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Qi and Science

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**AN INITIAL STUDY OF THE "QI" IN CHINESE PAINTING  
AND THE SECRET OF LONG LIFE**

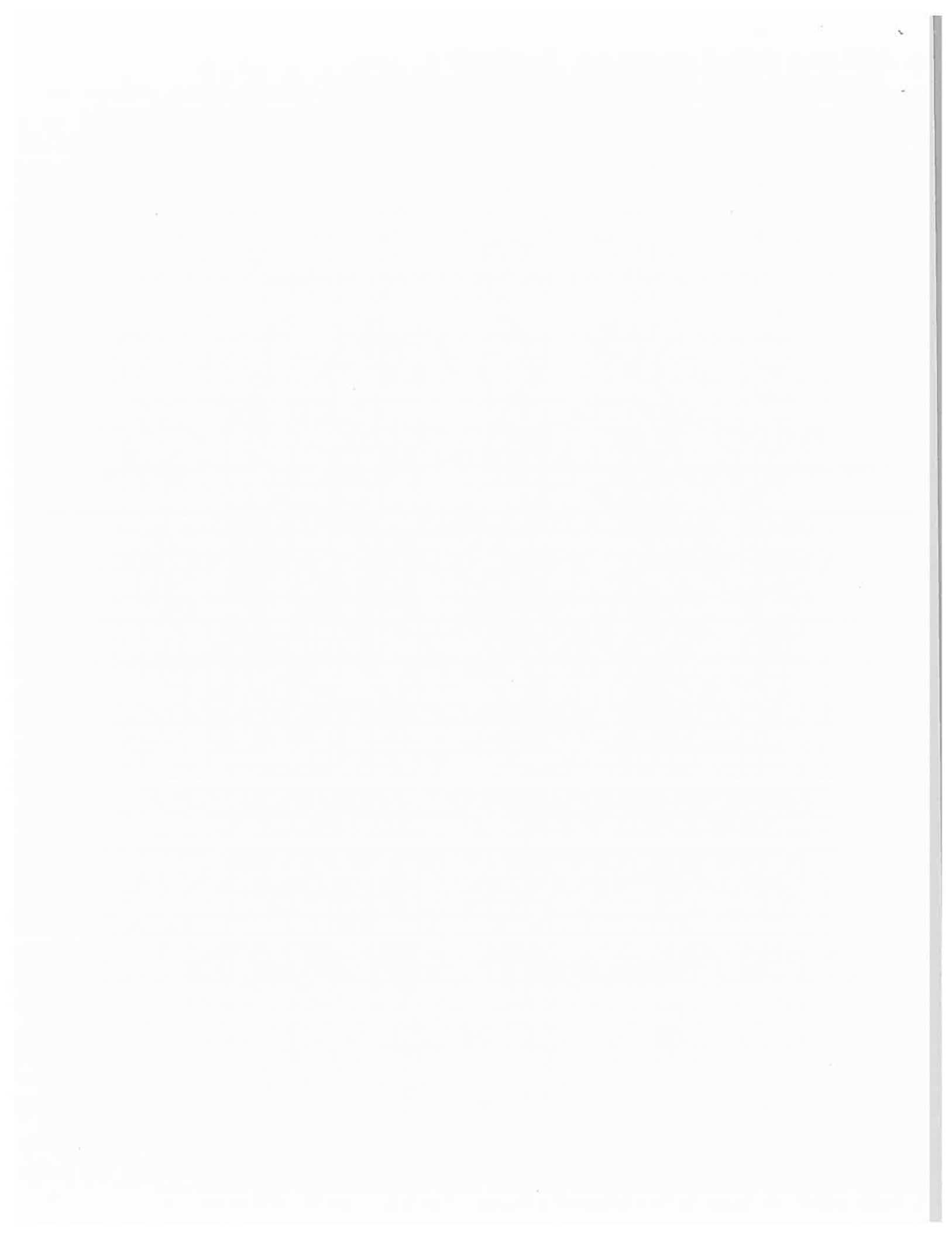
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# The Initial Research On Qi in Chinese Painting and Calligraphy, and the Relationship To Longevity

## I. The concept of Qi in Chinese Painting and Calligraphy

### A. The concept of Qi

The people in ancient China considered Qi as the basis out of which all matter in nature is formed. It is a simple philosophic thought of ancient China. In "The Book of Changes, Chapter Xi Ci Shang", it is expounded that "the vital Qi is no other than matter". And the book of "Shu" further explained the thought: "as for the Qi of vitality and of Yin and Yang, it is gathered from 'Yin Yun', and composes all matter of the universe". The "Yin and Yang" referred to here indicate respectively the heaven and the earth, and the "Yin Yun", the very Qi. The expression of Yin Yun was once used in the Ming Dynasty by Wang Fu Zhi, a scholar. But it was used then to describe the state of motion of Qi, which is the substantial body of the universe.

