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Natural history connects medical concepts and painting theories in China

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NATURAL HISTORY CONNECTS MEDICAL CONCEPTS AND PAINTING THEORIES IN CHINA

A Thesis

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Dedicated to Aunt Jan.

Oil 1962 TROPICAL PATH 9″ x 12″

Janice Rubenstein Sachse, 1908 - 1998

Preface

When I was three years old my great-aunt, Janice Rubenstein Sachse, told me that I was an artist. I believed her then and since, I have enjoyed pursuing that goal. She taught me the basics of seeing lines in nature; lines formed on the contact of shadow and light, as well as organic shapes. We also practiced blind contour drawing[1]. I took this exercise very seriously then, and I have reflected upon these moments of observation as I write this paper. I learned that my hand trusts my eyes, which are informed by my heart and mind.

In expressing ideas and representing forms through painting, our eyes begin the process of internalizing the world around us. Wei Tsuei, author of *Roots of Chinese Culture and Medicine*, discusses the interaction of mind, breath, and action. He says the body fully integrates the mind; and, in fact modern doctors, such as Candace Pert, define the mind as the binding rapport between every cell in the body. First and foremost this removes the mind from the confines of the brain and distributes intelligence so that a person is characterized by actions and reactions, essentially the mind-body. Thus, behavior patterns are related to the function of the body, as in health and sickness. Wei Tsuei presents the mind as the process that a body goes through when changing from inhalation to exhalation, from action to breath. He recounts a Chinese proverb, "'People's hearts are different, just as no two faces are alike,'" and adds, "yet individual hearts and minds do have something in common."[2]

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[1] Blind contour drawing, or simply contour drawing, is a method of training ones' eyes and hands to follow the contour of the subject without looking at the paper. This is the first exercise in the popular book by Kimon Nicolaïdes, *The Natural Way to Draw* (Boston: Houghton Mifflin Company, 1941). A contour drawing may be made without lifting the pencil or brush from the page.

[2] Wei Tsuei, *Roots of Chinese Culture and Medicine* (Oakland, CA: Hua Wen Books Co., 1989), 4.

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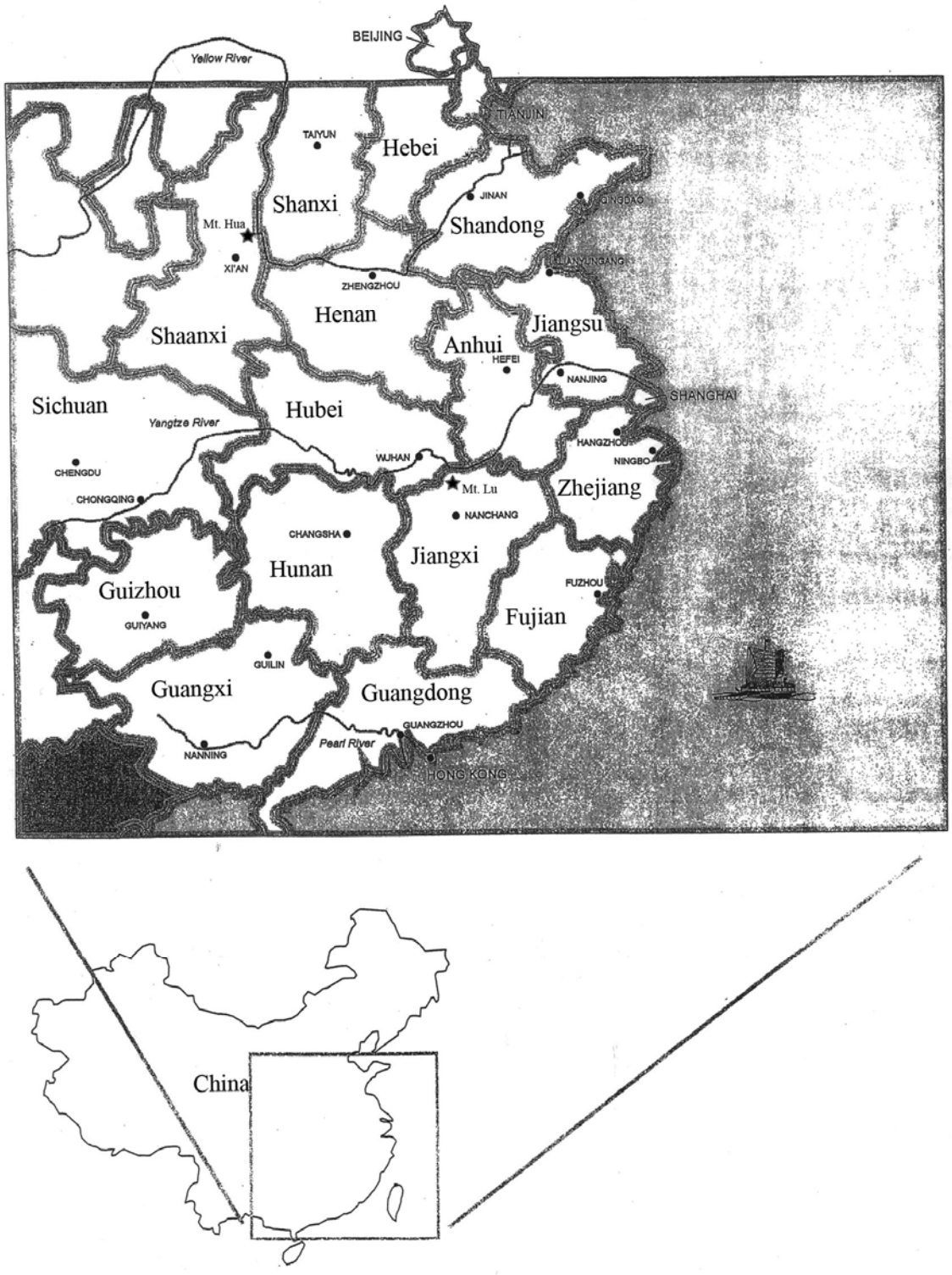
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Abstract

The earliest decipherable Chinese history traces back to the Shang Dynasty (B.C. 1766 – 1154). This period was considered prehistory until the discovery of artifacts describing divination rites in this era, practices that forge a culture. Divination rites included patterns in nature (natural law, *li*) such as the Five Elements and the Eight Trigrams. The Eight Trigrams were the first attempt at writing ancient philosophies. Eight symbols represent categories that are not static, but the changing patterns in nature are captured by organizing events and forms in nature relative to seven other influences. Later this idea expanded eight-fold, embracing the patterns of nature as well as human nature, thus creating Sixty-four Hexagrams. Such categories illuminating 'likeness' and 'kind' in nature originated in ritualistic practices and were the theoretical foundations of Chinese traditional art and medicine still in practice today.

This thesis finds that ancient philosophies and rituals are the roots of Chinese culture, medicine and art. One ancient concept that is still prevalent in medical theories today is that of the body as a microcosm reflecting the macrocosmic universe. Medical concepts about the body illuminate a view of nature based on the concept of largeness in smallness. The technique of 'depicting things as they are' asks artists to capture the likeness of forms in nature. This is a time-honored aim of Chinese artists. Artists should strive to capture 'likeness' representing nature's complexity, such that there is largeness in the smallest forms (such as humans) and space in nothingness (such as mist).

Methodology of Research

A goal of this thesis is to apply a broad, cultural understanding of patterns in nature as they are related in Chinese landscape paintings. From the fourth century onwards, Chinese landscape painters have captured the forms of nature in light of the fact that their traditions have prescribed a view of nature that involves categorizing things so as to see not only the formal aspects, but also the ways in which they change. The author found Chinese medicine to contain all the terms and concepts that are found in the Chinese concept of natural law and patterns in nature. This is due to the long established analogy in Chinese culture of the body as a microcosm of the macrocosmic universe.

The author was interested in studying Chinese medicine but did not seek out only medical books. Following sources from one topic to the next, the interconnectedness of all subjects within Chinese culture was a key in understanding how medicine fit into that culture as a whole. In this manner, the following thesis is a multi-disciplinary study. The common thread being that natural law (*li*) is a guiding force in the organization of people, places, and things in China.

The author is not versed in Chinese and this thesis is mindful and thoughtful of the problematic issues of translation. The Romanization of Chinese characters is complicated by the fact that there are multiple ways of using the Roman alphabet to spell out the sounds one makes when saying Chinese words. The pinyin style of writing words is used for the most part in this paper: *Dao* rather than *Tao*, *Qi* rather than *Chi*, and the *Book of Changes* is spelled *Yi Jing* rather than *I Ching*. Otherwise, the spellings defer to Wade-Giles or another system of Romanizing.

Chapter I
Introduction

The purpose of this thesis is to examine the relationship of Chinese art to the concept of natural law (*li*), and to similar patterns studied in medicine. The traditional concepts of art in China solidly embrace philosophical foundations. The history of rituals in China lends a sense of purpose to painting that is less concerned with teaching individuals than being more beneficial to society as a whole. Zhang Yenyuan (Chang Yen-yuan), a historian of the ninth century A.D., is responsible for preserving much of what is known about ancient art history. According to Zhang, "Painting completes culture, helps human relations, and explores the mysteries of the universe. Its value is equal to that of the Six Classics[1] and, like the rotation of the seasons, stems from nature; it is not something handed down by tradition."[2]

Ancient history in China (ca. B.C. 2943 – 1766) is traditionally explained with myths and legends. While the stories imply that certain persons surpassed all their contemporaries, one must read the stories in the culture with an understanding that no traditions or societies can be formed by one person or in a short period of time. Systems that work are the product of collaboration and require a process of development. In fact, some scholars of Chinese history put great importance on the fact that the majority of myths about ancient periods were not written down until ca. B.C. 500. The supposition here is that philosophical ideas were recorded in the place of history that had not been written. The fact remains that stories about the Xia and Shang Dynasties were not officially recorded until a time rich with philosophical ponderings and the

[1] Five texts were chosen after the time of Confucius to be the Five Confucian Classics and they are the *Book of Poetry* (*Shi Jing*), *Book of History* (*Shu Jing*), *Book of Changes* (*Yi Jing*), *Book of Rites* (*Li Ji*), and the *Spring & Autumn Annals* (*Chun Qiu*). The Six Classics are these five books plus the *Book of Music*.

[2] Chang Yen-yuan, "Record of Famous Paintings to 841," in *The Chinese Theory of Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 43-44.

importance of teaching. This signals to some scholars that the stories may have been created by philosophers such as Lao Tzu, Confucius, and Mencius to reclaim what was lost in history.[3]

Though no examples of Shang Dynasty paintings (B.C. 1766 – 1154) have survived, written records concerning the Shang and Zhou Dynasties describe some of the earliest roles of painting. One was to encourage morality built through the medium of art. Every generation of scholars since has left a legacy through calligraphy, painting, poetry and essay writing. So, to just study the circumstances surrounding the creation of art and the consequent result is only a portion of art history. Such a view is telescopic and may not fully grasp the profound nature of Chinese art. A broader approach to the fundamental theories and ideas of Chinese art is required. By studying two or more specialties in a culture a student may latch on to parallel ideas that form the loom of Chinese culture, on which the fabric of society is woven.

Chinese culture is integral to the study of Chinese painting. Artifacts discovered by archæologists as well as scholarly research about the history of ritual in China provide valuable insight into the philosophical ramifications of art in ancient China. Philosophical reconstructions of history, such as details about prehistoric China and the origins of written language, are based on the very patterns that have been incorporated into the histories of medicine and art. This thesis which is written by a Western student, therefore necessarily covers a range of information about general aspects of Chinese culture, medicine and art. The heart of the argument presented here is that traditional Chinese painting techniques encourage a return to the theoretical foundations of painting.

Tool Making and an Early Use of Color

Archæologists consider certain tools and ornamental objects, traced to a time of the Upper Cave man some thirty thousand years ago, to reveal a flashing glimpse of the ways in which the environment of that

[3] Of course, Lao Tzu, Confucius, and Mencius did not have the benefit of archeology which only just started to pay off in the early 1920s with the discovery of seven Shang capitals.

time became manageable. Li Zehou stated in *The Path of Beauty – A Study of Chinese Aesthetics* that findings such as polished tools with uniform shapes and beads with deliberately drilled holes, evidence a diffused understanding of early art in China. Most of the pierced stones or teeth made beads grouped according to kind or size. These beads display red stains on the insides of the hole. Li theorized that the beads had been strung on dyed materials, strings of hemp, or other fibers that could absorb red iron ore.

Red mineral powder has also been found sprinkled about the graves of Upper Cave men, indicating that the use of color was probably more than decoration. Evidence of that has been preserved without any clue as to what the actual meaning was. According to Li, "Primitive humans used and wore red, not out of an animal-like physiological reaction to it, but because the actions associated with its use had taken on a socially-shared symbolic significance."[4]

Decorative objects appeared much later in history than did tools. Few early decorative objects were useful; mostly they seem subjective or illusionary. Li declared that, "Tools are the products of material production. But ornamentation is spiritual production, and ornaments are products of ideas and imagination."[5] The color red, a powerful concept in ancient times, transcends iron ore material, which produces the color. Spiritual production is indicated due to the observation that mineral powders were scattered beside corpses, as well as being utilized to dye clothes and fibers for stringing objects.

Rituals

Ancient people rationalized the phenomena of existence through rituals, thus bringing their ideas and beliefs to life in the drama of performance. Li Zehou describes these practices as the origin of rites, a developed set of ideologies that initially created the practices. These very ideas are secured in Chinese culture, transformed with the maturation of society, to become philosophy and art. With this historical

[4] Li Zehou, *The Path of Beauty*, trans. Gong Lizeng (Beijing: Morning Glory Publishers, 1988), 17.
[5] Ibid.

context in mind, ritualistic traditions and artifacts may be the best place to discuss the conceptual relationship between man and universe.

Rituals are the ancestors of philosophies. Early ritualistic practices developed the philosophy that humans can harmonize with the forces or energies in nature and thus conduct the course of events. Interconnectedness is fundamental to the philosophy of natural law (*li*). All the myriad things in nature are connected by virtue of qualities determined by numerology or the developmental stages or growth patterns. The macrocosmic universe requires many different coordinated systems of categorizing. In the highly philosophical eras of China, ca. B.C. 500, this concept was applied to literally all aspects of life and society. The human body and the body politic were considered microcosms that mirrored the macrocosm. Categories were thus formed, creating a system of explaining the organization of all things in nature. The Chinese understanding of energy in nature incorporates the idea that categories, according to kind (*lei*), are not static but generate observable patterns.

The Five Elements

Numbered sets are found in an array of sources beginning about the eighteenth century B.C. The most intriguing set is that of the Five Elements (*wuxing* or *wu-hsing*): Water, Wood, Earth, Fire, and Metal. Chinese sources as far back as the Shang Dynasty (B.C. 1766 – 1154) presented information in sets of five. Some fifteen centuries later, Tsou Yen (ca. B.C. 305 – 240) and the Han philosophers who followed built upon the knowledge of this classification into fives. These philosophers theorized about common processes shared by all sets in the universe. John Henderson, author and professor of Chinese history at Louisiana State University, explained that the relationships of Five Elements are referred to as 'phases' when the context is time or developmental processes. Henderson wrote,

> Dynastic politics and ritual were not the only fields in which five-phases conceptions found practical applications. They were also applied in areas ranging from family relations to medical remedies. … In sum, the *wuxing*, in addition to providing a description and

explanation of processes of change in various realms, also furnished an energetic field that related these realms to one another in a way that prescribed how man might harmonize them.[6]

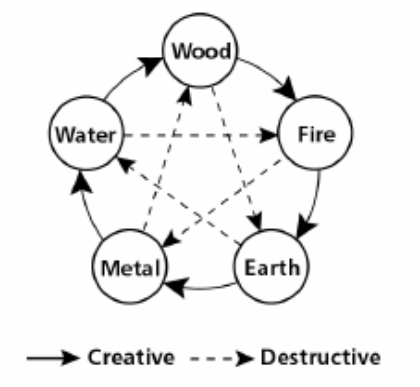

Figure 1. This diagram shows the two most popularly accepted cycles of the Five Elements. The creative cycle is also called the mutual production cycle and the destructive cycle is also called the control cycle.

The Eight Trigrams

Fu Xi (ca. B.C. 2943) is remembered in Chinese mythology for connecting the phenomena of the outside world to the movements made by his own body. The inner rhythms of the universe were observed and depicted in Fu Xi's time. Li Zehou quotes the *Book of Changes* (*Yi Jing*) to list the inventions credited to Fu Xi. "In ancient times Fuxi was the ruler of the world. … He formulated the Eight Diagrams … knotted ropes to make nets for farming and fishing."[7]

The Eight Trigrams were discussed philosophically. They are essentially eight situations that represent all possible happenings, and they are Heaven, Earth, Wind, Thunder, Fire, Water, Mountain and Valley

[6] John B. Henderson, "*Wuxing*: Five Phases," in Antonio S. Cua, ed., *Encyclopedia of Chinese Philosophy*, (New York: Routledge), 2003, 787.

