. A dialogue between Yves Klein and I:

.....
(**Dialogue to be inserted)

Such as a poem's dialogue is as if when Zen masters are describing their knowledge of enlightenment. I believe, if Yves Klien did not ever experience the eastern mysterious doctrines, then his bizarre feelings of his works, or using "Emptiness" to be his belief of works are both incredible. His beliefs of work all are about ().

In the 60th, in the West there appeared a group of Fluxus, meaning the constant changing and unfathomable thoughts, which is related to what the Greek philosopher, Heraclitus (also known as the western Lao-tsu) has mentioned, "Life of the universe, is

the never ending cycles of creating and destroying." (**To be checked with the original. **) The so-called substance, is only an illusion of the cause of senses that it is impossible to step in the same river twice. Fluxus has been established for forty years, and has been a great influence in the West. In the annual exhibition of Venice, 1990, they have organised a great review exhibition for that. They advocate to unit Art and life, (Art Total). You can say that they were continuing DaDa in the First World War. In the 60th, a group of supporters of Neo-DaDa, started to develop an interest in the orders of anti-rationality, anti-knowledge, and anti-logic of the eastern Zen Buddhism. I think, "Zen" plays a significant influence on the western arts. Plus, Zen, also influenced the abstract expressionism.

The Calligraphy of abstract expressionism, is inspiration come from the eastern calligraphy. To paint in oil painting, the Europeans introduce this method to the USA. The French painter, Hans Hartung (1904~?), is the European representative painter. His works are free from the traditional forms, which is not to depict the rebirth of the nature, but to express the unison beauty of the whole energy of the universe. By using the endless inner energy and feelings, to express the unison of orders on painting. The works of the Swiss G. Schneider and the French Pierre Sovilage, 1919~, are both in emphasising the western Emotionalism and the eastern aesthetic lines of calligraphy. These characteristics are about applying the thick pen brushes to paint freely in horizon and vertical lines. The American artist, Mark Tobey (1890~?), and Franz Kline (1910~1962), both have applied the eastern calligraphy or lines even more broadly, and showed the essence of Zen in their paintings. Franz Kline, created a powerful and energetic structure of black and white, through calligraphy, and its simple yet powerful image is incomparable.

Monochrome

Mostly consist of black, dark brown, or sometime apply high degree of white or yellow. Or it is painted in other monochrome colour. The French, Yves Klein has mentioned his opinion toward the space that is formed by the monochrome: "I am against to outlines, images, and structures that are formed by lines. Painting as such is as if the window of jail; lines as the iron squares of the window. Therefore my works are mostly applying big block of monochrome to express the generous space."

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For those painters who support this type of method of expression, they have even declared Anti-Colourism, and use only colour of white to paint. At the same time, they explain the "colour of white" as the white is not a snow, is also without any substantial symbol. That it is only a white frame, and there is nothing else besides the white frame. It exists in the infinite frame purely and singly, without any restriction of the materials. So it has to continue absolute infinitely, to avoid the collapse in the midway, therefore accomplish the expression of the space on the frame.

The expression of the monochrome is a concept of the space sensation, and this shares a very close relationship with "contemplation" of Zen.

Zen, has a great influence on today's eastern artists. These artists live in the homeland of Zen, are feeling contradictory. The results of their arts are not as well aware of as those of the western artists. Maybe that is because the closer they are to Zen, the more they fall into the trap of Zen and without realising it. The western artists maybe on the edge of Zen, yet because the realisation that they are able to find the vast space within the world of Art. "Zen", is originally come from the India, and become Zen Buddhism after united with the thought of Lao-tsu and Chung-tsu. It has also been expanded to Korea and Japan, and was carried forward through the Japan till today. It still continues to affect the arts and thoughts of the East the West. We can tell that the philosophy of "Zen Buddhism" possesses a certain free space to adapt the power of the environment.

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The western philosophy.

The ancient Greek philosopher, Plato (427~347BC), in his Theory of Idea that he has mentioned: "The practical world we are living in now, is not a real world, it is only a world of shadows. And the humans, for example: when we see a table, do we really believe that the real table is over there? In fact, it is not, the real table is actually in the world which is outside the practical world we are living in. What we have seen and heard, is only the shadow of the table! All in all, everything exist in the practical world, does not matter if they are those of what we can see, what we can hear, what we can feel, or even ourselves, are only the shadows. The human consciousness of the world which cannot be understood, is the real world." (**To be checked with the original.**) He

named the real world as "the world of rational". In another word, the real world only is a shadow, which reflected from the practical world.