To make this concept clear, it is better to cite "The Book of Changes, Chapter Xi Ci Shang", where it says "according to this book, there is Tai Ji to be considered, where the two aspects of "Yi" derive from, then the four subaspects of orientation, and then, the eight divinations...". Here, the Tai Ji is considered to be the origin of all matter; the two aspects of Yin express the heaven and the earth, or the Yin and Yang, or, in other words, it indicates the "essential Qi". In the Book of "Zheng Mong, Chapter Can Liang", Zhang Zai, of Northern Song Dynasty, wrote, "All that can exist simultaneously in two separate parts is made so by Qi. The two Yis develop into the four orientations, which signify the four seasons (spring, summer, autumn, winter)". He thought that the changes of the four seasons come from the interplay of the two forces of Yin and Yang.

Dr. Sun Yat Sen named this medium, which was also imagined by ancient Greek philosophers "the other", and translated it into the Chinese Tai Ji. He thought it to be the origin of the material universe, and without spiritual character. He said, "In the primeval state of the universel, Tai Ji was stirred which resulted in the electrons, the electrons combined into elements, the elements further concentrated into material substances, and the substances formed the world. This is the first period of the world (universe). All the things of the universe come into being through the motion of Qi.

Therefore, the motion and changes of Qi, within various things in the universe

leads to activities of life. For example, there are the plants' carbon exhaustion and oxygen absorption, and between them it is the Qi that plays the principal role. Without the principal Qi, the plant will not carry out these two functions, and will wither and die. Another example: human life depends on the beating of the heart which helps to circulate the blood. However, it is also the Qi that stimulates the heart to beat to result in the blood circulation. In traditional Chinese medical science, it is considered that the Qi is the basic substance that constitutes the human body. The movement of Qi was interpreted as the process of human life. "The Qi generate between the heaven and the earth, gives life to man", "the human being is created through the combination of the Qi between the heaven and the earth". The passages tells us that the human being is made of matter, and his life depends on the Qi between the heaven and the earth. "Once the Qi harmonizes with each other, and with additional body fluid, the spirit generates itself." These quotes further show that human life is also based on the substance, Qi.

#### B. The Qi in Chinese Painting and Calligraphy

##### 1. The Functions in the Painting and Calligraphy

In the Book of "Zhuancius, Chapter Tian Zi Fang", there are the following words: Emperor Yuan of Sung Dynasty once drew a picture, and all the officials came to see it. After offering greetings to the emperor, they stood on both sides of him to help rub the inkstick on the inkslab and to prepare the painting brush. But too many came to help the emperor, and half of them were lined up outside of the palace. Then some official, came late walking leisurely, curry not a bit of favour. After offering greetings, he returned to his own house instead of taking his stand as the others. The emperor had someone find out what he was doing, and he was seen relax at home with his legs stretched out, baring his chest. The emperor said: "well, there's the real painter."

This passage describes the painter, who behaved differently from the others who showed full respect before the emperor and dared not move at will. Though in the story, Zhuancius purposely imparted the thought of Taoist school, i.e., "the naturalization of man", he, however at the same time, describes the spiritual state necessary for painting--- a state with no spiritual restraint, or yoke of the wordly ethical code.

The spirit reflects the working process of human thinking and sensation, and contro the motion of Qi. If the spirit is tense, the Qi can not move naturally. Thus under such conditions, the painter/calligrapher can not obtain ideal results. Scholar Zhu Wen Zhang cited from the book, "On Calligraphy" written by the great calligrapher Cai Yong of the Han dynasty, "Speaking of calligraphy, the nature of man is the most essential";

"Liberation of the spirit is essential before setting writing brush to paper. If somewhat forced, no one can produce good writing though he may use a high grade brush made of rabbit fur." Briefly, the writer must first liberate himself to produce good calligraphy. If one is pressured, material thoughts are bound to interfere with his spirit, and the "Qi" thus cannot run freely through the body.