[7] *Book of Changes* (*Yi Jing*) in *The Path of Beauty* by Li Zehou, trans. Gong Lizeng (Beijing: Morning Glory Publishers, 1988), 20. Other cultures have been revered for their genius methods of recording information in knotted ropes. The main purpose of the Eight Trigrams, or rather, the brilliance of this early writing system is that it is able to essentially record information by recognizing what is lacking and what is in excess. Perhaps this quote is a clue to Fu Xi's process of creating a method of writing. Perhaps the knots in the ropes are related to the Eight Trigrams.

(Lake); these can be seen as a collection of replies to any possible question concerning the earth and its environment. Three lines stacked one on top of another represent three levels in the human environment. A line in the uppermost position represents activity (or lack thereof) in the sky, above the mountain tops. A line in the middle position represents activity in the air, or tree tops, or atop a mountain. Activity on the surface of the earth, in the waters or the place where growth is seen, is represented by a line in the lowest position.

A trigram is composed of three lines. Each line may be interrupted by a central gap (⚋) or otherwise, intact (⚊). A free flowing river is a fine analogy for the symbols of *yin* and *yang*. The break in the *yin* line represents a dam or an obstacle, like a fallen tree, in the river. A whole, unbroken *yang* line represents the unblocked flow of the river.

The roots of philosophical questioning and reasoning may be found in these concepts. Earth feels the repercussions of all events so it follows that Heaven is in some way involved in, or perhaps responsible for, every natural act. Using the known facts, the unknowns can be grasped. Within this system phenomena indicate understanding, rather than mystery, in the universe.

In China it is said that there are ten-thousand myriad things (*wan wu*) in the universe. A thing is that which possesses wholeness, for while there is emptiness, there are no incomplete things in the natural world. To be whole, in terms of Chinese philosophy, is to be dualistically composed of darkness (*Yin*) and light (*Yang*). The earth (darkness, *yin*) and Heaven (light, *yang*) create the bottom and top of the human realm. Trigrams express three levels of nature within which eight events happen and affect all things worldly.

The trigrams symbolize the function of natural laws; their order describes the relationships between the symbols and how they can be used. Wind blows clouds in the sky and leaves in the trees, but is stopped at the ground level by a broken line (⚍). Thunder rolls in the sky and is represented by a whole line

above two broken lines (䷆). The sky releases rain and rivers flow from the seas, but Water is independent of the sky and ground; Water is represented by a whole line in the middle of two broken lines (䷾). Fire is in the sky in the form of lightening and the sun, and controlled on the ground. Fire is dependent on the sky and products of the earth; it is represented by a broken line between two whole ones (䷝). The Mountain rises up from the ground; whereas the Lake dips into the ground and sits atop even the tallest mountain. The Mountain is represented by a whole line underneath two broken lines (䷳) and the trigram for Lake is two whole lines underneath one broken one (䷹). The trigram for Earth is three broken lines, completely receptive and absorbing all current (䷁). Heaven is represented by three whole lines (䷀).

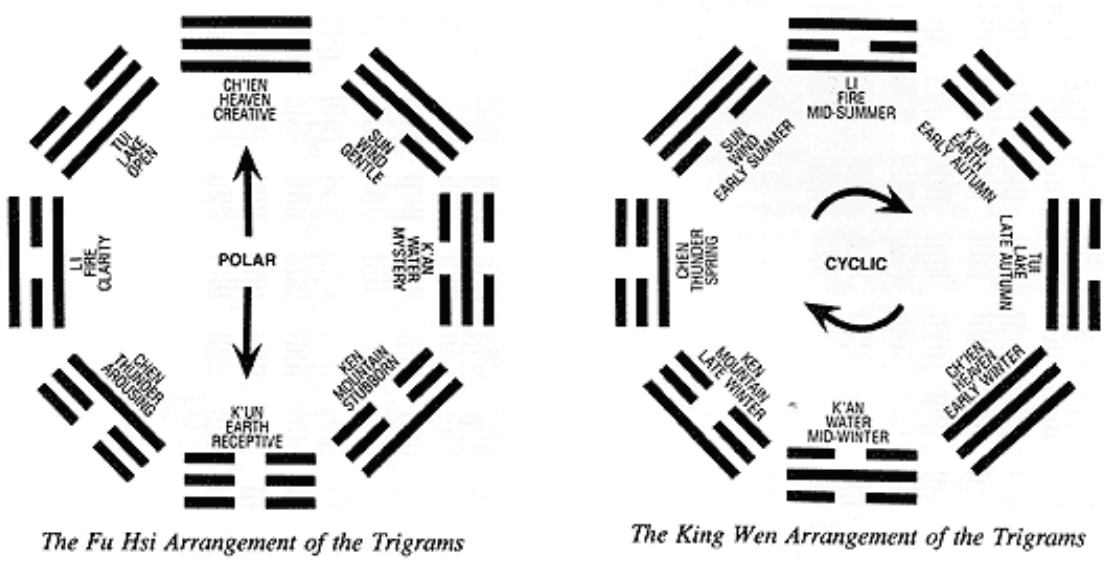

Figure 2. Two arrangements of the Eight Trigrams[8]

The Eight Trigrams are the most ancient laws of existence and explain the most complex relationships of things. Fu Xi represents the origin of the Chinese love of natural order and meaning in all the

[8] Wing R.L., *The Illustrated I Ching*, (New York: Doubleday, 1982), 14, figs. C and D.

phenomenal forms and objects that belong in nature, including human beings. At the close of the Shang Dynasty, Wen Wang, posthumously known as King Wen (Civil King), was thrown into jail. Feeling the pangs of despair and in deep distress it was fitting that he went back into history. In looking at the past he was able to gain a sense about events in his own time. He began to see the pattern; he tested and eventually determined the actions and reactions in society worked along the same patterns as that of nature. In this great solitude he recognized that the pulse of the universe that ran through nature also ran through society. Working within the parameters of the Eight Trigrams, he expanded the laws of existence to encompass all human behavior by stacking the Eight Trigrams in every possible pair. Pairing off the Trigrams (three lines) in every possible duo builds Sixty-four Hexagrams (six lines). Traditional Chinese thought holds that these Sixty-four Hexagrams represent the pulse that governs human interaction and behavior.

Fu Xi's Eight Trigrams provided a concise description of the cycles on earth. The expansion of this idea into Sixty-four Hexagrams completes the connection between man and nature, applying the principle of natural cycles to the way that humans behave and interact with one another. Scholars and cultured men commented on the hexagrams and these commentaries join the Hexagrams to produce the *Book of Changes* (*Yi Jing*).

Figure 3. Development of the character *Yi*[9]

The character *Yi* contains the pictographs of the sun and the moon. "In their constant movement, the sun and the moon come close to signifying the idea of eternity, as in the expression 'change is the only

[9] Wei Tsuei, *Roots of Chinese Culture and Medicine* (Oakland, CA: Hua Wen Books Co., 1989), 15.

constant.'"[10] The *Book of Changes* (*Yi Jing*) has been a reference and a guide for thousands of generations. Scholars and the masses alike refer to the divinatory text as a means of accessing answers about the patterns that appear in life. Life itself is so complex that even if a pattern reveals itself, the clarity can be fleeting. Questions that begin to root out the nature of these patterns seem impossible to answer in one lifetime. Yet through the use of this well-patterned book one sees that if a question can be articulated, the answer is within reach.

Patterns

Ancient and modern scientists grapple with the inexplicable force of nature. Munakata notes, "One of the major differences between the world views of the pre-Han [before B.C. 206] and Han thinkers and that of modern physicists is that the Chinese attached different values to the differentiated components of the world and arranged them in a certain hierarchy of values between heaven and earth."[11]

At various points in history, texts began to incorporate diagrams explaining natural law (*li*). Diagrams such as the Five Elements and the Eight Trigrams organize five and eight aspects of nature, respectively, so as to replicate the natural order (*li*). The explanations of phenomena with diagrams, such as the Five Elements and the Eight Trigrams, are essentially philosophical renderings of patterns studied by observing nature.

Opening the Grand Commentary of the *Book of Changes* (*Yi Jing*) is a passage that discusses the growth of the universe, from chaos to order. Heaven above and earth below conceptually incorporate superior and inferior places in between, in the realm of man. Human nature, therefore, is very adept at considering the likeness or dissimilarity of things. Creating a hierarchy according to likeness of kind (*lei*) illuminated new ideas or things; as the pattern grew the categories became more important.

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[10] Ibid, 15-16.

[11] Kiyohiko Munakata "Concepts of *Lei* and *Kan-lei* in Early Chinese Art Theory," in *Theories of the Arts in China*, Susan Bush and Christian Murck, ed. (Princeton, NJ: Princeton University Press, 1983), 109.

In translating *lei* as kind or category, this means that groups are constantly being formed by this very active concept of likeness that is at work in the universe; this is not a rule of thumb, nor an excuse to pigeon-hole everything in the universe into one static group or another. The coming together of things is not restricted to substantial forms, but also includes phenomena. Lastly, the nature of a thing that something possesses, i.e., lei, an active force, is attracted or responds to another kind (lei) that is mutually receptive. Commentary in the *Book of Changes* (*Yi Jing*) helps Kiyohiko Munakata clarify some basic concepts about *lei*.

> Things that accord in tone vibrate together. Things that have affinity in their inmost natures seek one another. Water flows to what is wet, fire turns to what is dry. Clouds follow the dragon; wind follows the tiger. Thus, the sage rises, and all creatures follow him with their eyes. What is born of heaven feels related to what is above. What is born of earth feels related to what is below. Each follows its kind (*lei*).[12]

The original use of the character *lei* is researched by Munakata and believed to stem from the Zhou Dynasty sacrificial ritual of the same name. Resources are scant but writings concerning the middle to late Shang Dynasty have helped construct a sense of the originating ritual. The ritual seems to pertain to military struggles or natural disasters. Rituals of this sort seem to be a human effort to harmonize with grand forces in the universe.

Through the lens of originating as a ritual, the resulting concept of *lei* becomes a tool for making systems that elucidate the largeness of the macrocosm in the smallness of the human realm. It will be seen that the concept of kind (*lei*) illuminates some very basic concepts of Chinese landscape painting that have been disregarded for centuries. Likewise, landscape painting helps to clarify the term *lei* which can be translated as kind, category or likeness. First, some basic rules of painting will be discussed.

[12] Ibid, 106. The situation of "Nine in the Fifth place" according to the "*Wen-yen* commentary" supposedly explained by Confucius himself.

The Six Techniques of Painting

In the fifth century A.D. Xie He (Hsieh Ho) set down six techniques of painting that had developed throughout the course of Chinese art history. Accompanying most texts on Chinese painting, these six methods of painting are not so much rules as they are statements embodying the essence of Chinese painting. Xie He merely listed them with no embellishment. Lin Yutang reminds students of painting that Zheng Yenyuan in particular, as well as commentators in general, have clarified and elaborated on these six technical aspects of painting. Zhang said, "The significance of the Hsieh Ho formula is that creating 'tone and atmosphere' [*ch'i-yun*] has been regarded by all Chinese artists as the first object of a painter's art."[13]

Xie He (Hsieh Ho) and his six techniques of painting will be discussed further in chapter six. The third of the six techniques focuses on the artist's method of capturing 'likeness' in painting. The concept of likeness in painting is directly significant to the understanding of 'kind' (*lei*) in nature. In 847 A.D. Zhang Yenyuan (Chang Yen-yuan) wrote *A Record of Famous Paintings to A.D. 841* (*Li-tai Ming-hua chi*) and included painting in the established order of the world, according to natural law (*li*). Along with the records of illustrious paintings, Zhang explored ways to define painting. "The *Kuang-ya* (a book of synonyms) says: 'To paint means to make a likeness.'"[14] The concept of likeness is applied in art by means of ritualistic practices, and thus likeness was understood in a relational manner rather than formal likeness. In other words, the goal of painting was to capture the essence of objects in nature, in relation to their surroundings.

Stories about the Origins of Art

Until the recent discovery of colored and painted potteries from the Neolithic age, tradition held that painting and calligraphy shared a single origin. Professor Zhang Anzhi states that the plants and animals composing the decorative designs on pottery "contained in them the elements of painting, far exceeding the

[13] Hsieh Ho, "The Six Techniques of Painting," in *The Chinese Theory of Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 35.
[14] Chang Yen-yuan, "Record of Famous Paintings to 841," in ibid, 45.

normal confinement of hieroglyphic writing. Besides, these decorative designs predated hieroglyphics, and the statement that 'painting and calligraphy came from the same source' is no longer so convincing."[15]

Figure 4. Basin unearthed in Sunjaizhai, Datong County of Qinghai Province. [16]

Stories about painting are fabulously preserved in the myths and legends of China, as in Fowler's definition of the word: "Fabulous… was long ago extended to do duty as an adjective for something that was real but so astonishing that you might think it was legendary if you did not know better."[17] Some stories describe how painting came directly from nature, emanating from rivers, and revealed to man by phenomenal creatures that carried patterns, designs, and diagrams on their bodies. Zhang Anzhi relates a story, preserved in Chinese mythology, which suggests that the first person to paint on silk may have been the younger sister of mythical Emperor Shun (B.C. 2255 – 2206).[18] Silk also plays a significant role in the formation of traditional techniques of Chinese painting. The Chinese concept of painting appears in records concerning the most ancient times as a valuable asset of culture at the onset of silk painting.

[15] Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li (Beijing: Foreign Languages Press, 2002), 8.
[16] Ibid, 10, fig. 4. Discovered in 1973. The inside, upper rim is divided into three parts, each with five dancing figures. Their hair is tied back, but "flies rightward" and they wear short skirts that "fly upward to the left of each leg." Within this simple composition there is "movement in stillness."
[17] H.W. Fowler, *A Dictionary of Modern English Usage*, 2nd ed. (Oxford: Oxford University Press, 1965) s.v. "fabulous."
[18] Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li (Beijing: Foreign Languages Press, 2002), 8.

> When painting was done on silk in the reign of the Emperor Shun there was the beginning of the art of painting. Patterns were shown, and a better likeness was obtained. Rituals and music developed and there grew up a culture. In consequence, the emperors ruled with forms; ceremony and literature and poetry flourished.[19]

Materials and Arts of the Scholar

The scholars' passion for nature is evident in all the modes of Chinese scholarship: calligraphy, poetry, essays, and paintings. Paintings often incorporate calligraphy into their composition. Indeed, in order to fully express the idea of a painting, the artist may deem it necessary to incorporate words with the images. The significance of the materials of art must therefore be explored to fully understand the relationship of painting and literature in China.

A conclusion about scholars' intimate relationship between their passion for nature and the literary art forms may only be arrived with the input of individual artists. Each scholar has a viewpoint of nature in the context of China, according to his or her era. The changing world-view that describes Chinese history can be constructed using the work of Chinese scholars. This thesis looks to artists who converse with nature to study the use of natural patterns in the process of painting, and its evidence in their works. In particular, the landscape painting essay by Cong Ping and the album of paintings by Wang Lu demonstrate the communion between the old ideas and the new discoveries of phenomena in nature.

[19] Chang Yen-yuan, "Record of Famous Paintings to 841," in *The Chinese Theory of Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 45.

Chapter II

Scholarship

> The first step in education is to instruct the learner to proceed from what knowledge the learner has of the principles [*li*] of all things in the world, and then to investigate until that limit has been attained. After exerting himself in this way for a long time, the learner will one day achieve a wide and far-reaching penetration [*guantong*].[20]

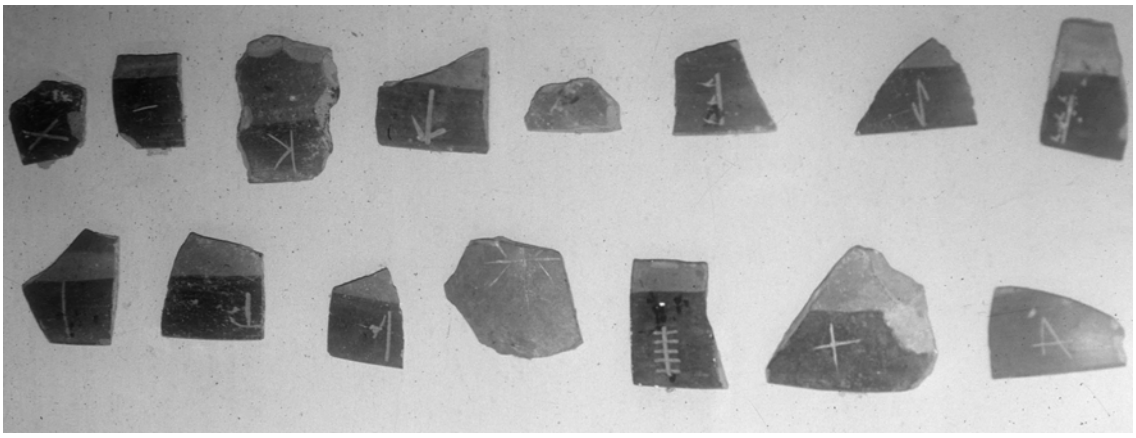

Figure 5. Fragments of early script unearthed at Ban Po village in Xian, Shaanxi.[21]

Marks on ceramic pieces have been unearthed in recent years. While it is tempting to think of these marks as an early form of writing, the marks remain cryptic. It is conceivable that meanings of these marks were held to specific concepts in their time, yet their meanings remain hidden.