About his so-called the world of rational, is actually the real world in the heart. The world that we can see from our eyes is not the real one, it represents only the outline. Yet I feel that the true world is also the real world within heart, and the outside world is only a reflection. Only the real world within heart is the real world. The humans are the intelligent animal, there is no other animal can use pen and write, and there is no other animal can draw its self-portrait. I believe (D)'s Theory of Evolution of, besides of explaining the evolution of the surfaces, it has also expressed the shameful truth that the humans have make it become logical, scientific, and theoretic.

(.....)

During the ancient times in the China, there was only the Neo-Confusion and Idealism, but no Philosophy. Only until 1873, there appeared the word, theory, and the name of the Philosophy. Yet the scopes that Philosophy relates are indeed very broad. Francis Bacon (1561~1626) has categorised philosophy, based on the viewpoint of the psychology. There are three type of philosophy according to the viewpoint of the psychology, "Memory - which produces the history, Imaging - which produces the poetry, Rational - which produces the philosophy." Does not matter if its Bacon or I. Kant 1724~1840), or Hegel (1770~1831), they all emphasise the inside world of the human. Yet the content of the thought of philosophy is very complicated, which is indeed very difficult to categorise. It is inevitable that all kind different theories find their way to relate to each other. Therefore, I can only mention parts, which are related to my theory of Non-Space, the part of the real world within heart.

René Descartes (1596~1650 BC), his education have been based on the manner of scholar, which is mostly influenced by the philosophy of Aristotle (384~322 BC). And the period of René Descartes was the period when the European science was leaping advance. Copernicus, fifty years before René Descartes was born, had presented his "De Revolutionibus Orbium Celes-Tium"; and Newton had established the Gravitationism and other principle of physic; a hundred years later, Franklin invented the electricity. René Descartes had stepped into this trend of movement in time, and with many other factors that he had gained an opinion, which is that he wants to build a new method of the concept of philosophy.

René Descartes believes, the methods of searching for the right acknowledges are only of these two: 1. "Intuition", 2. "Deduction". He said, intuition is about the judgement toward the simplest things or the simplest opinion, for examples: [A triangle, has only

three sides.] [A sphere, has only one surface.] And also [2+2=3+1], these types of question. The deduction, which René Descartes has mentioned, was to start from intuition, then gradually moving forward step by step, until it reaches the state of complicated knowledge or when it can longer moving forward. Everything segments contain of the direct observation, the final result and the first time must be definite.

I feel, the opinion of René Descartes toward the direct observation and deduction, are wonderful and very scientific. If we can do our best to follow these principles, we must be able to avoid making lots of mistakes, yet without the danger of being subjective, or jumping into conclusion. Yet, there are things that are more complicate, which is about what is in one's mind. If one would keep such strict requirement as what René Descartes has mentioned, I think, there is only few science can be pass, in today's thousand science. Of course, I do not want to criticise, and I only wish to mention some parts of the western theories, which has influenced Non-Space.

The destiny Rene Descartes cares about the most is to search for the absolute positive truth. Yet the knowledge and etc. we have been learning since we were little, were mostly from what we have heard, from books, and from experiences. And those strict analysis and criticism have filtered these things all. If you want them to be accurate, these "truths" are needed to be examined one by one. Yet work like this can never be done. So Rene Descartes has then raised another theory, "Dubititation: Doubt". He said: I am not like those doubt critics, only to doubt for the purpose of doubting. In the contrary, my plan is to search for the positive foundation, in order to gain the "truth". And what he said of doubt, which cannot be explained just by surface of the word. What he is talking about the doubt, is a kind of laying aside, or the momentary delay of looking at it. It is only a method, just like he has mentioned, "For a certain time pretend." in his Contemplating Collection. John Cottingham tried to categorise Rene Descartes' doubt into twelve points. Although I cannot follow them, yet some are worthy for me to refer to.

1. René Descartes has given up the knowledge of sense. He said sense has once fooled us, therefore we cannot believe in sense. Even though it has fooled me once.
2. Yet this doubt has its limit, because the sense is possible to deceive us, does not matter if is about the target that is small or far away: yet there are some judgements based on the "knowledge" of sense, seemed to be undoubted. For examples: my hand is holding this paper, I am sitting next to the fire place and etc.
3. Yet, when I was dreaming that I always dream about things like these - I was wearing the bathrobe sitting next to the fireplace - in fact I was lying on the bed without wearing anything. So now it is possible that I am dreaming, dreaming about I was sitting next to the fireplace. Therefore, these types of judgements are possibly doubted.
4. But then we can assume the images in dream are based on the real life, as if painting

is based on real things. Therefore in this world that things like the head, the hand, the eyes and etc. need to be existed.