A story about a legendary figure named Fu Xi has passed through many generations of Chinese culture. Fu Xi, among other accreditations, is recognized for his observations of the patterns on the backs of animals,

[20] Antonio S. Cua, "Confucianism: Tradition—*Daotong*," in Encyclopedia of Chinese Philosophy, ed. Antonio S. Cua (New York: Routledge, 2003), 155.

[21] Photograph by Fredrikke Scollard, School of Art, Louisiana State University. These marks possibly fall into what archæologists have termed Yangshao culture.

in the sky, and in himself. It is said that Fu Xi devised a writing system that was pattern-oriented from the observation of regularity. These eight symbols are called the Eight Trigrams.

The theories of the Eight Trigrams are purely based on natural observations. Their significance radiates into fundamental theories of Chinese medicine as well as in art. The observations of early medics were that the composition of the human body was directly proportional to that of the world. In medical theories that have been preserved in texts and case studies, the Five Elements were often used as categories for explaining the coordination of certain body parts and symptoms in the case of disease. According to kind (*lei*), disease could manifest in a season, a body part, an affliction, or any variation of the same likeness. The microcosm of the human organism was regarded as a mirror image of the macrocosmic universe.

The grand ideas about the universe were likewise incorporated in the earliest extant paintings. Artists of every generation look to the past for clues as to how techniques and ideals have evolved. Theories, based on observations of nature that might have taken place in the earliest moments of civilization, are significant to the progression of art history.

Oracle Bones

The presence of the scholar or sage in Chinese history may be traced as far back as the eleventh century B.C. Buried "oracle bones" survived the passing of time and now comprise the earliest extant written documents of China. Peasant farmers found the oracle bones early in the twentieth century, and called them "dragon bones." They were sold on the medical market, ground to powder, and used as ingredients for medicines.[22] Half a century passed before the bones were properly analyzed and their marks deciphered. The characters on these bones are the most ancient examples of writing in China, which may be interpreted. Some five thousand characters have been translated and are clearly the ancestors of modern characters.

[22] Paul Unschuld, *Medicine in China: Historical Artifacts and Images* (New York: Prestel, 2000), 11.

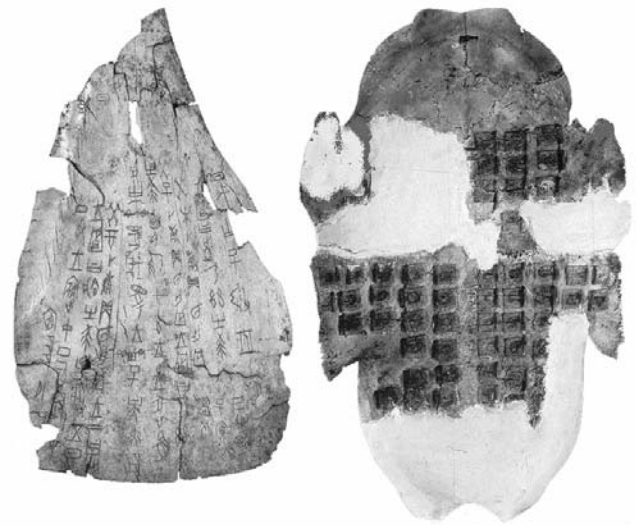

Figure 6. Figure on left is an ox bone, relic of the Shang Dynasty discovered among the Yinxu ruins of Henan. The second figure, on right, is a tortoise shell for divination, Western Zhou, unearthed at Xian, Shaanxi Province.[23]

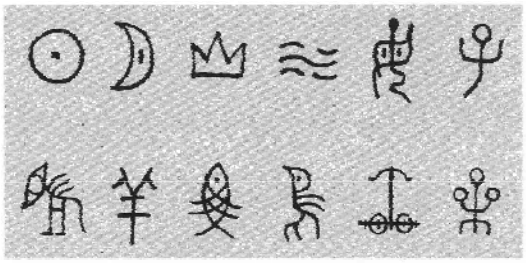

Figure 7. Pictographic characters, Shang Period[24]

Oracle bones serve as invaluable artifacts, especially in the unearthing of ancient Chinese rituals. A diviner would indicate a question on tortoise shells or the scapulae of oxen. The shell was heated to create cracks which determined the answer. The burning of these bones in the fire was probably very much a part of the ritual, for when the bones were removed, the cracks that appeared were divined as answers. Patterns

[23] Li Zehou, *The Path of Beauty*, trans. Gong Lizeng (Beijing: Morning Glory Publishers, 1988), 45. Both the front and the back of the bone are inscribed with writings dyed in red. Divinations include accounts of hunting, astronomical phenomena, etc.
[24] Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li, (Beijing: Foreign Languages Press, 2002), 8.

that are of interest seem to focus on cycles in nature. The question and answer format is seen again in the *Book of Changes*, as well as in the *Yellow Emperor's Internal Classic* (*Huang Di Nei Jing*).

The character *wen* was included in the lexicon of characters successfully translated from the oracle bones.[25] This singular character in the modern Chinese language is inclusive of 'writing', 'culture', 'civilization', 'pattern', 'embellishment', and 'scholarship'. It is interesting to note that in the English language, the word 'text' stems from the Latin *texere* which means 'to weave', also denoting a well-patterned creation.

Wen

Figure 8. This term has always implied a sense of pattern—originally, it was a pictograph representing a man with a line on his chest.[26]

Earliest Mention of Paintings

Portraiture was mentioned in written records concerning the ancient Shang Dynasty (B.C. 1766 – 1154). Emperor Tang, the triumphant first emperor of the Shang Dynasty, was believed to have received nine portraits of nine different kings before him. Yi Yin, the prime minister of Emperor Tang, gave the emperor nine portraits of different kings before him, some moral and others not.[27] Zheng Yenyuan writes,

[25] Wei Tsuei, *Roots of Chinese Culture and Medicine* (Oakland, CA: Hua Wen Books Co., 1989), 4.
[26] Ibid.
[27] Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li, (Beijing: Foreign Languages Press, 2002), 11.

"The portraits thus celebrate the successes and the failures of past history."[28] The assumption is that the prime minister was aiming to teach the new ruler to follow the way of the moral ancients.

> It makes one grind one's teeth to see the usurpers and rebels, but one stands lost in admiration before the great scholars. One looks up to the honest martyrs, and sighs with regret at the dissolute sons and disloyal ministers. One looks askance at the adulterers and jealous women, but gives one's respect to the good queens. Thus it is seen that portraits serve to teach one something.[29]

Zhang Anzhi writes that, according to *Sayings of Confucius' Family,* Confucius visited a Zhou Dynasty temple.[30] Confucius was able to observe murals containing portraits of rulers Yao and Shun, who are moral emperors and must have worn benevolent expressions, as well as Emperors Jie and Zhou. Confucius and all who observed these murals are the descendants of these great ancestors who are not always benevolent rulers. The saying is that some rulers in these portraits wore ferocious expressions. "The murals were meant to be a warning to posterity that while good rulers could cause a nation to flourish, evil ones would indeed bring about its ruin."[31]

The two paintings shown below were most likely painted by two different people, but archæologists agree that they were both completed during the middle decades of the Warring States period. Both combine realistic portrayal with flourishes and attractive details. The use of ink is apparent, brushwork and washes of color are clearly defined. In the painting of "The Elegant Lady" the phoenix is depicted in a dramatic way which matches the style of her robe. Gold and silver powder was added to the ink and metallic additions to paintings catch the light to create richness. Simple flowing lines are used to create the folds of the man's robe and the fish is drawn well, but simply, as if completed with one continuous stroke.

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[28] Chang Yen-yuan, "Record of Famous Paintings to 841," in *The Chinese Theory of Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 43-44. "I hate Wang Ch'ung's stupid remark: 'What we see in portraits are ancient people, that is to say, dead people. So we would be seeing dead people. It is more important to learn what they said and did than to see their portraits. Their ideas and teachings are contained in books, much more than can be learned from paintings on walls.' Such [unimaginative] remarks are like those critics who scoff at Confucianism. It is like feeding people through their ears (hearsay) and playing music before cows." (ibid, 46-47).

[29] Tsao Chih, "*Inspiring Portraits*," ibid, 25.

[30] Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li, (Beijing: Foreign Languages Press, 2002), 12.

[31] Ibid.

The Elegant Lady, Dragon and Phoenix

Man Riding a Dragon

Figure 9. The earliest examples of paintings on silk unearthed to date, and both were found in the Chu Tombs, Sichuan Province, which date to the Warring State period (B.C. 480 – 222).[32]

These two paintings are the only examples of brush and ink work on silk from this ancient stage of history. Yet, they serve to represent the origins of the two schools of painting which developed over many, many centuries. "The Elegant Lady" is part of the "School of Meticulous Painting"[33] and the painting entitled "Man Riding a Dragon" can be said to represent the "School of Freehand Painting."[34]

Note the orientation of these images; they are both composed in an upright direction. This is significant because the tradition that followed on the heels of the two paintings was the horizontal scroll painting. The scroll was used for reasons both practical and intellectual. Vertical scrolls could be viewed by two or more people, sitting on the low furniture of the time. A painting, unfolding as stories do, could be read one scene at a time. Furthermore, the scroll was extremely portable in times of attack by enemies.

[32] Ibid, 13-14, figs. 5, 6. The first was discovered in 1949, and the second, almost twenty-five years later.
[33] Ibid, 14.
[34] Ibid.

It is possible that the advent of furniture that sat up off the ground in the Five Dynasties period instigated the vertical hanging of paintings.[35] In this way painting resembles calligraphy; the Chinese characters are traditionally written from the top, down.

Literature

As in any culture, when a specific learning is held in high regard, talented scholars are encouraged in that field. Traditionally, China places great importance on the field of literature. Confucius says, "A young man should be dutiful towards his parents and respectful of his elders. He loves all men under Heaven and particularly those who are virtuous. Only after he has done all his duties as a man should he think seriously about the study of literature."[36] Confucius stressed learning to the point of memorization of texts. According to Dun J. Li, however, invention came from another direction:

> It is easy to see that the traditional Chinese training was heavily one-sided, and little room was provided for other studies besides ancient classics and literature. Practically all the great technological inventions for which China was known to the outside world were the products of individual geniuses who, more often than not, were not associated with the academic world.[37]

In traditional Chinese education, a student first learns the traditional Confucian literature, referred to as the Four Books and Five Classics (*Si Shu Wu Jing*). Confucius (B.C. 551 – 479) was a Zhou Dynasty scholar, philosopher, and teacher. Rogers Ames noted, "A couple of centuries before Plato was to found his academy to train statesmen for the political life of Athens, Confucius had established a school with the explicit purpose of educating the next generation for political leadership."[38]

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[35] Fredrikke Scollard, School of Art, Louisiana State University.
[36] Dun J. Li, "Education and Technology," in *The Essence of Chinese Civilization* (Princeton, NJ: Van Nostrand Co. Inc., 1967), 442.
[37] Ibid. For another view, see Joseph Needham, *Science and Civilisation in China* (Cambridge, MA: Cambridge University Press, 2000). Joseph Needham says that the Chinese created the right atmosphere for science to develop as early as the Han Dynasty.
[38] Roger T. Ames, *Confucianism: Confucius (Kongzi, K'ung Tzu)*, in Antonio S. Cua, ed., *Encyclopedia of Chinese Philosophy*, (New York: Routledge), 2003, 59.

Specialization

Confucius is said to have eschewed specialization. The ancient thrust of schools was to teach members of society to conduct themselves harmoniously as a whole. Dun translates an essay entitled "Schools," completed in 1663 by Huang Zongxi. Huang noted that subjects such as public administration, social welfare, and judicial procedure are taught, together with military science, criminology, and religious rituals.

> The purpose is to enable the students to acquire a liberal, broad background for every subject worthy of being learned, from that dealing with governmental policies to that concerning private life of an individual. Scholars thus trained form independent opinions of their own. They will not say that this is so or not so simply because the emperor has said that it is so or not so. Respecting integrity of these scholars, even the emperor will not insist that he is right when he is obviously wrong. Whenever a controversial issue arises, the ideal place to settle it is not the court which is controlled by the government but schools where independent scholars judge the issue in accordance with its merit. This is what I mean when I say that the purpose of education should go beyond the cultivation of scholars.[39]

Amateurism

Importantly, scholars in China learn to benefit themselves, but also to benefit their culture. The height of scholarship is what the West might translate as 'amateurism,' but one finds the meaning of the concept differs between the two cultures. An amateur in China is a well-read scholar of many subjects. Art and medicine, for example, are assimilated into the teaching of Chinese traditions. As in history, the stories of art and of the ways humans have learned to care for themselves are a means of communicating the progress of cultural ideals. Thus, cultural history, theories of art, and medical concepts are all thriving, living traditions in China.[40]

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[39] Huang Tsung-hsi, *Ming-yi tai-fang lu* (*A Plan for the Prince*) in *The Essence of Chinese Civilization,* by Dun J. Li (Princeton, NJ: Van Nostrand Co. Inc., 1967), 448. "Schools" was completed in 1663, after the Manchu conquest.

[40] A.S. Cua, "Confucianism: Tradition—*Daotong* (*Tao-t'ung*)" in *Encyclopedia of Chinese Philosophy*, ed. Antonio S. Cua (New York: Routledge, 2003), 154. "Perhaps the most salient feature of a living tradition is that the things transmitted do not always retain their original character or significance; during transmission they undergo changes or modification. Thus, [it] may be said to be an interpretive concept. As such, however, tradition is intelligible only if we suppose that the adherents constitute a community

Chapter III
The Abodes of Culture

Scholars treasure their ink, ink stone, brushes, and silk—or paper. They call their materials the four treasures or the Abodes of Culture, because these materials create and accompany places where culture lives. Painting and calligraphy are interwoven with most aspects of Chinese culture.

Ink

Between Black Water and the infamous Yellow River of China, the earth is yellow clay, suitable for cultivating crops. Black Water actually may have been black in color, for the soil of its provincial surroundings was said to be blue-black.[41] Perhaps it was in these areas of blue-black soil that ink was discovered. *Mo* is the character for ink and it is comprised of two parts, a character for 'soil' with the character for 'black' underneath it. Available resources and subsequently created tools were integral to the formation of technique.

The story of the origins of ink formulation is set in the time of the Yellow Emperor, and in the *Yellow Emperor's Internal Classic* (*Huang Di Nei Jing*), medicine was made into pills. Although there are similarities between medicinal pills and hardened ink, it is impossible at this time to say if the technology in medicine did not spur that of art, or vice versa. Pills are said to contain three ingredients, but each recipe differs according to the particulars of the formula. There is a main ingredient, a supporting ingredient, and an assisting ingredient. Similarly, ink also has three ingredients: a black or colored substance which gives its characteristic pigment and is therefore the main ingredient, a binder which supports the ink, and a solution. Traditionally, the solution is the water that is used to grind the stick or cake down into ink.

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rather than a mere collection of individuals. Tradition as an interpretive concept implies that members of the community would acknowledge the possibility of conflicting judgments concerning the present significance of the tradition."

[41] *Shu King*, trans. Walter Gorn Old (London: The Theosophical Publishing Society, 1904), 48. Black Water is the western border of Liang Province. See ibid, 55, footnote 25.

Tien Zhen, said to have lived in the mythical time of the Yellow Emperor (ca. B.C. 2688), was also the inventor of a formula for ink.[42] While the ingredients changed according to the times and resources available to various artists and communities, the substance was essentially a black substance and a binder. Nevertheless, ink sticks are essentially old, dried bricks of soot and glue; when the ink stick is ground-down with water, the artist makes the ink at the moment it is going to be used. Traditionally, molds are used to shape the inky substance which hardens. If the ingredients are of good quality, ink sticks improve with age. Of course, in the current era of the twenty-first century, ink is most often found and used already in liquid form, which has preservatives and therefore neither spoils nor improves with age.

Ink should be splattered liberally on the piece of felt that Chinese artists use to pad the surface beneath their paper or silk. Wan Ding[43], a Chinese painting professor, in an introduction to the practice, told the author that ink will keep the bugs from eating the felt. Ink is said to be a disinfectant and is known to be non-toxic to humans. Stories about the quirky habits of artists include many tales of tongues and the insides of lips that have turned black from using spit to make a perfectly pointed brush tip. "[Ink is] soot mixed with glue and Chinese medicine, kneading it again and again just like bread dough."[44]

[42] Claire Illouz, *Les Sept Trésors du Lettré: Les Matériaux de la Peinture Chinoise et Japonaise*, (Paris: EREC Éditeur, 1957), 11.
[43] Wan Ding, visiting Chinese artist, returned to LSU in 2006 giving Western art students the chance to experience learning under a master of Chinese painting. Wan Ding's teacher is He Haixia, and his grand teacher is Chang Da-chien (Zhang Daqian, 1899-1983). Chang Da-chien is a leading master in China because he could produce all styles of Chinese painting. See http://www.chinapage.org/biography/changda1.html and http://www.thecityreview.com/symposium.html.
[44] Acorn Planet, *Most Famous and Best Quality Inkstick is by the Thousand Year-Old Old Hu Kaiwen Inkstick Factory*, Hui Inkstick – 2nd Artist's Treasure, available online at http://www.acornplanet.com/hui_inkstick.shtml#whoishu.

Figure 10. Various tasks in the process of making ink sticks, or cakes[45]

Ink Stones

Ink stones are individually polished to provide the hard surface on which ink sticks and ink cakes are ground down with water. In the current era, ink is mostly used in liquid form, while ink stones have become more emblematic. Ink stones are hand-carved, usually uniquely shaped, and therefore difficult to

[45] Song dynasty gazetteer, title and information in Chinese characters. Notice the similarity between the image immediately below and the woodblock print that is a few pages ahead; the mortar and pestles used for pounding the ink mixture to get a good consistency are probably the same instrument that the "winged creatures" are using to pound medicine.

produce in great quantities. Scholars treasure their ink stones and become very accustomed to the shape and feel of their personal stone. Time is set aside for a meditative practice in grinding ink. There is usually a small dip in the stone for a bit of water, but otherwise the grinding surface is level and smooth.

After dipping an ink stick or cake into the water, one begins to make ink by means of a slow, milling motion. One adds water very conservatively with a brush or a small spoon. This slow and patient process of turning ink from a hardened piece to liquid form is a time-honored tradition among calligraphers and painters. Ink stones were most likely developed with or soon after the first ink stick or cake of ink was made. An archæological site in Shanxi province produced an ink stone believed to be five thousand years old, necessarily formed after the invention of ink.

Natural Hair-and-Bamboo Brushes

Ceramic potteries from the earliest known times exhibit ink work that was probably done with some sort of brush. It is surmised there were numerous types of brushes, but that some brushes probably incorporated hair. Ritual texts from the Zhou Dynasty specifically mention that names were written on silk funeral banners. Surely an instrument softer than a stylus made of wood, bone, or stone would have been used.[46]

Brush (*bi*) is written in character form by joining the characters for bamboo (*chu*) and stylus (*yu*). The character is a pictogram illustrating the act of writing.[47] The most important aspect of the brush handle is that it is balanced in the hand. Many different materials have been used as brush handles. Bamboo is commonly used, due to the fact that bamboo is lightweight, easily obtained, and not harmed by constant soaking. Some brushes are lavished with handles of gold, silver, quartz, ivory or jade. Illustrious

[46] Creel, H. G., *The Birth of China* (New York: Frederick Ungar, 1937), 171-173.

[47] Mai-mai Sze, *The Way of Chinese Painting* (New York: Vintage Books, 1959), 64. Sze reports, without citation, that Meng Tien, a general under Shih Huang Di (non-native king of China, r. B.C. 221 – 209) of the Qin Dynasty, perfected the art of brush making. Calligraphy is a valuable part of the Chinese repertoire and there is question as to whether it makes sense for a non-native artist to be an early master of writing with brush and ink. It is said, however, that he or his contemporaries were the first to give the tool the name of *bi* by combining two other descriptive characters.

calligraphers may receive as a gift or as a commission the making of a brush with some precious material attached to the tip of the handle, to be used for special occasions.

Tufts are fixed within a hollow at the useful end of the brush, using a small amount of very strong glue. Hair or fur tufts are normally used. There are a number of types from which to choose: sheep, goat, deer, sable, wolf, fox, rabbit, and even the weasel. According to Mai-Mai Sze, "There are accounts of fine brushes made from chicken down and of the hair of children, and of large, course brushes made of bristles from a pig's neck."[48] Brushes of the most common sort tend to be made from the hair of a very soft animal, such as the goat, rabbit, and sheep. Famous brushes include the brush of O-yang Tung of the Tang Dynasty, who combined fox and rabbit hairs; and Song Dynasty artist Su Tung-p'o, whose brush was made by enclosing a few mouse whiskers in a tuft of sheep's hair. The soft, absorbent hairs tend to stay together when wet, thus creating a great sense of control.

Silk

Legend claims silk has been produced in China since the time of the Yellow Emperor (Huang Di), ca. B.C. 2688. Confucius told of the Yellow Emperor's young bride, Xi Ling Di, who was drinking tea under a mulberry tree when something fell into her cup.[49] It was a silkworm's cocoon that fell into the tea cup. The most common silkworm in China, India, and Persia feeds on mulberry leaves and has the name *Bombyx mori*. The young empress saw fibers unraveling in the hot water; she soon discovered that the threads of a silkworm's cocoon may be woven into fabric. Xi Ling Di is known as the first person to "reel" a silk cocoon. To reel silk fibers is to painstakingly spin the fibers strand by strand from the cocoon and then entwine the fibers into yarn.

[48] Ibid.
[49] Central Silk Board, Ministry of Textiles, Government of India, *History of Sericulture*, http://www.seri.ap.gov.in.pdf.

The Chinese National Silk Museum noted that pieces of what seems to have been a loom have been unearthed and dated to about B.C. 2000. This discovery, along with a knot of silk yarn, was found in Yuyao County, Zhejiang Province. Conclusions drawn include the claim that mulberry trees were cultivated specifically with the intention of maturing silkworms, so that their cocoons could be reeled into threads and woven at this ancient stage of history.[50]

In turn, the Yellow Emperor created patterns to make clothing. Francesca Bray quoted an ancient book of natural philosophy which averred that skins of animals and birds' feathers were worn to cover the naked body. The Yellow Emperor created clothing from woven silks and hemp "making jackets in the image of Heaven."[51] The Confucian scholar Xunzi (B.C. 313 – 238) praised the silkworm saying, "Its merit is to clothe and ornament everything under Heaven, to the ten thousandth generation. Thus rites and music are completed, noble and base are distinguished, the aged are nourished, and the young reared."[52]

Some stories in oral history suggest that painting came directly from nature, up from the rivers and shown to man by the phenomenal creatures that carried patterns, designs, and diagrams on their bodies. Other stories agreed with the concept that silk, as a support for painting, was an inspired innovation. Zhang Anzhi relates a story that has been preserved in Chinese art history which suggests that the first person to paint on silk may have been the younger sister of Emperor Shun.[53]

> When painting was done on silk in the reign of the Emperor Shun (B.C. 2255 – 2206), there was the beginning of the art of painting. Patterns were shown, and a better likeness was obtained. Rituals and music developed, and there grew up a culture. In consequence, the emperors ruled with forms; ceremony and literature and poetry flourished.[54]

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[50] China National Silk Museum, *Living in Silk: Chinese Textiles through 5,000 Years*, available online at http://www.chinasilkmuseum.com.

[51] *Huainanzi* (*The Book of the Prince of Huainan, a compendium of natural philosophy compiled c. B.C. 120*), quoted in *Chinese Science* 12 (1995): 115–137; Francesca Bray, *Textile Production and Gender Roles in China, 1000–1700*, http://www.uni-tuebingen.de/uni/ans/eastm/back/cs12/cs12-5-bray.pdf, 116.

[52] *Xunzi* (*The Book of Master Xun, A philosophical treatise written c. B.C. 240*), ibid.

[53] Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li, (Beijing: Foreign Languages Press, 2002), 8.

[54] Chang Yen-yuan, "Record of Famous Paintings to 841," in *The Chinese Theory of Art: Translations from the Masters of Chinese Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 45.

Paper

The invention of paper in 105 A.D. is credited to Cai Lun, a eunuch in the court of Han Emperor He Di. As an officer of the court, Cai Lun had access to resources. Though Cai Lun presented samples to the Emperor, and thereby received a promotion for the significant innovation, the court officer was not the real inventor.[55] Archeological digs in Shaanxi province reveal that paper was actually made sometime between B.C. 206 and 24 A.D. The earliest paper found is made of hemp fibers. Before paper, characters and drawings for texts were painted on bamboo, wood, or else on costly silks.[56]

[55] Dalang Fang, "*Tsai Lun*," *The History of Mathematics, Science, and Technology: A Culturally Affirming View*. Available online at http://www.sjsu.edu/depts/Museum/tsailun.html.
[56] Silk Road Foundation, "The History of Paper," Available online at http://www.silk-road.com/artl/papermaking.shtml.

Chapter IV
Chinese Mythology

Prehistoric China (ca. B.C. 2943 – 1766) is a period explained with legends, due to the fact that the lack of historical evidence supporting such stories keeps the mythical explanations controversial. Legends appeared in written records around B.C. 500; authors Wong and Wu refer to the research of ancient stories in texts written relatively late in history (ca. B.C. 500) as "ancient contemporary literature."[57]

Traditions or societies are not formed by one person, or in a short period of time. Systems worth recording require a long process of development, and then usually result from mass collaboration. Chinese doctors have a saying: No advice should be taken that is not supported by at least three generations of medical study. This and many similar attributes of the Chinese culture suggest that the philosophers of the so-called classical period articulated theories that had been circulating in China for an undeterminable number of centuries.

The cultural stories are individually relevant to the history of art because the stories detail technological inventions such as nets, plows, and swords. The story of Fu Xi, which is relevant to the invention of the net, is also related to the hexagrams of the *Book of Changes*. The *Book of Changes* has influenced some of the most famous moments in Chinese history. Also, the commentaries have always been mindful of the theories of Chinese medicine. As a whole, the bank of information in Chinese mythology acts as sort of a history where no records exist. This is valuable in art and because much can be learned from these stories, art is a valuable ally in preserving this information.

[57] Wong K. Chimin and Wu Lien-Teh, *History of Chinese Medicine: Being a chronicle of Medical happenings in China from ancient times to the present period*, (New York: AMS press, 1973 reprint of 1936 Shanghai edition), 196.

Other arts are assimilated into the culture that permeates China's traditional history. In addition to the art of making tools, the art of carpentry is considered to be one of the first crafts. Ceramic production is associated with one of the earliest mythical rulers, Shen Nong, the legendary father of herbal medicine. Shen Nong is also credited with inventing the plow. The art of medicine is attributed to both Shen Nong and the legendary emperor that follows him, Huang Di (the Yellow Emperor). Huang Di, related to armor and metallurgy, is the mythological ruler credited with the earliest treatise on Chinese medicine in the *Yellow Emperor's Internal Classic* (*Huang Di Nei Jing*).

Mythology in China may be thought of as a cycle of stories that are perpetuated because they tie together all the loose bits of information surrounding the earliest times, in which there was no means of recording events. The phases of this cycle of stories fall into a familiar pattern that is pervasive in the culture, the pattern is intimately related to the Five Elements and is commonly known as the Five-fold Theory. According to the observations of ancient sages, and formulated into theories much later in history, the Five-fold theory is one of many theories that explains universal phenomena by means of organizing them into logical patterns. In particular it recognizes five energies or phases in everything that occurs in nature. Five phases generate one another and therefore create a cycle of motion, harmonizing everything in its time and place. The following five phases of history will demonstrate the long-lasting strength of tradition and importance that the Chinese put upon innovation.

Introductory Phase – Creating

The Chinese creation myth is late in origin when compared to other legends describing ancient people, places, and things. In a book entitled *History of Chinese Medicine* by Wong K. Chimin & Wu Lien-Teh, a brief history of this story is given: "According to Jen Fang, the myth was brought to China by some

emissaries when they returned from Siam, in the sixth century A.D., and was only inserted in the *Wai Chi* in the eleventh century by Liu Shu."[58]

The story of Pan Gu describes the first living being on earth, a great immortal who used a mallet and chisel to create form out of chaos. Pan Gu labored for eighteen thousand years and when his work was complete, he gave his life so that the worldly things would grow in a life-like manner. Pan Gu's head became the mountains, his breath the wind and clouds, and his voice turned into thunder; the hair on top of his head and his beard became the stars; his right eye became the moon and his left eye became the sun; the muscles and veins of his body became the layers of the earth; his teeth and bones became the metals, while the marrow therein became precious stones and crystals; the skin and hairs on his chest and limbs became flora; the sweat of his body was precipitation; and the human species was created when the parasites upon Pan Gu were "impregnated by the ether."[59]

Chinese legend tells of a goddess named Nu Wa who stopped China's torrential rains by melting five-colored stones and patching the holes in the sky with the molten rock. Fu Xi was her companion, but more importantly Fu Xi and Nu Wa represent a relationship that is formed within one human lifetime.[60] A Han Dynasty engraving shows Nu Wa and Fu Xi, along with some winged creatures, pounding medicine:

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[58] Wong and Wu, *History of Chinese Medicine*, (New York: AMS press, 1973 reprint of 1936 Shanghai edition), 1.
[59] Tung Szu-chang (of the Ming Dynasty), *Record of Natural Science* (*Kwang Po Wu Chi*), in ibid.
[60] *Taiping Imperial Encyclopedia* (*Taiping Yulan*) in *The Path of Beauty* by Li Zehou, trans. Gong Lizeng (Beijing: Morning Glory Publishers, 1988), 19. "It is said that when heaven and earth were first formed, there were no people. Nuwa made men out of clay."; *Complete Book of Customs*, 3rd century, ibid. "Nuwa prayed to the gods for progeny and established the marriage system."; *Book of Mountains and Seas* (*Shanhaijing*), ibid. "Nuwa, ancient goddess and ruler, had the face of a human and the body of a snake; she changed her form seventy times a day."

Figure 11. Fu Xi, Nu Wa, Queen Xiwangmu, and several winged creatures pounding medicine.[61]

Fu Xi (ca. B.C. 2943) is recorded in the *Book of History* and sources in the following centuries have ascribed the symbols ⚋ (*Yin*) and ⚊ (*Yang*) to Fu Xi. Patterns in the skies were heavenly phenomena and the forms created by the positive and negative spaces on earth were all subject to his observation. He watched animals and humans and noticed their bodily changes from season to season. Patterns on the backs of animals and the markings left in the sand and mud by their paws and claws are all clues about the way that the animals lived in their natural habitat. According to legend, close observation of these patterns in nature led Fu Xi to discover the laws of existence and of human interaction. In some versions of the story Fu Xi's Eight Trigrams are the first attempt at writing and recording information.[62]

[61] Ibid, 102. Image is described as a rubbing from a stone engraving of the Han Dynasty unearthed at Yinan, Shandong Province.
[62] Chang Yen-yuan, "Record of Famous Paintings to 841," in *The Chinese Theory of Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 44. Fu Xi's legacy is connected with the *Book of Changes* (*Yi Jing*), the Yellow River Map (*He* Map), and the origins of writing. Zhang Yenyuan records, "Ts'ang Chieh who had four eyes looked up at the celestial phenomena and copied bird footprints and tortoise-shell markings, thus fixing the forms of written characters." This is the story that is connected, by oral

First Phase – Building

The legend of You Cao symbolizes the basic human need for shelter, protection, and the nurture of life. In this legend, You Cao persuades the people to come down from the trees and build their homes on the solid ground. The use of wood to build houses on the ground originates in the forefront of history. Caves existed as a construction technique most opposite to techniques of building with wood. Humans and animals make caves by removing clay from the sides of the mountains and banks of the rivers, thereby creating safe spaces for storage and dwelling. The image is clear and easily passed from one generation to the next.

Second Phase – Burning

The idea of protection is the first step in preserving life. In order for the body to function properly, it must be safe from harm. The livelihood of the people took a drastic turn for the better after the discovery of fire. The discovery of fire is remembered by the name Sui Ren[63] which means "Drilling Man." Drilling could be in reference to boring holes in wood which would create smoke, and where there is smoke, there is fire.

As one of the earliest names preserved in mythology, Sui Ren may be the first medical hero of China. Cooked food protects the body from disease, so this is a vital step in the history of hygiene.[64] With improved cooking technology, medicine is advanced. Fermentation is later utilized as an alternative to cooking which effectively preserves food from decay and protects it from insects, while providing many

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history, to the origins of writing in the history of Chinese calligraphy and pictograms. Usually these observations and the creation of written characters are attributed to Fu Xi, creator of the Eight Trigrams.

[63] *Ren* is a word that will be discussed in the section subtitled Confucius, although a complete discussion cannot be had here. *Ren* is written *jen* in Wade-Giles Romanization, and is simply translated as "man" however the word tends to mean the ideal man, and the Chinese have always comprehended quite a lot in the concept.