5. Yet, a painter can create an absolute imaginative object. (For example, the paintings of Picasso.) For the same reason that the pictures in the dreams can be the absolute fiction.
6. Yet even the fictions need to be conformed to the most simple and the most general things, such as, continuing, shapes, sizes, quantities, venues, and time: in this case, these things need to be real.
7. According to these we can almost say that mathematics, geometry, and other sciences, are only studying those of the most simple and the most general things (does not matter if they are truly existed), then these science must be the most accurate, and cannot be doubted. Because of does not matter if we are awake or sleeping, $2+3=5$, and a square has only four sides.
8. Now there is another reason of doubt, if God is all-powerful, then why is that he can deceive me when I said, $2+3$ or when I was calculating the sides of the square?
9. Or, maybe there is no God. In this situation, I am not completely a creature created by God, but was only born in a series of accident incidents, or a series of reason that I am not perfect. If I was to be born in such imperfection, then I have less reason not to believe that my judgement cannot be wrong.
10. The conclusion is that non-of my beliefs are with no doubt.
11. Although I doubted everything with such effort, yet my habits of beliefs are still often coming back to distract me.
12. René Descartes realised it himself, saying God can deceive us, which is contradictory. Before if God is God, then he is not possibly to deceive us. So he then made another assumption that maybe there is a devil, he has a great power to be able to deceive us so frequently, make me believe the sky, earth, colours, shapes, sounds, and other external things are all real. Yet in fact they are all the fictions, the illusions. I am completely deceived.

The above are the summaries from the first chapter of "Contemplation Collection". About those clauses, before and after René Descartes was passed away, people have been pointing out of many difficulties. Now, I will only express my interpretation base on my own understanding and its influence on Non-Space. First, René Descartes' doubt toward the senses, it is obvious a little bit exaggerated. Just as if what he had said, although senses would deceive us from time to time, yet we are able to rectify it through the experiences and rationality. Often the accurate knowledge will be gained after rectification. Also on the other hand, René Descartes' not believing in the sense completely, has his reason. Because in fact senses are often misleading us and making the wrong judgements. Let me make an example! Placing half of the chopsticks into the water, they looked as if curved. All the colours, sounds, tastes, smells, temperature and etc., all are the reactions of objectivity. The reason for (G) to be able to prove that the earth is revolving, and the gravity which found by Newton, they are not based on the sense, but based on the speculation of reason. In another word, we cannot rectify the sense, therefore we do not know which experiences are real.

René Descartes has realised himself that the scenes and the scenarios are often seemed to be very real. For examples: my hand is holding this paper, I am sitting next to the fireplace and etc. Indeed, if we doubt these judgements or facts, someone would tell us that we are crazy. Obviously, René Descartes does not admit that he is crazy, so he has pointed out another reason of doubt - "Dream".

He said, scenes and scenarios in a dream are often seemed to be very real, and the dreamer does not even know he is dreaming. Now I feel that I am wide-awake, yet who knows if I am not in the dream? The Chines Lao-tsu (year?), has already been mentioned of the question of dream before the **Christina era**. He said, in the dream I can turn into butterfly, fish, or bird! When I am wide-awake, I can be Chung-tsu, can also be anyone....The butterfly is the external object, and () is a contour of individual.

But then, some people they dream a lot, especially those whom have vivid imagination and those of sensitive people. The pictures in their dreams are often contentious. To these kinds of people, the difference is not much obvious between dreaming and being wide-awake. Anyhow, if you wish to search for the distinction between the norms of dreaming and being awake, in theory, that seem not to be so easy. If there appeared to be a little bit of possibility of doubt, René Descartes would "existing yet not to discuss". (**To be check with the original.) And René Descartes would continue rectifying it, and self-questioning. He also has pointed out, in the dreams that the pictures can lead to the real life, as if painter's paintings are based on the realities. So among everything, which one is real? Yet, he is still able find the reason of doubt! Because of some picture, are created purely by the imagination of the painters that you can not find such things in the real life. There are many modern paintings, or modern arts are like that. For when he finally cleared up his attitude toward the old beliefs and knowledge through the continuous doubting , rectifying and re-examining, that he found himself was "thinking".

Therefore established the subject of "I think, therefore I exist." This theory is the first principle or starting point of philosophy. For this theory is the simplest, yet it is the clearest. In general, the method of René Descartes' theory is considerably strict, and is considerably valuable. In the question of existence of "Non-Space", I have been questioning myself with many questions! Descartes has never stop in doubting, and continuously making rectification, which has been a great influence for me. For this would help me to avoid being too subjective and jumping into conclusions!