[64] Joseph Needham, *Medicine*, vol. 6, *Science and Civilisation in China* (Cambridge, MA: Cambridge University Press, 2000), 44:82. Needham cites the Apocryphal Treatise on the [Record of] Rites: Excellences of Cherished Literature: "'It was Sui Jen [Sui Ren] who first drilled wood to obtain fire, and taught the people to cook food from raw materials, in order that they might suffer no diseases of the stomach, and to raise them above the level of beasts.'"; http://www.megaloceros.net/hist1.htm; http://www.yutopian.com/history/sanhuang.html.

health benefits for those who eat it. The fermentation process was used for drinks as well, perhaps leading to the fermentation of foodstuffs. Later called elixirs, herbal tinctures and alcoholic drinks were often used in the treatment of ailments.

Third Phase – Cooking

Shen Nong is the name of a mythological Emperor, known as the father of herbal medicine and the divine husbandman. Another name for Shen Nong is Yan Di, which means Fire Emperor. The *Book of History* gives the date B.C. 2828 as the time when Shen Nong was ruler. The legend represents the time when the earth was cultivated for the implementation of agriculture. Shen Nong is connected with food production and also with early ceramic industries. From the story of Shen Nong comes the small but significant piece of information that pottery in the home and the relationship of ceramics and cooking is a point of medical interest in China. Medicine begins in the home: a patient's best chance for survival is to rely on the care of his loved ones. Shen Nong's name is celebrated in part because this myth involves a superhuman experiment that supposedly led to the development of a clear-cut system of classifying herbs to determine their properties. Shen Nong is thus considered another hero of medicine.

Fourth Phase – Healing

Huang Di (the Yellow Emperor, ca. B.C. 2688) is the most revered mythological figure in the history of medicine. The Yellow Emperor ruled with intelligence, and his greatest accomplishments were carried out with the support of his court. Huang Di accomplished the task of connecting the body to the universe early in Chinese history.

A discussion of the systematic view of the body in relationship to the systems of the earth was first ensued in Huang Di's court. When this knowledge was recorded in the Zhou Dynasty (B.C. 1122 – 256),

it was given the title *Huang Di Nei Jing*. This can be translated as *The Yellow Emperor's Canon of Corporeal Medicine*. Another rendering of this title is the *Yellow Emperor's Internal Classic*.

The physical body (*corps*, French) has historically been treated in China as a functional microcosm derived from the earth and returning to the earth. Medicine is quite concerned with the environmental aspects of weather, season, and everything coming in or out of the body, such as breath and food. The court of the Yellow Emperor was composed of Chinese scholars employed to cultivate Chinese society. The *Yellow Emperor's Internal Classic* is partly a discussion between the Emperor and his prime minister, Qi Bo (Ch'i Po). Qi Bo is said to have measured the body and used its dimensions to make a comparative analysis of the proportions of heaven to earth. The concept of the body as a microcosm of the universe was taken in reverse order and, since measurements of the universe could not be obtained, the size of the body represented its miniature. Death provides an opportunity to ascertain this concept; dissection is believed to have been attempted in this prehistoric time.[65] Gaining a perspective on the size of the world by measuring and expanding the size of the body provided an ingenious way for the ancients to quench the human need to understand the space that humans occupy.

Yu Fu, another doctor in the time of the Yellow Emperor, is said to have performed deep, post-mortem tissue cleansing. According to Chimin and Lien-Teh, "[Yu Fu] did not administer decoctions but cut open the skin, dissected the muscles, severed the blood vessels, tied the tendons, and even washed the stomach and cleansed the intestines."[66] Observations such as these in such an early stage of medicine indicate a systematic observation based on Fu Xi's less systematic observations of the earth and its patterns.

[65] Wong and Wu, "Early Anatomy," in *History of Chinese Medicine* (New York: AMS press, 1973), 26: 195-196.
[66] Ibid, 9.

Fifth Phase – Recovering

Yao followed the legendary Huang Di as Emperor. The story of Yao included his relationship with Shun, his successor. During the reigns of Yao and Shun a second Great flood ravaged the land. [67] The legendary Emperor Shun chose Yu as his successor. Emperor Yu was employed to stop the destruction that had ravaged the land ever since a great flood.

According to the *Book of History* (*Shu Jing*) the son of Kun, Yu, was known as the Great Engineer. As Prime Minister to the legendary Emperor Shun, the Great Engineer was known as Ta-Yu, and given the title of Superintendent of Works. His duty of clearing the channels was known in all parts of the Empire. Willing to travel the expanse of the region, he put his knowledge into practice and personally saw that the plains and valleys were cleared.

As Emperor, Yu was finally successful in controlling the water. Encouraging the water to follow the natural rock formations was a brilliant mission designed by this master of engineering. Yu followed the paths of the rocks and the soft channels on the surface of the earth. He dealt with the recovery of the land of China, after the disastrous floods, and restructured, redesigned the waterways, as well as gave the mountains their valleys.

The agriculture of China benefited greatly from proper waterways for irrigation. The grassy plots of land with the rich Chinese soil have to be tended and well organized to work at their optimum potential. "As regards to people who protect and manage the dykes and channels of the nine rivers and the four lakes,

[67] *Shu King*, trans. Walter Gorn Old (London: The Theosophical Publishing Society, 1904), 28, footnote 9. "The Chinese deluge took place in the time of Yaou and Shun, B.C. 2348, and it was not the great deluge with which Yu was concerned, but some late inundations, due, no doubt, to torrential rains. The curious agreement of both the Chinese and the Hebrew records in assigning the great flood to the year B.C. 2348 is strong evidence of something in the nature of a vast, if not, indeed, a universal catastrophe." Years of Hebrew record, including the year of the flood, are given.

they are the same in all ages; they did not learn their business from Yu the Great, they learnt it from the waters."[68]

Results

As Professor Irene Bloom of Barnard College stated, the story of each innovation references a period of time when that innovation was the next logical step towards civilization.[69] Traditional ideas and techniques were early recognized as valuable assets of the Chinese culture. Improvements such as building houses for shelter and heating food with fire to prevent sickness are recognizable as natural functions that when under control, produce great human benefit. In summary, innovation and tradition have an intense relationship in the arts. These stories paint the general picture of one person that exceeded all other men, but the focal points are the advancements.

[68] Joseph Needham, *History of Scientific Thought*, vol. 2, *Science and Civilisation in China*, (Cambridge, MA: Cambridge University Press, 2000), 10:73.

[69] Irene Bloom, Professor Oriental Studies, Barnard College, "Taoism and Legalism", Columbia University, East Asian Curriculum Project, accessed Oct 2 2006, http://afe.easia.columbia.edu/china/philo/tao_intro.htm. "Now, if somebody tried to fasten the trees or drill a piece of wood in the age of the Hsia dynasty, he would certainly be ridiculed by Kun and Yu. Again, if somebody attempted to open channels for water in the age of the Yin and Chou dynasties, he would certainly be ridiculed by T'ang and Wu. For the same reason, if somebody in this present age should praise the ways of Yao and Shun, Kun and Yu, T'ang and Wu, he would certainly be ridiculed by contemporary sages. Hence the sage does not seek to follow the ways of the ancients, nor does he regard precedents as the rule. He examines the circumstances of his own time and plans his course of action accordingly.

Chapter V
Chinese Medicine

Anthropological studies of many cultures across the world will show that humans in the earliest stages of culture lived in similar manners. In China, people who lived in caves and sites have been found scattered across the whole of China, revealing ancient groups of people who lived as long as 1,700,000 years ago. They developed survival skills, but sometimes these individuals were hurt or wounded. Without a stable source of food, they foraged for wild fruits, but their meals—particularly if eating hunted meat—were crude and raw. Stomach trouble was likely one of the first apparent kinds of disease.

> As the most universal symptom of disease, the first indication of something wrong with the living organism is pain, to seek and to apply remedies for it is the most primitive of the primeval instincts. An injured dog licking its wound or seeking certain grasses or herbs when sick, a child stretching its cramped limbs or scratching its irritated body show instinctive responses towards removing these evils. And such instinctive reactions are the origins from which definite curative systems have arisen during the evolution of every community.[70]

Wong and Wu provide Stone Age practices as examples of the beginning of surgery and acupuncture as they are used in Chinese medicine. The supposition is that surgery commenced at the moment when tools for everyday tasks were used to heal wounds and relieve pain. Thorns, bones, shells, flint and other sharp bits could be used to remove splinters and larger obstructions, open abscessed wounds, and let blood. Using stone wedges became an important technique for treating diseases of the skin, as well as those which can be relieved by bloodletting. Also called a stone needle, stone wedges were the first tools of acupuncture.[71] Wedge-shaped stones were used on the skin to move sore muscles in specific ways and this led the way for practice of 'needling'.[72] Needles are thought to have first been made of flint in the Stone

[70] Wong and Wu, "Early Anatomy," in *History of Chinese Medicine* (New York: AMS press, 1973), 2.
[71] Ibid, 55-65. *Anqiao* is the ancient word for massage, *mo* is the modern term.
[72] Tao Hong, ed., *The Illustrated Yellow Emperor's Canon of Medicine*, (Beijing: Dolphin Books, 1997), 4-5.

Age, and as improved technology came with the Copper and Bronze ages, needles were later made of metal. Over time certain areas were delineated and found to correspond to specific functions of the body. In this way treatments could be reproduced and diseases could be easily identified.

The story of Fu Xi and the Eight Trigrams is related to the Sixty-four Hexagrams of the *Book of Changes*, which has significant influence in the theories of Chinese medicine. Shen Nong, who is said to have invented the plow, is the legendary father of herbal medicine. Huang Di is the mythological ruler who has been credited with the earliest treatise on Chinese medicine, the *Yellow Emperor's Internal Classic* (*Huang Di Nei Jing*). Interestingly, he is also associated with armor and metallurgy.

In ancient times the Chinese character for "doctor" (*i*) was formed from three words: the fundamental character for a quiver of arrows or a chest of arms, a hand grasping a weapon, and the character for a seer or priest. According to the *Huang Di Nei Jing Su Wen*, the part of the *Yellow Emperor's Internal Classic* which is titled 'Simple Questions', and the *Book of History*, medical practice during the prehistoric eras was largely dependant upon preventative herbal traditions, treatment of mind and body by incantations, and protection from evil.[73]

Philosophy and Medicine

Wong and Wu explain that after a long period of development, in which medicine benefited greatly from observation and the accumulation of knowledge, medicine actually suffered under the highly philosophical influence of the Zhou Dynasty (B.C. 1122 – 256). As of 1936, when *History of Chinese Medicine* was written by Wong and Wu, history could be verified only to the middle of the Zhou Dynasty, ca. B.C. 722. Wong describes this period as the age of philosophy[74]: "Literature, art, religion, philosophy, government, and all that is usually included in the term 'civilization' (*wen*) flourished and reached a high

[73] Wong and Wu, *History of Chinese Medicine*, (New York: AMS press, 1973), 14.
[74] The Zhou was a period of China's long civil war. Despite terrible wars between states, philosophy flourished. Scholars desperately tried to form different and peaceful forms of social organization.

degree of development."[75] As a result, medicine was analyzed from a literal standpoint, causing historians such as Wong and Wu to call the increasingly complex system of medical knowledge: "pretentious systems of healing carried to absurd and extravagant lengths." There is no longer a system of understanding the body, there are now as many systems of healing as philosophers can generate.

Living in the Zhou Dynasty were the most venerable philosophers known in Chinese history. Wong and Wu discuss the teachings that demonstrate the likening of energy and life to the physical being. One doctor said that sickness could be prevented by controlling anxiety and worry, and another agreed, adding that a peaceful mind is the secret to loose joints. Chuang Tzu taught, "Do not fatigue your body, nor exhaust your energy, and you will live long."[76] Mencius advocated the curbing of desires for the benefit of nourishing the heart. The sayings of Confucius have a positive standpoint on virtue, which is considered a proponent of health.

The development of the character *i*, meaning "doctor," shows the progress of the art of medicine over time. "The complete character denotes that the priest employs strong weapons to kill or drive away the demons of sickness."[77] After a period of time, doctors separated themselves from the spiritual personages by focusing on the practice of medicine, and the character changed too. The third part of the pictogram was changed to wine, representing the healing powers of elixirs and alcohol. Treatment eventually took the place of prayer, and practicality remains the focus of Chinese medicine; however, the theories are of the utmost importance to understanding prevention and self-healing.

The areas on the body treated in acupuncture came to be known as "gates" because they would open blockages along specific pathways in the body. Just as there are twelve main rivers in China, ancients perceived twelve main channels in the body. Main channels resemble rivers in the body that support a web

[75] Wong and Wu, *History of Chinese Medicine*, (New York: AMS press, 1973), 15.
[76] Ibid.
[77] Ibid.

of smaller tributaries. The Chinese word *jingluo* is translated as "channel" or "meridian." Meridian is a word that implies that the middle of something is affected, though the origin of this transliteration is unclear.

The use of needles to send *qi* or energy through these channels is said to open the gates and help rid the body of any blockages. Swelling and the buildup of "bad" or toxic energy in the pathways can be relieved by acupuncture. Over time, doctors realized that specific areas of the body consistently correspond to the release of certain aches and pains. It must be remembered that in talking about circulation and other medical concepts in China, such as the use of needles in acupuncture, the focus is getting a good flow of breath, energy or vitality (*qi*) to create health.

> Some people assume that a disease cannot be cured, simply because it has a long history, but the truth of the matter is that an outstanding physician can cure a disease for the same reason that one can pull a needle from the skin, wash off a stain from the chair, untie a knot, or clear a blockage from a river. A chronic disease with a very long history can still be cured and those who think otherwise have not really mastered the art of acupuncture.[78]

The seasons are considered as much a part of the natural cycles of the body as the body is part and parcel of nature. Internal workings of the body incorporate aspects of nature that are, when considered out of context, part of the external environment. Acupuncture treats disease from the surface of the skin. One might like to think of this as an external method of treatment, but the direct effects are internal. Acupuncture is used in conjunction with internally ingested herbs and tonics.

Before the Han Dynasty (B.C. 206 – 219 A.D.) the weapon that doctors used against illness was basically psychotherapy supported by treatments such as moxa[79], acupuncture, massage, and herbal

[78] From the *Huang Di Nei Jing*, *Ling Shu*, chapter 1, quoted in Lu Henry C., Chinese Natural Cures, (New York: Black Dog & Leventhal Publishers, 2005), 11.

[79] Moxa is made from grinding down the herb mugwort. The heat that can be generated from placing a small amount of moxa on the skin and burning it is enough to encourage a good flow of energy and promote good blood circulation, but it is not hot enough to burn the skin. Moxa is placed on the "gateways" to channels as a preliminary measure to acupuncture. The character for *moxibustion* is half of the character meaning *acupuncture*.

concoctions. Medicine in the Han Dynasty was not at a loss for precedent[80], indeed three of the greatest men in Chinese history made significant contributions to medicine during the Han Dynasty and the Three Kingdoms (220 – 280 A.D.).

Diagrams in Chinese Medicine

Block printed illustrations appear in medical texts beginning in the Song Dynasty, according to Wang Shumin, author of an article on the use of illustrations in Chinese medicine. Many books were still hand-copied after the advent of printing.[81] "Just as *Beiping Qianpuxu* by Luxun, a legendary writer in China, said: 'there were constantly the appearance of diagrams in the Song Dynasty's printing wood blocks, as well as in current medical and Buddhist works, either to identify the objects or to build up the credibility, and hence forged the genre to record the history with diagrams. Such genre has been broadly accepted in the Ming dynasty.'"[82] Wu Shumin references Lu Xun, a renowned twentieth century Chinese author, in the discussion of the role illustrations have played in transmitting ancient medical information. Lu Xun traces the advent of diagrammatic simplifications to wood block printing, as it was prevalent in the Song Dynasty, as well as the ever constant need to educate the population.

Diagrams are useful in corroborating the grand concept of the body as a microcosmic universe. Illustrations detailing specific relationships between the various parts of the body work in conjunction with charts that organize the analogical relationships between the body and the universe. Acupuncture charts,

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[80] The Emperor of the Qin Dynasty spared medical texts from the book burning of B.C. 213.

[81] Wang Shumin, "Varieties Illustrations in Ancient Chinese Medical Works," Institute of Chinese Medical History and Allied Literature, China Academy of TCM. Accessed online 4/4/2006 at http://www.ihp.sinica.edu.tw/~medicine/ih/newspaper/summary.pdf.

[82] Cao Hui, "Diagrams in the Herbal Medicine works of the Ming Dynasty, Research Center for Modernization of the Herbal Medicine. Accessed online 4/4/2006 at http://www.ihp.sinica.edu.tw/~medicine/ih/newspaper/summary.pdf. "Symbolizing the Chinese culture, the herbal medicines contribute to the resilience and accruement of Chinese nationality in its long history and over disasters. The Science is forged on the background of a unique humanitarian development history, via incessant clinical records with 3000 years of the exchange of food and medicine between human and nature. … Herbal diagrams are the important legacy for not our technical culture, but the whole mankind."

for example, delineate channels such as the Heart Channel of the Hand (*Shaoyin*) which begins in the pinky finger, travels up the inside of the arm, and turns down through the chest, running the entire length of the side body and ending at the edge of the big toe. This channel describes the flow of energy that both happens naturally and should be cultivated with the breath, such as in meditation or physical exercise. In turn, charts show that the heart organ is a yin organ, categorized along with the liver, spleen, lung, and kidney. Specifically, the heart is associated with the small intestine, a yang organ, as well as the tongue, the blood vessels, and the thinking mind. The heart is also associated with heat, the color red, the southern direction, a bitter taste, faith, authenticity, joy and the expression of laughter. All of these attributes are listed, along with the heart, under the category headed by the element Fire.