The destiny of Descartes is to look for the truth, and to establish a new system of philosophy. To reach his goal, first his established a series of new methods, which including the method of doubt. Also according to this method, he places all the knowledge from the past into a bracket temporarily; existing but not to discuss, or to say laying it aside. Therefore he fell into the state of ignorance, or as he said: " It seems like I have suddenly jumped into a deep water, neither can I stand still in the water, nor can I flow above the water. Therefore I cannot avoid being panic."

Just in that moment, he has found a definite principle: "I think, therefore I exist." This is also what Archimedes (year?) once mentioned, "the point of definite". (**To

be checked with the original.) And this is also the first principle of philosophy that Descartes was looking for.

In the philosophy systems of Descartes, the phrase of "I think, therefore I exist" is significant. Descartes in "Theory of Method" mentioned this remark. [.....yet soon I would realise, for when I am willing to imagine everything is For "I think, therefore I exist." This truth is such firm and positive, even the Doubt group cannot argue with it by using the most absurd assumptions. Therefore I am sure that I can comfortably accept it, and view it as my first principle of philosophy for my search..] (**To be checked with the original.) In his different writings, "Theory of Method", "Contemplation Collection", "The Principle of Philosophy", he has emphasise the truth of "I exist". He has persisted in this truth. Although this remark is absolute positive, yet it has also contained of many questions and arguments.

"I think, therefore I exist.". This remark is not first founded by Descartes, before him, St. Augustine (354~430AD) has ever mentioned the very similar saying, which was mentioned in De Trinitate.

Even when one doubts, he is living; if he doubts what he doubts about, he would remember; if he doubts, he would know that he doubts. Anyway, the discovery of the truth of "I exist", Descartes is not the first one.

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According to the level of "I exist", "I think, therefore I exist." This sentence is absolutely positive that there is no assumption of doubt, not even the most absurd assumption can overturn it. Its degree of truth is undoubted. If I doubt it, then I am thinking. If I am deceived, then I exist. If my thought is wrong, I also exist, otherwise I would not be able to make the mistake. If I am thinking in the dreams, I also exist, for if I do not exist that I would not be dreaming.

The reasons for me to know "I think, therefore I exist." is real and positive are based on these three reasons.

1. When I am thinking, I have the consciousness or self-consciousness. I realise that I am thinking. This "realisation" is a kind of direct physical experience, or the direct acknowledgement. I just know the existence of Non-Space, I just naturally feel it, and I do not need to speculate it, working out the equations. And this self-consciousness is coming from my manner deep in side my heart, not relying on other people's internal manners. It is my intuition.
2. I can be very sure, "I think, therefore I exist.", has no other reason. Just like a rose is a rose that simple, and it is just a rose.
3. Because of my existence, so I would think. I would think about the question of

Non-Space. I believe that it is true, so it is true, because of my existence. Yet Russell (year?) has pointed out a different opinion toward "I think, therefore I exist.". He said, it is enough to just have "have thought" and it is not needed to say "I", for "I" is not original (Datum). The critic of Russell does not seem to be related to the subject. Because, 1. "I" is original and that is existed and presented with thought at the same time. Every thoughts and actions are all coming from "I think", and absolutely not from "have thought". Otherwise, I have absolutely no idea "who" is thinking, or who is not thinking. 2. "I", according to its true essence, it is not shown; yet if according to its other substances that are already been shown. Russell does not seem to notice these parts of difference.

Peter Geach (year?) has also criticised and said, the "I" in "I think, therefore I exist.", is not talking about Descartes, and is not talking about anything, so "I" is not necessary.

David Hume (1776~1711), a group of experimentalists who support his theory, they obviously cannot accept this kind of view point that only things, which has directly been experienced can be for sure; the real substance and similar type of transcend experience. Therefore, "I" cannot be affirmed as gather of groups of sense, and flowing with the changes of senses.

The above mentioned, "I think, therefore I exist." - Its main meaning and the few questions that have been mentioned by other philosophies. In general speaking, does not matter if this phrase belongs to direct observation or speculation, I absolutely agree with the knowledge of "I exist" without any doubt. Yet about the question of "I", that is another thing. Y personal views are as the following six points:

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1. There is only one truth in the world. If someone says that there is no truth or falseness in the world, or there is nothing so-called truth or falseness, or truth and falseness are related to each other. Then they are all subjective, for these type of sayings are wrong. They do not understand Descartes, or they have never read about Descartes.
2. I have the ability of acknowledge the truth. At least, I know the term of "I exist" is not need to be doubted. Therefore the theory of doubt cannot be acknowledged. You can say that you can only know the phenomenon of scope of experience, or you can only know the internal phenomena, or your knowledge are without boundaries and etc. But you cannot say that you completely have no ability of understanding the truth. For when you doubted or opposing my theory, you must have know your existence.
3. I am able to acknowledge "existed things" or "have", because "I" is an existing thing.
4. My attitude toward the phenomenon of thinking is that I have the consciousness. And I can also tell the relationship between thinking and the consciousness of thinking, are in some ways different. The reason I am sure about "I think, therefore I exist" is, I am conscious of this fact.

5. "I" and "think" at least in the concepts there seem to be having some differences. For "I" refers to the substance and also presents the unison. "Think" refers to the activity and presents constant changing. And for its changing in different levels that I will later discuss about it more.
6. Descartes assumed the human rationality and true self are the same, or at least are similar. That all the subjectivity of thinking is able to acknowledge the self-existence. Therefore I can say in the matter of substance of thinking that when he thinks, he can be sure of his existence with no doubt. And his theory of "I think, therefore I exist" can be succeeded. Descartes has raised the point "I think, therefore I exist." It has a great contribution on both the theory of knowledge and (). He has refuted the common theory of doubt all together. The judgement of truth he has raised now (clear and distinct concept), which original is with a very high value, yet he seems to over emphasise the concept of subjectivity, without valuing the fact of objectivity equally. We can tell this point from two reasons. A. He believed the main opinion is naturally born with, (yet it is not gained through the objective facts), if it is so that our opinions would then be completely subjective. B. He has ignored the fact of experience. During my childhood, the theory of Descartes, "I think, therefore I exist" has been a great influence for me, till today, I still think that it is because of my thought that make Non-Space have always been existing. And no it is getting more and more obvious and strong. OK! Descartes established the first principle of the philosophy, "I think, therefore I exist." After that, he tried to discuss "My true essence". "Then, what is I? A thing, which thinks", (Res Cogitans: a thing, which thinks).

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What are the meanings that this paragraph contained? From my personal point of view that some are for sure and some are not.

1. At least I am something, not just nothing; therefore I am "existed".
2. I am the subject, is also the subject of thought.
3. The thought and I are as one.
4. I am the substance.
5. I am only the thought, and etc.

The first and the second are for sure, for it does not matter what I am, I must be "existed" but not nothingness. That is clear, it and "I exist" are both clear and positive with no doubt. Yet about point three, four and five, I will be discussing them later. Descartes said:

"What is thing of thinking?" It doubts, understands, affirms, deny, desires, refuses, also it imagines and feels. He also mentioned in "The Principle of Philosophy", that "according to my understanding, thought of the meaning of this word that it is referring to the whole internal activities which we have the consciousness of. The understanding, desiring and imaging are the thought, and even feeling is the thought as well." (**To be checked with the original.) According to these two paragraphs of quoted passage, I understand that my activities of thought have many types of analysis. Which includes the activity of

rationality: such as doubt, understand, affirm and deny; the activity of consciousness: such as desire and refuse; the activity of imagining, and the feelings such as seeing, hearing, touching and etc. To say that the thought includes the rational consciousness, and the activity of imagining that is a level which is easier to understand. Although despite of this is not the conventional statement, when according to the convention that imaging is a perceptual activity but not a thought (even the conscious activity is not a thought also). Yet the so-called the sense is the thought, which is not very appropriate. Descartes has distinguished the sense into two categories, one is the body activity, and the other one is the conscious judgement. Such as "I see something", this is a type of senses, and looking is a behaviour of eyes that therefore it is a body's behaviour. In the other hand, it is possible that I think I see, or I feel that I see; and the "think" in "I think that I see" is not a sense but the conscious judgement. So what Descartes said, "The sense is the thought", is not very appropriate, and it is very confusing! And what is the meaning of Substance that mentioned by Descartes? "The so-called substance is nothing else, substance can be existed by it self without depending on other thing (only depending on God). It is the subject of other things, and other things exist by depending on its existence. Because if we are to distinguish it by the existence's point of view. Then a property such as thought that it can be self-existing or existing by depending on others; there is no third possibility. If it is self-existing, then it is the substance; if it is existing by depending on others, then it is the dependent. A dependent must depend on something. At the same time there cannot be only the dependent in the world. For example, a dependent depends on a dependent, and this dependent also depends on another dependent, and etc. At the end, not thing is self-existing, which is not reasonable. The first person who deny the substance is possibly David Hume (1776~1711). He said, the substance is super experienced, so it cannot be known. Even "I" is also "only a bundle or collection of different perceptions". Then if according to Hume, every