It is well known that one could study these charts and have a sense of their meaning, but the only true way to understand is to practice forming the connections within the body and comparing the results with these sets of information. Wei Tsuei says that both everyone can practice the awareness of *Yin* and *Yang* in the body in order to develop potential, and those studying Chinese medicine should also study ways to experience the flow of energy through the channels using everyday practices.

Qigong is literally translated as "breath technique" and Dr. Sun Guan-Cheng is a twentieth century doctor who uses *qigong* training to cultivate a clear path of communication in the mind-body, using the breath. In general, history does not reveal how the ancient sages discovered the acupuncture points and channels. A fifteenth century clue was presented to Dr. Sun saying, "The internal channels can be identified by internal visualization only."[83]

Dr. Sun describes in detail the sensations felt along specific meridian lines, after practicing *qigong* for thirty years. By visualizing the pathways of sensation he constructed maps which agreed with information

[83] Chun-Yang Fang, *The Complete Collection of Qigong*, (China: Jilin Science & Technology Publishing Corp, 1989), 311, quoted in Guan-Cheng Sun, PhD., "Cultivating the Body's Information System and Experiencing the Meridians Through Qigong Practice," Qi: The Journal of Traditional Eastern Health and Fitness, 14 (1): 22-29. Fig. 2. Accessible online http://www.qigongseattle.org/Meridians%20Article%20to%20Qi%20Journal%2004.pdf.

collected by Chinese doctors throughout history. His well recorded practices have been checked against the acupuncture charts, developed in the Ming Dynasty, to best represent the channels that were discovered in ancient medical history. Dr. Sun wrote an article which aims to clarify the path of one channel in particular; he believes, based on both sensory perception and internal visualization, the points on the spleen meridian are connected more intimately with pancreas than previous studies have seen.

Chapter VI
Nature in Painting

Xie He (Hsieh Ho, fl. 490 – 535 A.D.), ancient art critic and master of painting, determined six painting methods. The first of the six technical factors of painting is to create a lifelike tone and atmosphere. Written in Chinese, there are only four characters which capture this idea or technique (*ch'i yun sheng tung*), but Lin Yutang lists different seven transliterations: (1) Resonance of the Spirit, Movement of Life; (2) Rhythmic Vitality; (3) Spiritual Element, Life's Motion; (4) *La consonanace de l'esprit engendre le mouvement* (*de la vie*) [The Harmony of Spirit Generates the Movement (of life)]; (5) Spiritual Tone and Life-movement; (6) Rhythmic Vitality or Spiritual Rhythm expressed in the movement of life; (7) A picture should be inspired and possess life itself. Although Japanese author Teki Seiichi possibly achieves the best version with number five, Spiritual Tone and Life-movement, Lin Yutang discussed Herbert A. Giles' Rhythmic Vitality as the most popular and correct when used. These phrases attempt to capture one Chinese statement describing the vastness that may be within a single painting. The French adaptation, *engendre le mouvement*, says Lin Yutang, "is entirely off the mark, for *sheng* [fully alive, moving, lifelike] is not a verb here."[84]

The second method (*fa*) of painting, set by Xie He, is building structure through brushwork (*gu fa yang bi*). Chinese painting has a rich tradition of linear brushwork. This statement captures that essence by using a word that can be translated as "bone," as the bones that create structure in the human body; the meaning of this technique is, however, that skillful brushwork can be seen in a painting that has an edifice, or a construction which supports the life-movement in the painting. Guo Xi (ca. 1020 – 1090) says, "To catch

[84] Chang Yen-yuan, "Record of Famous Paintings to 841," in *The Chinese Theory of Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 36. (1) Osvald Sirén, *Early Chinese Painting*, Vol. 1, 32; (2) Herbert A. Giles, *Introduction to History of Pictorial Art*, 29; (3) Friedrich Hirth, *Scraps from a Collector's Notebook*, 58; (4) Raphael Petrucci, *Philosophi de la Nature dans l'Art de l'Extreme Orient*, 89; (5) Taki Seiichi, *Kokka*, No. 244; (6) Laurence Binyon, *The Flight of the Dragon*, 12; (7) Benjamin March, *Linear Perspective in Chinese Painting*, Eastern Art, 1931, 131.

the life of the clouds, one must draw the general outline, without too much surface strokes."[85] Paintings without distinct outlining are said to be painted in a "boneless" style.

Third, the technique of depicting things as they are (*ying wu hsieh hsing*), is to say that forms in paintings should be created according to the object of interest. In translating this as representation, likeness, resemblance, shape, and outward form, authors such as Osvald Sirén and Mai-mai Sze distort a key concept in the history of Chinese art. Lin Yutang clearly presents Zhang Yenyuan's discourse on the six laws of painting set by Xie He, admitting that this fundamental idea of capturing likeness is a difficult concept to grasp. Zhang Yenyuan comments that one should attempt likeness, but this likeness that is spoken of, this is something that is abstract. There is no one way to capture it!

> The old masters were sometimes able to change the physical likeness to point up the individuality (*ku-ch'i*): they looked for something in painting that went beyond mere realistic likeness. This is something difficult to explain to common people. Modern paintings often fail to make the tone and atmosphere come alive, although they may succeed in verisimilitude. If one aims at catching the lifelike atmosphere, the likeness is implicit. … Likeness consists in the basic individuality (*ku-ch'i*) and both basic individuality and formal likeness come from the artist's conception of the subject and are based ultimately upon brushwork (form of lines). That is why a good painter is usually a good calligraphist.[86]

The fourth, fifth and sixth are neither laws nor methods, the word *fa* (method) is here to be used loosely. Lin Yutang reminds students of painting that Zhang Yenyuan (Chang Yen-yuan) in particular, but many commentators in general, are responsible for clarifying and elaborating on these six technical aspects of painting. Zhang says, "The significance of the Hsieh Ho formula is that creating 'tone and atmosphere' has been regarded by all Chinese artists as the first object of a painter's art."[87] In Chinese painting, achieving tone and atmosphere is more than a simple matter of thinning the black ink with water, or using

[85] Kuo Hsi, "A Father's Instructions," in ibid, 74. Guo Xi (Kuo Hsi) flourished as a painter of the Northern Song from 1068 – 1085 and followed in the footsteps of Li Cheng. It is generally accepted that his son, Guo Si (Kuo Sze) wrote this piece on painting landscapes. He notes that the artists of this period follow, almost exclusively, the styles of either Li Cheng or Fan Kuan. Guo Xi was exceptional, having learned the best elements of all schools of painting in which he came in contact, he felt competent to paint in his own style after all.
[86] Chang Yen-yuan, "Record of Famous Paintings to 841," in ibid, 51-52.
[87] Hsieh Ho, "The Six Techniques of Painting," in ibid, 35.

the appropriate stroke or coloring to capture a certain texture. Many texts about painting discuss tone and atmosphere (*qi yun*).

Lin Yutang translates Xie's words saying, "This is the most influential paragraph ever written on the art of Chinese painting. Its 'six techniques' have remained to this day the criteria for Chinese art criticism."[88] Xie merely lists them with no embellishment. These six painting techniques have been passed down veraciously since their conception but rarely are they discussed in connection with ancient ideas. Kiyohiko Munakata shows that in the fifth century A.D. these ancient ideas were alive in the minds of artists, but that few discussions of art since the Tang Dynasty (seventh century A.D.) have traced the roots of these six ways of practicing Chinese painting.

Philosophy of Likeness

The concept of *qi* is essential to the origins of Chinese philosophy, ritual, and art. As in the discussion of *qi* in the body, the translation may be something like vital energy or force. *Qi* is not relegated only to living things. Mountains, streams, and weather patterns carry *qi*. When a ritual or a painting attempts to harmonize with the nature of the subject's *qi*, then the truth of the situation is approached. The skill of an artist is essentially determined by the artist's success in achieving *qi* (*ch'i*, vital force) or *qi yun* (*ch'i yun*, resonance of the vital force). "As late as the seventeenth century, Tung Ch'i-ch'ang (1555 – 1636 A.D.) said, '*Ch'i yun* cannot be learned. One has to be born with it. It is the endowment of the Heaven.'"[89] *Qi* and *qi yun* are well-covered in Chinese art history. *Lei*, according to Munakata, was equally vital to early Chinese thinking about the enormity of the universe. One of the many concepts that expand on the understanding of kind (*lei*) is *kan-lei* which is basically translated as "the response of kind."

[88] Hsieh Ho, "The Six Techniques of Paintings," in ibid, 34. Lin Yutang's quote is referencing the preface of *Ku Hua-p'in Lu*, by Xie He (Hsieh Ho).
[89] Kiyohiko Munakata "Concepts of Lei and Kan-lei in Early Chinese Art Theory," in *Theories of the Arts in China*, ed. Susan Bush and Christian Murck, (Princeton, NJ: Princeton University Press, 1983), 105.

Responsiveness is part and parcel of the idea that groups are formed via the coming together of kinds, including physical and abstract things. Regardless of which system of organization is being used, there is an inherent order that will be followed. Order is achieved within the framework of things interacting and changing with constant harmony. The Eight Trigrams were arranged first by Fu Xi in an order based on opposites. Heaven is above earth; wind is temperate while thunder is intense; water is surreptitious but fire is resolute; valleys (or valleys with water, which are lakes) are amenable, while mountains are steadfast. Seeing the analogy between these primary functions of nature and the innate characteristics of human interaction, King Wen of the Zhou Dynasty created a cyclic pattern to fit these criteria, based on a system of recognized responses in nature.

King Wen's organization of the Eight Trigrams was like the mutual production cycle of the Five Elements. The Five Elements, in the order such that each element creates an environment for the creation of the next element in the order, are: Water, Wood, Fire, Earth, Metal, Water again, and so on. Response to kind (*kan-lei*), therefore, can be understood in the cyclic configuration of the Five Elements. Fire is a reaction that occurs if wood is exposed to extreme heat. In certain conditions, water can appear on metal, which is called condensation. On a grand scale, this concept lends support to the holistic view of the world in which all things are formed in order to maintain a balance. Interactions between things have to do with the natural law (*li*) as well as the progress of time. Change occurs within things as well as in the specific ways in which things interact. When the change occurs in the linking or interaction of things, there will be a response.

The relationship of response to kind (*kan-lei*) is better understood through the *lei* ritual. The principle of response (*kan-lei*) is understood as the directive for performing these rituals. Munakata concludes that response to kind (*kan-lei*) determines creative parts of the ritual, such as design of meaningful objects, composition of music, and choreography of dance. Arts essential to ritual are philosophical artifacts of the

culture. "Only gradually and through intensive interdisciplinary studies can we proceed to unveil the creative process behind ritualistic art."[90] The sixty four hexagrams within the *Book of Changes* (*Yi Jing*) continue this significant tradition of understanding harmony, as great and minor forces interact.

Likeness of Kind (*Lei*)

Cong Ping (Tsung Ping, 375 – 443 A.D.), a painter of the fifth century, wrote an essay in the last ten years of his life, "An Introduction to Landscape Painting" (*Hua shan-shui hsu*). Cong's essay may be studied specifically within the Northern and Southern Dynasty period (386 – 589 A.D.), emphasizing the newness of art appreciation, as well as individuality in depicting natural scenery.[91] Susan Bush comments that Cong's essay fits right in with the art appreciation of the fourth and fifth centuries. Cong assimilates a philosophy of landscape painting with the age-old concept of kind (*lei*). Munakata presents the concept of kind or category (*lei*) as an important element in the development of Chinese philosophies, the Chinese understanding of Buddhism, as well as theories of art which have existed since the conception of ritual. Munakata finds that later philosophies and theories of art ignore the concept of kind (*lei*) as it related to achieving likeness, but he cannot explain the disuse.

Bush lists eight translations of "An Introduction to Landscape Painting" (*Hua shan-shui hsu*), but none acknowledge or reference Japanese scholars who study Cong Ping in the context of his devotion to Buddhist doctrine.[92] Munakata discusses three Japanese scholars who refer to Cong's essay defending Buddhism, the *Ming fo lun* (*Discourse on Enlightening Buddhist Doctrine*).[93] Munakata felt that even these scholars fail to capture the proper meaning of the term *lei*, believing that he may be the first to correctly interpret Cong's

[90] Ibid.
[91] Susan Bush, "Tsung Ping's Essay on Painting Landscape and the 'Landscape Buddhism' of Mount Lu," in *Theories of the Arts in China*, ed. Susan Bush and Christian Murck, (Princeton, NJ: Princeton University Press, 1983), 132. Bush references J.D. Frodsham "The Origins of Chinese Natural Poetry" AM (1960-1961) n.s. 8: 101-103.
[92] Susan Bush, "Tsung Ping's Essay on Painting Landscape and the 'Landscape Buddhism' of Mount Lu," in ibid, 132-164. Osvald Sirén, Shio Sakanishi, William Acker, Hsio-yen Shih, Alexander Soper, Michael Sullivan, Lin Yu-t'ang, and Leon Hurvitz.
[93] Kiyohiko Munakata, "Concepts of Lei and Kan-lei in Early Chinese Art Theory," in ibid, 105-131. Nakamura Shigeo, Hatano Takeshi, and Fukunaga Mitsuji fail to capture the proper meaning of the term *lei*, says Munakata.

use of kind (*lei*). Munakata singled out this word for redefinition, because it has been misused in a number of contexts for quite some time, since the Tang dynasty. Kind (*lei*) is an ancient concept in China and Munakata draws a connection between the mistake of ignoring the Buddhist and Confucian influences in Cong's essay with the mistake of interpreting kind (*lei*) in Chinese art history.

Transmitting the spirit and likeness are two concepts that are more often used in discussion of the genre of portrait painting. Gu Kaizhi (Ku K'ai-chih, 345 – 406 A.D.) was so perceptive of the qualities that composed the look of a person that he was said to be able to catch a person's likeness, sometimes to an unbelievable degree. "When he made a portrait of P'ei K'ai, for instance, he added three strands of hair to his cheeks, even though the real P'ei K'ai did not have any hair on his cheeks. The result was much more satisfactory because it caught the spirit as well as the outward likeness of the portrayed subject."[94]

Kind (*Lei*) in Landscape Art

Cong Ping wrote his theories of landscape painting during the last ten years of his life, when he was unable to experience the natural scenes for himself. Paintings truly were arm-chair travels for him. Besides, he thought of landscape painting as an act which creates an open mind as well as opening the channels of the body, so that breath, *qi*, and blood increase in circulation possess a freer flow. His approach to the appreciation of landscape painting was therefore firmly based in the idea that painted landscapes ideally should be appropriate for meditation, as are natural scenes. If the painting successfully forms objects according to their kind (*lei*), as landscapes (the interactions of mountains, rivers, valleys, clouds, etc.) would inherently do in nature, then the audience should be able to respond to paintings as though truly experiencing nature.

> A vertical height of three inches can represent a thousand fathoms, while a horizontal stretch of several feet can stand for the distance of several hundred miles. Thus it is that the onlooker is not hampered by its size, but is only concerned as to whether the forms and

[94] Susan Bush, *The Chinese Literati on Painting: Su Shih (1037-1101) to Tung Ch'i-ch'ang (1555-1636)*, Harvard-Yenching Institute Studies XXVII, (Cambridge, MA: Harvard University Press, 1971), 15.

> shapes are skillfully drawn. This is only natural. In this way, all the delicacies of the Sung and Hua mountains, and the beauties of this universe can be recaptured in a painting. For that which meets the eye and calls forth response from the heart as the true forms of things will also meet the eye and call forth response from the heart of the onlookers if the representation is skilful. When this spiritual contact is established, the true forms are realized and the spirit is recaptured. Is it not as good as seeing mountains themselves? Moreover, the spirit has no form of its own, but takes form in things. The inner law of things (*li*) can be traced through light and darkness. If these things are skilfully represented, they are truth itself.[95]

The above text from Cong Ping's essay is translated by Lin Yutang, who seems to focus on the representation of things. Susan Bush and others insist, however, that "skilful representation" means appropriately expressing kind (*lei*) in the forms of things which are represented in paintings. Zhang Anzhi analyzed Cong's statement as being the first known articulation of landscape painting in relation to the principle and varied use of perspective. Zhang Anzhi also quoted Cong's statement and comments, "It conforms well to the Chinese philosophy that one can see 'largeness' in 'smallness.'"[96]

Cong Ping's essay mentioned Daoist pastimes such as lute playing, wine drinking, and breath control. For these and other reasons, "An Introduction to Landscape Painting" (*Hua shan-shui hsu*) is often mistaken for a Daoist concept of landscape painting. Japanese scholars, however, have long considered the essay in a Buddhist context, and understood that though many of the terms are specifically Chinese, the ideas are Buddhist, hidden behind terms that were current to Cong Ping's time, effective in creating what has become Chinese Buddhism.