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perception, and every phenomenon are suspending in the mid-air and cannot be certain. Therefore they are with no source. This theory is completely unreasonable. On this point, Berkeley (year?) is more logical than Hume that he denies material substance, yet admits spiritual substance. Such as: the humans and God, and the entire perceptive phenomenon are at least depending on the humans' mind. Kant (year?), although he believes the Noumena is an unknown, yet he is positive about the existence of things in themselves. Especially in the ethics, he insists to establish things for the scope of Noumena. Although on some other points (such as the theory of the principle of cause and effect), he likes Hume's idea that yet as long as it is related to the problem of Substance that he cannot accept Hume's opinion. Descartes is positive about the existence of substance. Yet he has pointed out that the method we know about the substance is not direct, but indirect. He has pointed out in "The principle of philosophy", we cannot observe the things of Substance directly that we can only know it through some dependants. For everything has its own property, with no exception. Therefore as only as we have observed some properties that we can be positive of the existence of Substance. Substance are in two categories, 1. thinking substance, which the essence is the thought; 2. Material Substance, which the essence is the continuity. Thought Substance is about mind or soul, just as Descartes said: "thinking exists directly inside some substance, which I call it the mind."(**To be checked with the original.) Earlier

when I mentioned about thought, imagining, desiring and etc. properties that need to depend on a main body, and this subject is the substance, which can be reasonable. Yet if according to what Descartes said that the substance is the mind or soul, which is a point that is not clear and distinct. Because according to the studies of many scholars that the relationship between the thought activity, brain and the nerve centre system are very close. It is not impossible to say that the thought activity is the function of brain. If to prove the thought activity is not the function of brain but the soul activity, I think, that would be very difficult. Ever since Socrates till today, many philosophies and theologians have been trying to prove the existence of soul. Yet the reasons they have raised seemed to be not sufficient enough, at least not clear enough. Besides, many superior animals also have knowledge and other phenomenon of soul. Yet we cannot believe that that have soul (thinking substance) just because of this. So Descartes' opinion toward thinking substance or soul does not seem positive. He has ignored the complication of the problem.

For Descartes has affirmed the substance of "I" is a thinking, he then moved forward and advocated "I" the soul is constantly thinking without stop. If the soul stop thinking, maybe it would not be existing. Therefore even in the deep sleep, and during the infant period (even the during the time in womb), it is still thinking, otherwise the soul might not be existing. If we are still thinking when we are in deep sleep, this is not clear and difficult to prove. Were we thinking during the infant period? We do not have memory of it, therefore we cannot prove it, this is right!

Descartes has already prove soul is the substance. Before Descartes, Fraud? Has already mentioned a similar thing. Monta (Gne ?) has ever mentioned, we should acknowledge the thought of "The condition of self internal". Someone has already mentioned it as early in the 5th Century, Augustine (354~430) said, there is noting closer to thinking than the thinking itself. Also he has mentioned, "What else is like the soul

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(thinking) that is so closely understood by us? Because of it senses its own existence, and any others are sensed through it." Therefore knowing you, and your internals state are on one hand the easiest, easier than knowing anything else. Yet on the other hand, knowing yourself is very difficult. If what Descartes meant was that it is most difficult for us to know that the self is the thinking substance, is the soul and never dies. Then this saying cannot be positive, and clear and distinct. Until today, there seem to be no one can prove that self is the soul, and which never dies! Not only thinking substance or soul is not easy to understand, but also even thought manner (the internal state) is not easy to understand. For we do not have the self-consciousness toward thought manner. For example, (?) mentioned, I cannot infer my thought through another thinking, for although someone can think that he has thought - this thought is nothing else but only the memory. - Yet one cannot possibly be thinking that he is thinking, as if one is unable to know that he knows, for if that is true then there would be endless problems. How do you know that you know, and you know that you know? In the dialogue record of Descartes and Burman, Burman has raise a similar puzzles, which in general is that if consciousness is the thought, then soul cannot be having the consciousness. For when you think that you have consciousness, you have then turned into another thought. Therefore what you are thinking is no longer about the previous thought, you have then become conscious about it is not you are thinking but you have thought. What Burman means were that the thought is developing too vast, and the soul itself cannot get the

grasp of it in time. By the time you grasp it, it has already been slipped away that you can only recall it. About this disputing opinion, Descartes' response was that the consciousness is the rethinking. He also advocates that the consciousness can simultaneously become the its subject of thinking. He said, the consciousness is indeed about the thought of self thinking and rethinking. Yet by saying when the previous thought still exists that this type of rethinking would not happen, then that is wrong. It is like what we have mentioned, the soul can be thinking of many things at the same time, and continuously in its thinking without stop; freely introspecting its thinking, therefore conscious about its thinking.

The above debates have shown that none of (), Burman and Descartes have the positive quality of comprehending consciousness. About the question of consciousness that after Descartes, many people have tried to discuss it even further. The consciousness is categorising into, directly and rethinkingly. When it is in regarding to our internal activity (thought, willingness, feeling and etc.), we possess the direct consciousness, which is also a type of simple comprehension (in regarding to some activities such as, blood circulation, metabolism and things in sub-consciousness; we do not have these type of consciousness.) The main reason of it is that, if there is no direct consciousness, then we do not have memory of the past thought. For in regarding to the manner with no self-consciousness, we cannot possibly have any memory of it. This principle has been analysed, which is the point that the above debaters have seemed to neglect. Descartes has only mentioned the introspection consciousness. Yet the introspection consciousness is about the past, or even the internals activities which are in progress now. The reason for us to be able to study and understand questions is because of the introspective consciousness. Therefore, Descartes advocates that we should have consciousness for our thinking behaviours, which is the introspective consciousness. His point is

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basically correct, yet the shortcoming is that he could not grasp the difference between direct consciousness and introspective consciousness. That he even thinks every consciousness is belonging to the introspective conscience. Besides, consciousness cannot tell us what the self is. (Is it the thinking substance? Is it the soul?) All these questions, the judgement of Descartes seem to be too hasty that he is not as careful and cautious as he said. What (H?) and Burman is against of were not suppose to be the question of we do not have consciousness for internal behaviours, but were supposed to be about if we are able to build the concept of I am the thinking substance, based on consciousness.

Toward the end of nineteenth century and the beginning of the twentieth century, the French philosopher Henri Bergson (1859~1941) has predicted "The Glory Discovery". The one who made this glory discovery is Freud Sigmund (). Yet he said that philosophers and poets before me, they have already discovered "non-consciousness". What I have discovered was only a method of studying non-consciousness. Such as John Locke (1704~1632), although views soul as a piece of "white paper", a block of clean slate", but also raises such question that has been troubling countless thinkers, "How do we know those things that we do not have conscious with?" Even Hegel (1831~1770) has also discussed " the world of no opinion in endless images and conscious " deep down in "unconscious".

Gottfried Wilhelm Leibniz (1646~1716), has once categorised mind into consciousness and phenomenon, the two realms. And tried to control "the pain of non-conscious" of the humans' internal world through rationality. One who has made an even deeper discussion about unconscious was one like Arthur Schopenhauer (1788~1860). In his "Die Welt als Wille Und Vorstellung" (The world of Will and Appearance), he has mentioned: "The nature of non-consciousness.....this is the beginning of everything, a natural state. Therefore for some animals, nature of unconscious is the foundation of growing up, which is the most essential part of non-consciousness: This is a thing belonging to unconscious, and the reason for it still possessing such superior position even at the highest level." Compare to consciousness, unconscious has a more important position that is the true nature of everything, is the foundation of consciousness. The German philosopher Eduard Von Hartmann (1806~1882), in his monumental work "The Philosophy of Unconsciousness", has explained in details of the three stages' development of unconsciousness: the unity of rationalism and **irrationalism**, dividing and conflicting. He also emphasizes the importance of unconscious mind and the meaning of the theory of Noumena. Although the development of consciousness and rationality is necessary, yet ".....". Eduard Von Hartmann was named as "Philosopher of Unconsciousness", he is the pioneer for Freud Sigmund. Another philosopher who has significant influence on Freud Sigmund is the German philosopher, Friedrich Nietzsche (1844~1900). Nietzsche believes that consciousness is lack of charm, rationalism kills Art, and unconsciousness is the principle requirement of all ideal realms.