In this era, the Northern and Southern Dynasty period was the first time that Chinese scholars left their government posts, according to Confucian ideals. Responses to foreign invasions by the Tartars included the viewpoint that the Chinese government was unacceptable, and scholars no longer wanted to be associated with their posts. To leave government for such reasons is Confucian, and the response to head to

[95] Tsung Ping, "The Enjoyment of Painting," in *The Chinese Theory of Art* by Lin Yutang, (New York: G.P. Putnam's Sons, 1967), 32.
[96] Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li, (Beijing: Foreign Languages Press, 2002), 44-45.

the mountain for solitude or communal betterment of society, is Daoist in nature. When in government, scholars adhered to Confucian rules and rites. Out of government, particularly if China was under occupation, scholars practiced Daoism and led lives of leisure producing calligraphy, paintings and poetry. In this way, scholars cultivated their own morality and almost always affected a positive input on history.

In living a life of leisure, especially in this latter portion of his life, Cong was expressing Daoist attitudes in his painting essay. In having learned the ways of Chinese government and rites, Cong styled his values on the importance of the work and wisdom of the ancients; Cong held Confucian values and found the philosophy useful in life. Living in a time when China was becoming immersed in Buddhist thought, Cong was influential in writing assertively about philosophical matters. There is no contradiction in expressing views and approaching painting from all three philosophical stances.

All three philosophies are a part of Cong's world-view, which shape his wording in the essay which he entitled "An Introduction to Landscape Painting" (*Hua shan-shui hsu*). Sun Cho (ca. 300 – 380) was a Buddhist apologist who averred that Buddhism and Confucian thought were both meaningful and should be accepted in tandem, because the former dealt with the things from outside this world (*wei* or external) and the latter, with things of this world (*nei* or internal). Cong Ping was living a life of leisure which indicates that there are Daoist philosophies involved in this approach to landscape painting.

For centuries, art historians and critics have read Cong's work and evaluated it as a reference point for Daoist landscapes. Clearly his activities, such as lute playing and wine drinking, have been considered separately from his personal history. Cong Ping was teaching by example that philosophies open one's mind and assist in creating balance in life. [97] His worldview, and therefore his views on the landscape painting, is

[97] C.f. Susan Bush, "Tsung Ping's Essay on Painting Landscape and the 'Landscape Buddhism' of Mount Lu," in *Theories of the Arts in China*, ed. Susan Bush and Christian Murck, (Princeton, NJ: Princeton University Press, 1983), 133 & 141. She refers to Whalen Lai (author of *Emperor Wu of Liang on the Immortal Soul, Shen Pu Mieh*) as well as Tsung Ping's *Ming Fo Lun*. Whalen Lai writes, "The Chinese Buddhists believed in the immortality of the spirit and Emperor Wu … solved the contradiction that existed between a doctrine of an eternal spirit and a doctrine of the impermanence of all things by utilizing the Taoist concept of

indicative of a tradition that exists today in Chinese thinking: personal outlook may determine the scope of work one may produce in one lifetime.

Zhan Ziqian's "Spring Outing" is known as a fabulous early landscape. Before a close investigation of Cong's essay (written mid fifth century A.D.), Zhan's painting (Tang period, seventh century A.D.) was thought to represent the period that saw expanses of landscape represented in paintings. Cong Ping painted, and probably saw others' paintings, which represented vast landscapes in the span of a length of silk. No examples of such landscapes appear in art history until the Tang Dynasty, in particular. Cong Ping is forward thinking. He is practicing techniques and compositions that are not based ideas that have been exhausted by past masters. He is literati in the truest sense.

Figure 12. Earliest known Chinese landscape painting to show a great expanse of scenery. [98]

substance and function (*t'i-yung*). The spirit, in substance, is passive and unchanging, but in function as consciousness (*shih*), it is active and mutable. He also suggested a *yin—yang* relationship between ignorance (*wu-ming*), and knowledge (*ming*), or spirit (*shen-ming*)." Also mentioned in Whalen Lai's article is that Tsung Ping's teacher was Hui-Yuan (334-416 A.D.). Bush concludes that Daoism is present Cong Ping's approach but there is no reason to stop there; he highlights traditions creating a "Confucian Buddhism" rather than a Buddhist-Daoism. "His appreciation of the vast expanse of the universe and the emptiness of unpeopled nature is distinctively Buddhist in cast, lacking in [Daoist] animistic tendencies."

[98] Zhan Ziqian, Spring Outing, in Zhang Anzhi, *A History of Chinese Painting*, trans. Dun J. Li (Beijing: Foreign Languages Press, 2002), 60-61.

Painting Theories in Practice

Art historians Xie He, of the fifth century A.D., and Zhang Yenyuan, of the ninth century, each authored texts which discuss painting in terms of its role in society.[99] Xie He commented on Cong Ping's excellent understanding of the six laws of painting.[100] Zheng goes past the popular discussions of painting as promoting the relationship between the painter's process and the cycles of nature. Expanding this idea that painting fleshes out the relationships in society is to say that painting advocates principled and ethical behavior.

The era surrounding the fifth century A.D. marks a period of avant-garde thinking that transforms the way people view art. Theories begin to focus more upon the effect individual painters can create, speaking about vitality (*qi*), kinetics (*shih*), and structure (*ku*) in paintings. The concept of categorization by kind (*lei*) was still influential to the theories of painting, however art criticism incorporated ideas about the formal aspects of paintings as well. Paintings were evaluated on many levels for their success in transmitting ideas from nature through symbolic representation of the various kinds.

For all his ingenuity, Cong Ping (375 – 443 A.D.) preserved quite established theories of art. In light of Bush and Munakata's work, it is ironic that such time-honored theories, employed in landscape paintings, are subsequently left out of critical theory. Cong Ping appropriately entitled his essay, "An Introduction to Landscape Painting," and it is now known as the initial effort of landscape painting. Perhaps further investigation into this framework of time may prove that, for his contemporaries, his work was part of a larger story, rather than something truly novel.

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[99] Paintings' roles in society can be traced back at least to Yi Yin, Prime Minister to Emperor Tang of the Shang Dynasty. That paintings are valuable to culture is an old idea in Chinese culture.

[100] Susan Bush, Tsung Ping's Essay on Painting Landscape and the "Landscape Buddhism" of Mount Lu," in *Theories of the Arts in China*, ed. Susan Bush and Christian Murck, (Princeton, NJ: Princeton University Press, 1983), 143. Bush refers to William Acker's comparison of Xie He's six laws of painting and the six limbs mentioned in the Kamasutra. Zucher is another author who thinks perhaps that if Cong Ping was supplementing his study of landscape painting with Buddhist canon then an understanding of the six limbs would enhance his understanding of the Xie He's six laws of painting.

Chapter VII

"Be Yourself"[101]

Lin Yutang translates a story told by the seventeenth century art historian Yuan Hung-tao:

> Once I went with Po-hsiu [his elder brother] to see Tung Ch'i-ch'ang.
> 'There are modern outstanding artists,' said Po-hsiu, 'like Wen Cheng-ming, T'ang Yin, and Shen Chou. Do you think they have the spirit of the ancients?'
> Tung Ch'i-chang replied, 'The distinguished modern artists never paint one stroke that is not like the ancients. But to be absolutely like the ancients is to be not like them at all.

Imitating the masters is an accepted painting technique in China. The very concept of imitation is a fundamental aspect of literature and art, of philosophy and morality, and even medicine. In the ancient text of the *Book of Changes* (*Yi Jing*), composed of sixty four aspects of the human condition and societal interactions, the hexagram named Benefit is appended with a commentary that states, "Observe the beneficial effects of good in others and emulate those useful traits."[102] Confucius taught his students and followers to commit their texts to memory. This instruction became vital to the Chinese culture after the burning of the books in the Qin Dynasty (B.C. 221 – 207).[103]

In Chinese painting, masters' paintings serve as models for students. Copying is a technique that teaches students to wield the brush and master the use of ink to make specific kinds of marks. This aspect of imitating can lead to various levels of reliance on a master's painting, or another model. Some artists are so talented that their pieces are mistaken for the original work, while others simply mimic aspects such as brushstrokes and composition. The modern West generally dismisses copying as inferior, but this is a hasty

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[101] Yuan Hung-tao, "Be Yourself," in *The Chinese Theory of Art*, by Lin Yutang (New York: G.P. Putnam's Sons, 1967), 124-126. Author Lin writes, "As with Tang poetry, the copiers or imitators of the great poets had copied themselves to death, so the banality of 'imitating the ancients' had deadened initiative throughout the Ming period (mid-fourteenth to mid-seventeenth centuries). The conflict between conformity with tradition and originality of spirit was always there."

[102] Wing R.L., *The Illustrated I Ching*, (New York: Doubleday, 1982), Hexagram #42, Benefit.

[103] Ray Huang, *China: A Macro History*, Turn of the Century Edition, (Armonk, NY: M.E. Sharpe, Inc., 1997), 35. "The condemned books included histories of non-Qin origins and all philosophical and classical works aside from those in possession of the imperial academy. Exceptions were made only for references on medicine, divination, and agriculture."

judgment. Actually, when an artist copies for fourteen years before stepping out with an original statement, the expectation is that the work will be more creative.

In art theory and appreciation, the word *mu* refers to copying by tracing, and in the later time of printing by block or more advanced techniques, *mu* came to mean transference. *Fang* means the copying of style and implies that original paintings are interpreted by the artist. *Lin* is the sort of copying that requires an artist to have original paintings to view, yet does not imply tracing; the artist's individual style may or may not shine through the veneer of a master's work.[104]

Zhang Zao of the Tang Dynasty is said to have painted landscapes from the depths of his own creativity, and thereby captured the conception of nature on a small surface. Not a few artists from the Tang Dynasty found their own way on the path to depicting scenes based on both visual and intuitive observations. Han Gan (ca. 715 – ca. 781) was the famous horse painter in the court of Emperor Xuanzong. Chen Hong (fl. 713 – 742 A.D.) was asked to teach Han Gan, but upon review, the student's paintings were found to be nothing like his teacher's paintings. He was questioned by the emperor and replied, "All the horses in His Majesty's stable are my teachers."[105] Art historians of the Five Dynasties in the tenth century perpetuated the idea that painters should learn from nature rather than rely on a teacher.

Wang Lu's Scientific Aesthetic

Wang Lu's painting album mentions nothing of the fame he received as a physician of the Yuan and Ming Dynasties. He was not considered an artist by his peers, and he discussed this at length, but with no evidence that it affected his work. Like many artists, he practiced technique for a very long time by copying masters that he felt an affinity to, and then he ventured out on his own path.

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[104] Mai-mai Sze, *The Way of Chinese Painting* (New York: Vintage Books, 1959), 54.
[105] Kathryn Maurean Liscomb, *Learning from Mount Hua*, (Cambridge, MA: Cambridge University Press, 1993), 67. Liscomb references Zhu Jingxuan, *Tang chao ming hua lu*, in YSCB, 8, 59:21.

Although the concept that doctors look to the past is valid, it must be noted that they do their own case studies, but only after many years of learning from a master. The saying goes that people only trust doctors who practice information that is three generations old, i.e., either they are from a long line of physicians or have a great teacher. Wang Lu satisfied both requirements. From a comment in a book on medical classics Liscomb surmises that Wang came from a family of physicians. In his twenties he began to see patients and form his own conclusions based on individual cases. In fact, his peers in the medical field were aware of his accomplishments because of the ease and accessibility of printed matter.

Wang Lu is best known for his only extant book, a collection of critical essays on medical classics called *A Collection of Essays Returning to the Sources of the Medical Classics*. He also pursued many topics of study and wrote on his interests in astronomy and human affairs. He is mentioned in a sixteenth century gazetteer as an instructor at the school in Kunshan. "In this capacity he would have taught the classics."[106]

Wang Lu (1332 – 1383 A.D.) developed a passion for painting and his skills matured in the Yuan Dynasty (1280 – 1368 A.D.). Wang's only extant album of paintings was painted in the Ming Dynasty (1368 – 1643 A.D.), therefore he is catalogued in art histories along with Wang Fu (1362 – 1416 A.D.) and other Ming artists. Wang is not cataloged with Yuan Dynasty artists because he stood apart from his predecessors, and especially wanted to distinguish himself from his contemporaries. In the essay composed for the final version of his painting album, Wang expressed strong feelings for a practical study of nature and argued against a reliance on painting models, or imitating the paintings of the masters.

> Observing a tradition implies following, but does it mean following and nothing more? One can follow the rules and models, when doing so is really following; and one can oppose them, when doing so is really following. Is opposing really following? When one should oppose and it is reasonable [*li*] to do so, then I oppose the methods of past masters. Although I am opposing them, my opposition is in accord with what is reasonable. At times when one should follow and it is reasonable to do so, then I follow. Is such following

[106] Kathryn Maurean Liscomb, *Learning from Mount Hua*, (Cambridge, MA: Cambridge University Press, 1993), 7.

> merely subjective? In truth, I follow the dynamic principle of the universe [*li*] and nothing else. Would you say then that I belong to a tradition?[107]

Wang practiced painting by studying carefully the work of five Southern Song Dynasty artists. He writes of his obsession with those associated with the Ma–Xia school of Southern Song landscape artists. He created painting albums and called them models (*kai*). Models (*kai*) were extremely popular in his time and typically intended for use as teaching materials for other artists. Compared to other models of his day, however, Wang Lu again broke free from this tradition. No painting instructions accompany his painting models, nor did there seem to have been many viewers of these albums in his own time. He writes in a later preface that painting allows him to wander in nature during times of his life that roaming the mountains is not possible.

Kathryn Liscomb believed that Wang created models to cultivate himself. Liscomb wrote commentary, together with her translations of Wang Lu's travel record, poetry, and the preface that accompanies his painting albums. The paintings served to remind him of his own tenacity, and provided a means to control his habits.[108] Wang said, "I had lived in the dust and dirt for fifty years before a chance arose, unexpectedly, for me to climb Mt. Hua. Although I missed more places than those I chanced to visit, the outstanding spirit and heroic views of Mt. Hua were sufficient to release my spirit, which had been stifled for a whole lifetime."[109]

Wang was in fact an eccentric fellow who apparently did not commune with his artistic peers, but kept mostly to himself. His reliance on himself, and more so on the mountain, came only after a stint of what he called obsession (*bi*) with five proficient artists of the Southern Song Dynasty. Although art critics did not pick up on Wang's talents until almost two centuries after his death, he earned the reputation of a master

[107] Ibid, 61-62. From Wang Lu's essay, "Preface to the second version of the Mt. Hua Paintings", translated by Liscomb, who explains that to say that tradition implies following, Wang uses *cong* (to follow) which is a homophone to *zong* (school, tradition). To say that he is reasonable, he means that actions are in accord with the fundamental principles of the universe. In this context the term *li* is described as "the pattern underlying natural phenomena and human nature."
[108] Ibid, 72.
[109] Ibid, 60.

painter. He is respected for choosing models that are unusual when compared to his contemporaries. His innovation was seemingly out of tune with his own time, but he waited until late in his life, and also until a Chinese dynasty had regained the throne.[110] Wang developed a theory after climbing Mt. Hua that was based, not on the styles of others, but on his love for beautiful, unusual things.

Figure 13. Wang commented that there was a tiger in this mountain.[111]

Returning to the Masters

Wang was brought up by his elders to become a physician, and then traveled to study under the master whom he revered. Even in his twenties, Wang was well known by these contemporaries for his writings. His discussion of the symptoms in relation to illness was novel and won the respect of even the most

[110] Ibid, 132. Also see pages 82, 97. "In the 1350s when Wang Lu was a young man seeking to establish himself in the medical profession and dabbling in painting, his hometown, Kunshan, was enmeshed in struggles for power fought by defenders of the Yuan dynasty and the leading contenders to over throw the Mongols." Zhang Shicheng (1321 – 1367 A.D.) and Zhu Yuanzhang (1328 – 1398A.D.) were Chinese leaders trying to regain the throne. Zhu Yuanzhang succeeded in founding the Ming dynasty in 1368. Wang may not have participated in these affairs; if they impacted his life in any way, he was silent on the matter and was not mentioned in any political literature.

[111] Wang Lu, "The First Pass," in ibid, 150, fig. 8.

traditional physicians. This is how he would be known, as an accomplished doctor, until the fifteenth century when his paintings were rediscovered and critically acclaimed.

Liscomb approached the crux of Wang's theory with an understanding that his scientific aesthetic drew him to the remarkable mountain. Practicing his skills as a doctor who has insight into the beauty of the correctly functioning body, Wang studied the mountain that he saw as having a quintessential spirit. His plan developed such that his essay, written after completing his painting album, said that he attempted to capture the spirit of Mt. Hua, using the abnormal qualities of the mountain to guide his style.

> How can I deal with mountains that arise from unusual variations, if I paint them using ordinary norms? Thus I must depart from the past and proceed to the new. Nevertheless, these forms newly defined in my paintings have attained some resemblance to those defined by my predecessors.
>
> As for the ultimate of spirituality and beauty, it definitely cannot be attained by ink and brushes; however, from this time on I was able to keep step with the great masters and progressed rapidly, so that gradually I felt I was my own master and did not fret that I was hopelessly behind. Each time I sat in the empty hall with my spirit at peace silently facing the paper, the ideas came to me in a way that I cannot put into words. How would I dare to purposely turn my back on my predecessors? Yet I cannot help but stand apart from them.
>
> People tend to like what is similar to the popular taste and not what is different. I kept my paintings at home and once someone by chance saw them. He thought they were contrary to all painting styles and with surprise asked, 'Who is your master?' I replied, 'I take my heart-mind to be my teacher. It takes as its master my eyes, which in turn revere Mt. Hua as their teacher.'[112]

One reason Wang decided to climb Mt. Hua, with the intention of painting scenes from the mountain, was that no paintings of Mt. Hua had done justice to its magnificent topography. Fan Kuan (ca. 990 – ca. 1030 A.D.) was a painter of great fame from the Northern Song Dynasty. One can assume that Wang had seen Fan Kuan's painting of a scene at Mt. Hua, *Travelers Among Mountains and Streams*. Wang followed Fan, perhaps intentionally, in his reliance on natural creations rather than teachers or painting models. The *Catalogue of Paintings in the Xuanhe Collection* (*Xuanhe huapu*), dated 1121 A.D., records an earlier statement by Fan Kuan: "My predecessors always found their methods [*fa*] in natural phenomena [*wu*]. So for me to

[112] Ibid, 62.

take people as my teachers cannot compare with learning from natural phenomena. Better still would it be to learn from my heart-mind."[113] Could Wang have meant to refer to Fan Kuan when he said, "I take my heart-mind to be my teacher. It takes as its master my eyes, which in turn revere Mt. Hua as their teacher."[114]

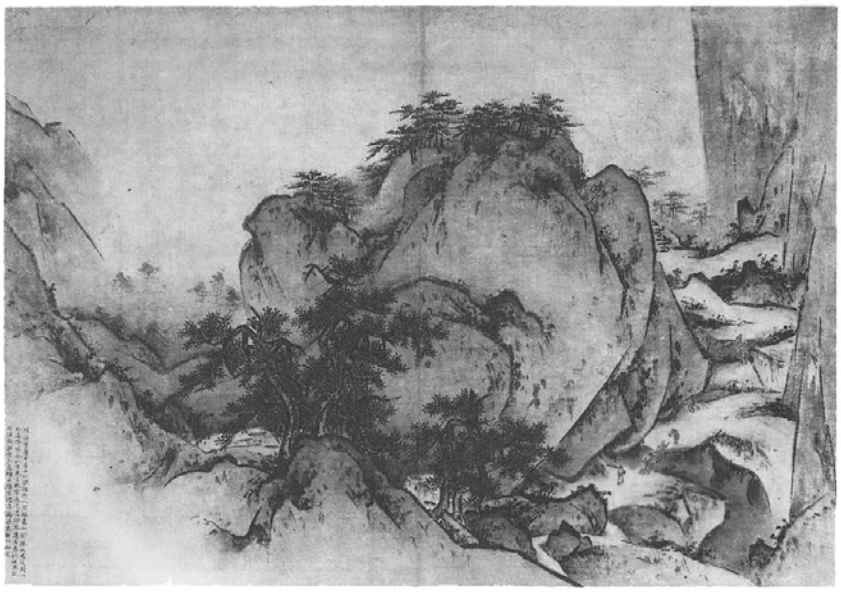

Figure 14. *Behind Jade Maiden Peak*[115]

An Ancient Path

Wang Lu incorporates himself in some paintings, but almost always with his back to the viewer, in order to draw in the audience and create a welcoming sense of expanse. For instance, in the painting "Behind Jade Maiden Peak" from the Mt. Hua album of paintings, Wang and his guides cross a bridge on a path around a large boulder. The last to cross the bridge is closest to the viewer, thus creating a path for

[113] Ibid., 68. Liscomb references Xuanhe Huapu. Also see ibid, 120-121.
[114] Ibid, 62.
[115] Wang Lu, "Behind Jade Maiden Peak," in ibid, 164, fig. 36.

one's eyes to follow. The bridge is crossed and the terrain leads around and behind the great peak, until the eyes must strain to see things that are not painted, but one knows they must exist. First the eye sees the great negative space, or the part of the painting that is untouched by the brush. There is a saying in Chinese art history, "The empty space is where the ideas live." The concept of idea realm (*hsieh i*) is discussed in Chinese art history in regard to a painting as a whole.

"Great Hua is the greatest of famous mountains. Thus, the ancients were delighted if they had an opportunity to climb it and were regretful if they did not."[116] Wang wrote that he had always admired paintings of *Huashan* (Mt. Hua). It is not known if he ever attempted to paint Mt. Hua from another painting, such as that of Fan Kuan. When he learned that a teacher in his field of medicine was in Shaanxi, he traveled there and was able to see Mt. Hua for himself. At once he commented that no painter he had seen had captured the spirit and beauty of Mt. Hua, and thus he committed to the treacherous climb so that he could paint the mountain first hand. After he reached the peak and began the descent, he wrote that though he knew that no painter could truly express the natural forms and colors of Mt. Hua, he had not wasted his time by copying the paintings of masters. "Still, I am no longer the same person who merely received a legacy of paintings, for now I have roamed Mt. Hua."[117]

Chinese painters rarely sketch[118], however Wang Lu stopped often on the path to draw. Unusual things that stood out against the known forms of mountains and landscapes were most attractive to him. He took note of strange trees, rocks, places of historical significance, or negative space created by the contours of the mountain. In truth, he seized upon Mt. Hua, but this great mountain was being used to address an even larger concern: How is an artist to paint the marvels produced by Heaven (*Tian chu zhi miao*)? In a poem

[116] Ibid, 11.
[117] Ibid, 59.
[118] Ibid, 112: Huang Gongwang and Ni Zan were other fourteenth century painters who sketched, but Liscomb writes conclusively that these artists' idea is wholly different than that of artists that are later influenced by Western art. This is one example of Wang's natural inclination towards a Western-style painting technique that occurred in his pursuits, naively, for the influence of the West had not yet reached popular China.

written after he completed the painting album, forty paintings of Mt. Hua, he discussed this issue that beset artists of the Yuan and Ming.

> To try to capture my experiences as I have attempted to do in making these paintings,
> records, and poems is crazy! I'm like a drunkard who is stone drunk and does not
> differentiate himself from Heaven and Earth.
> Since I was young I have liked to paint mountains.
> I've copied the works of four or five painters.
> These thirty years I've often regretted
> My failure to achieve lifelike resemblance.
> Then I climbed Mt. Hua; I saw the rare beauty produced by Heaven,
> Which is not anything a copyist can copy.
> Thereupon, I discarded my old habits.
> Taking Heaven as my model and using ingenuity,
> I have approximated the marvels produced by Heaven.
> Although I wasn't able to re-create its subtle mysteries,
> At least the marvels produced by Heaven
> Perhaps have not been restricted here by the ruts of various schools of painting
> After all, who taught Li Sixun?
> Someone criticized me for having a style so unlike any others,
> So I replied, 'I can only please myself,
> And I am not willing to give them away!'
> Written by The Old Eccentric[119]

Wang as a Painter

Wang Lu is not attempting to express his individuality, nor does he think of his approach as subjective. In fact, Kathryn Liscomb focused upon the lack of subjectivity in Wang's paintings by centering her argument on his momentous realization that the secret to capturing the spirit of the mountain was in the mountain itself. Innovation is the key to his thinking; he is not trying to start from scratch, but rather to build upon the foundation that centuries past have laid out for him. "He had taken a somewhat different route than the ones already thoroughly explored by his predecessors, but there were underlying similarities in their approaches."[120] Liscomb duly notes that Wang's contemporaries may have been skeptical that he was following the masters. Working with Chinese sources and looking back onto the whole of history,

[119] Ibid, 109. Liscomb references Bian Yongyu and Zhu Cunli.
[120] Ibid, 63.

Liscomb sees that it becomes quite obvious to connect Wang Lu's paintings with the Southern Song Dynasty Ma–Xia school.

As an artist, Wang's work was completely disregarded by his contemporaries, as there was no continuity between his art and that of the popular milieu. There is one particular story that exemplifies the discord between Wang and the artists of his time: Upon showing his paintings to another artist, it was necessary for him to defend the fact that it was not clear whether he had even one master. He stated that his early practice and obsession were not at all a waste, but that learning to capture Heavenly phenomena taught him that painting must capture the spirit of the scene. His personal theories of painting explore this by saying that the spirit is in the mountain, and that after his travels he could successfully let the mountain teach his eyes to convey its spirit to his heart so that his painting would be driven by his heart song. Wang quoted Chi Shen who said, "Traveling in the mountains can wash away five years of dust collected in one's heart."[121]

Wang's Theories of Painting

Later art critics, beginning in the fifteenth century, were highly appreciative of Wang's skill and originality, and were able to analyze his technique and relate his work to the Southern Song artists. Having none of his earlier paintings there is nothing to compare to the style and spirit that emerged in this second version of the paintings. The novelty of style and the general success of the paintings speak for Wang's cultivated talent.

Wang Lu was adamant that the artists who rely only on painting models to learn are cheating themselves and are not truly following the ancients. Wang Lu asks, "How can one paint things without actually knowing them? After all, was the fame of the ancients achieved by groping in the dark?"[122] Wang

[121] Ibid, 59.
[122] Ibid, 61-62.

believes it is a farce to think that techniques of brush and ink in capturing the forms of nature can be obtained solely from copying. Observation is as valuable a tool as brush and ink, the technique of one may not be learned without using the technique of the others. Wang grappled with the concepts contained in tradition. Observing tradition means following the ancients, but according to Wang, the ancients follow their own hearts, and to follow the ancients means to follow one's own heart.

Wang Lu's thesis is rooted in self-reliance, so what did he learn from his predecessors? Was he following the Ma–Xia school or was the artist ahead of his time? Wang stands apart from his contemporaries, and cannot help but be different. Wang Lu takes his heart-mind to be his teacher and his eyes are the master of his heart. Upon seeing Mt. Hua, his eyes revered the mountain as their teacher. In conclusion, his painting theory is somewhere between both following and opposing tradition. "In truth I follow the dynamic principle of the universe (*li*) and nothing else."[123]

[123] Ibid, 62.

Chapter VIII
Conclusion

A truly interdisciplinary study is necessary in order to fully grasp the historical importance natural law (*li*) holds in China. The concept of the natural law has morphed throughout the various eras of Chinese culture, and these patterns in nature have been a guide for various practical matters. Medical concepts from the earliest times in China are known to be influenced by observations of the way the world works at large. In times rich with philosophy (ca. B.C. 500) these concepts ruled the theories of medicine. For example, acupuncture charts used today were created in the modern era based on information that originated at an indeterminable point in ancient history. These charts mark the pathways or channels of energy that have been verified by doctors and patients worldwide.

Medicine in China, like any other aspect of society, is not a static set of ideas and techniques, but has changed in theory and practice according to surrounding influences. The study of the foundations of medicine in China is nonetheless a viable means of grasping concepts of natural law (*li*) on the microscopic level. In expanding this idea according to the analogy of the body to the universe, this thesis has used the study of medicine to verify concepts that arise in the discussion of landscape painting and art in general.

Early Chinese thinkers formed the concept of *qi*, originally a word used to represent the fog or mist that lingered and encompassed the mountainsides. Later this idea of *qi* was understood to mean vital energy and was directly associated with the cosmological unity of the world. Through the recognition of natural law the Chinese denoted *qi* as a pervading breath of life and a natural binding force.

Chinese medicine teaches that *qi* is original in the body, as well as obtained from breath and nourishment. *Qi* is described as matter, which is difficult to prove, but the role of *qi* in the body is to govern the functions of all the organs. According to the seasons and to one's own constitution, *qi* is

nourished. If you discount the growth of spring, the prosperity of summer, the ripeness of autumn or the concealed life in winter, vital *qi* will be harmed.

Xie He set down six methods of creating paintings that capture "the way of the ancients" or the quintessential spirit that lives in the Chinese concept of nature. Spirit here is a nebulous concept that may be described as energy and can be related to the concept of *qi* which is prevalent in Chinese medicine. Philosophical theories that expand this concept of flowing energy in the world, such as organizational systems that rely on numerology and the development of change, are useful in understanding why certain techniques are practiced.

To capture the likeness of a particular mountain or scene, for example, would be considered a vital aspect of creating a Chinese landscape painting. Xie He has been recorded as saying that Cong Ping truly understood the six techniques of painting, therefore Kiyohiko Munakata chose a worthy subject for studying the true meanings behind the concept of capturing likeness. Cong Ping's essay on landscape painting explores the originality an artist lends to a landscape when painting it according to the traditional way of viewing nature according to kind (*lei*). Capturing likeness of kind (*lei*) in a painting is the act of returning to theory throughout the practice of painting, rather than just achieving some formal resemblance of the subject.

The fact that Xie He succinctly articulated his six painting methods lends to Munakata's supposition that the ancient or philosophical ideas connected to art theory were heavily discussed in Xie's time, the fifth and sixth centuries A.D. While these statements of method are preserved and revered in Chinese art history, ideas that inspired them have been generally left out of the discussion since the Tang Dynasty (618 – 906 A.D.). The allowance of modern ideas to infiltrate these traditional techniques, to the point of ignorance about their original conception, may be destructive to the perpetuation of Chinese painting.

The story of Wang Lu's painting career is essentially an inspection of the sixth of Xie He's painting techniques: copy the masters. Wang's early paintings did not survive, but it is written that he copied the paintings of Ma Yuan, Ma Kui, Ma Lin, Xia Gui, and Xia Sen exclusively. His contemporaries could see little similarity in comparing his paintings to these masters, or any masters' paintings, for that matter. The subject matters of the Southern Song painters were one corner and half-page compositions, showing scenes of the China in the south. Mt. Hua is in northern China and Wang's compositions fill the page. Are these formal differences relevant in evaluating what Wang learned from copying the masters? The answer lies in his own words: that he is in-between following and not following tradition. The ancients taught that rules are meant to be broken and that opposition is part of the natural law (*li*).

Cong Ping and Wang Lu taught by example that spirit lies in the traditions of culture. Each artist cultivated an open mind by returning to philosophy and works of the past masters. Though Cong and Wang's viewpoints are unique in light of art history today, as artists they were truly aware of the ideas that supported their practice. In practicing traditional techniques with philosophy in mind, artists simultaneously preserve valuable cultural ideals and become enlightened so as to create work that is original and speaks to the whole of society.

The world had the potential for painting long before painting was initiated with tools that smudged dark soil on rocks, wood, or in clay. The earliest acts of inspiration are the origins of art and, as Munakata shows in the context of rituals and philosophy too. The overriding concept, a time-honored tradition, is the goal of achieving harmony with the pulse of the universe. In nature one feels connected to the mountains, streams, and forests. Paintings should ideally evoke those same feelings. Returning to the sources that discuss the ancient masters is a technique that artists can use to illuminate the most basic human connections with nature.

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Vita

Sara Madeleine Henderson was born and raised in Baton Rouge, Louisiana. Since her youth, her free time has included reading, drawing, biking and swimming. In scholarship and employment she has worked to combine her broad experiences and multi-discipline studies, with an appreciation for both academic and commercial pursuits of the arts. She graduated from Smith College with a Bachelor of Arts in mathematics, and a minor in fine arts, in 2001. In the course of her undergraduate years at Smith, her love of painting blossomed as she studied art as well as theories of the basic sciences. During her summers Henderson interned, productively, at the New Yorker Magazine in New York City in its marketing department, and Forbes Magazine in San Francisco interviewing business leaders and venture capitalists. Henderson also has studied during summers at Georgetown University and the Sorbonne University in Paris, France. She then spent two years in the business world in Colorado at a national retail catalog design company where she gained solid experience with artistic media including digital graphics, printmaking, and photography. It was at Louisiana State University in Baton Rouge, Louisiana, that she researched the links between art, math and medicine, particularly in China. Her thesis is about these links and how the culture of China shaped, and is shaped by these pursuits. During the period of graduate school that was writing intensive, she interned at Country Roads Magazine as an assistant to both the Managing Editor and the Production Manager. While eager to use these varied experiences and skills to forge a career that will be meaningful and enjoyable, she plans to continue her study of Chinese arts, and also to visit China soon.