During the end of nineteenth century, some scientists had begun to apply the scientific ways in studying the humans' non-conscious mind. In 1854 experiment psychiatrist Wilhelm Wundt (1832~1920), first mentioned "unconscious speculation", unfortunately it has not been continued. He believes that psychology only discusses about consciousness, so he was only concentrating in studying the consciousness experiences, but refuse to study "soul". Hermann Von Helmholtz (1821~1894) is the one who established the unconscious speculation. Such as, according to unconsciousness speculation, everybody would die! Some one is a human, so he would die, but people can tell he would die from their experience without thinking. For this type of speculation would be accomplished automatically through the sense of brain. Hermann Von Helmholtz called this as "unconscious speculation". And unconscious speculation is coming from conscious speculation that it is coming from the habit of consciousness. And "human nature" basically cannot be explained through scientific ways that it can only be studied and explained by methods of analysis, methods of depicting. Of course, this is also different based on culture and etc., factors. There is always a very interesting and mysterious world in a person's mind, which involves areas that is too broad, too deep, too difficult and at the same time too easy!

(**Drunken Song**)

- Nietzsche "The Drunken Song from Thus Spoke Zarathustar."

How would this only be Nietzsche's drunken song? This is also a common tragic song for the people during the end of nineteenth century.

Just when people started to think that the science is like a sharp sword full of triumph, they saw the problems that were caused by the industrial revolution, understanding of new environment, unemployment and etc. In that kind of despaired years, months, and days, Nietzsche's poem is like () that stimulates Freud's inspiration, and makes him see that the human consciousness and non-consciousness are as if like day and night. The behaviour's realm of non-consciousness of the human is like a vast ocean, rich and dangerous; and it is also like the dark night, deep and unreachable, mysterious yet intimidated. Freud Sigmund tries to analyse psychology and establishes its foundation based on the Greek mythology and scientific ways.

In 1900, the book "The Interpretation of Dreams" published, caused a commotion

within academic circles. This book not only has it included dreams, which have always been troubling people, but it has included even more of a very unique opinion about the movement of the humans' consciousness. For the moment let us not to discuss if his argument is correct or not that without a doubt, Freud Sigmund is the first one who to discover the realm of non-consciousness.

The application methods of "free association", which make Freud Sigmund reach the humans' mind. And during its process, he has found the importance of non-consciousness mind. He believed every spiritual process is non-conscious that "the process of consciousness is only an individual expression of our whole spiritual activities." (**To be checked with the original.) Freud Sigmund has divided mind into consciousness, non-consciousness, and previous consciousness three parts. If one asks that if one is not able to be conscious about non-consciousness that how does he to understand non-consciousness? Freud has therefore introduced the concept of "preconscious". Using those contents that have been forgotten yet within certain situation that they would be recalled. "preconscious" is unconsciousness, yet because of it has once been conscious, therefore it possess the possibility of transforming into conscious. For example, the conversations that were said casually through "free association", is also language, which can penetrate the mind's content of non-consciousness, which included in those conversations.

WESTERN PHILOSOPHY SECOND DIMENSION

Strongly motivate your audience to continue reading the proposal. Again, grab their attention by knowing exactly what their concerns are. Establish who you are, where your expertise is. What are the objectives of each team or person? Link each objective to a detailed result, not to an activity (don't explain how or why something will be done; these questions will be answered later).

PSYCHOLOGY AND MIND THIRD DIMENSION

Argue the strengths and weaknesses of possible approaches. Describe your approach, and your reasons for choosing it. Describe how you will meet your first objective. Include any tables, charts, graphs, statistics, etc. that help describe the work you'll be doing. Describe how you will meet your second objective. Include any tables, charts, graphs, statistics, etc. that help describe the work you'll be doing. Describe how you will meet your third objective. Include any tables, charts, graphs, statistics, etc. that help describe the work you'll be doing.

ABOVE ART, PHILOSOPHY, SCIENCE

Describe your approach to managing the project. Show who is responsible for each stage of the project. If it's a large project, you might include an organisational chart. Provide the high level labour and material costs of the project. Include detailed labour and material costs in the appendices. Provide a high level schedule showing start dates, finish dates, and contacts for key project milestones. Include a detailed project plan.

NON - SPACE FOUR DIMENSION

Here you need to describe how you will measure the extent to which you've met the objectives, and the extent to which the results are consistent with your plan.

SCIENCE AND NON - SPACE

Summarise your organisation's resources, accomplishments, and abilities. Prove that you're reliable as well as capable. In the Appendices, you'll find some suggestions about the types of documentation you might summarise here. Refer the reader to the Appendices for copies of the documentation you choose to provide.

CONCLUSIONS / NEXT STEPS

The following are some suggestions for this section:
Letters of references
Letters of endorsement
Tables, charts, statistics
Supplemental information of interest to only a few readers
Definition of Terms

APPENDICES

BIBLIOGRAPHY

THE BOOK IS TO LOVE MILLER