The great poet, Du Fu, of the Tang Dynasty (A.D. 618-907) did not learn to paint, but he knew the principles of how to create a good painting. He wrote the verse, "To set your heart and soul to the brush." The painter should not bear a bit of fear before work. Only in such a mood can the painter create works worthy to be described as "as being of full fervour with ease and verve". Yun Nan Tian, one of the six painters at the beginning of the Qing Dynasty, clearly expounded on Qi in his postscript about painting. It states "Before setting brush to paper, the painter should nourish the mind as if to 'bare one's chest' and acting as if no one else is present. And then, with the painting inspiration cherished in mind, the fervour bursts and the painting goes with great ease, neither trammelled by the predecessor masters, nor hampered by the codes."

## 2. The artistic Effect of Qi in Painting and Calligraphy

### a. The rhyme of Qi

Xie He, the painter and artistic critic of the Qi Dynasty (of Southern Dynasties, A.D. 420-589), accepted the art theory of his predecessors' and carried them forward. He summed up their practical painting experience, and then put forward six basic requirements, which were called "The Six Rules" by his later generations. They are: (a) animate rhyme of Qi, (b) every vigorous brush-stroke by a definite principle, (c) image of the painted object, (d) colour of object, (e) careful composition of the picture, (f) shifting the object to paint another picture of it.

The six rules are interlinked, support and supplement each other, and cannot be treated isolatedly. The "animate rhyme of Qi" is put at the head of the six rules, which shows its full importance. In fact, the rhyme of Qi is what Gu Kai named the animation. Xie he himself also called the rhyme of Qi "animate rhyme". The rhyme of Qi refers essentially to the spirit. Zhang Yan Yuan, of the Tang Dynasty (A.D. 618-907) commented on Gu Kai's techniques as "the conception goes ahead of brushwielding, and in the painting is incarnated the conception". This is to say the painter lets his thinking and sentiment be controlled by Qi, and thereby incarnates them in the brushstroke. The brushstrokes convey the theme by portraying a substantial figure. This requires of the painter that before setting brush to paper, he must nourish a complete conception and be absorbed in it until he gets it done at one go. The painter must invert all of his

"animate Qi". And if on the contrary, while wielding the brush, the painter is still thinking how to set the brush or how to compose the picture, which will cause interruption of the Qi, interfere with the "animate Qi and destroy the artistic result. Just as Zhang Yan Yuan said in Vol. I of his "Famous Paintings in History", "...if the rhyme of Qi is not fluent, with the mere appearance alike, the brushstroke not attending perfection, and the only aim at surface colouring, it's no bit of excellence." Therefore, if a painting is worthy of the praise of a success, it must accord with the following: the rhyme of Qi is either incarnate inside the picture, or outside it; conception nourished before setting brush: ably inspire people to associate what is inside the picture with the outside; good figure in addition to perfect animation.

The range of the rhyme of Qi still involves the artistic conception,--- a technique of expression. This is the combination of painting with poetry to promote artistic beauty. This technique started in the Tang Dynasty, with Wang Wei. But Su Shi promoted it in Sung Dynasty. He said, "read the poem of Mo Ji and feel a picturesque scene; view the painting of Mo Ji and you get a poetic mind." Briefly, what the painting expresses should be as beautiful as that of a poem, and ought to make the viewer mingle his thinking and the scene, to still further promote its stirring artistic appeal. The picture should embody the painter's thought. Till mid-term of the Qing Dynasty, eight scholars in Yangzhou City, especially Jin Nong, Zheng Ban Qiao and Li Shan, developed an artistic technique, namely, the combination of poetry (or verse), calligraphy, painting and seal in one. This harmonic combination strengthened the effectiveness of the animate rhyme of Qi.

(Figure I.)

#### b. Compositional force of Qi

To obtain a good compositional force of Qi, a picture needs various conditions, among which the most principal is the second of the above mentioned "six rules"; namely, every vigorous brushstroke by a definite principle. I think this can be called the compositional force of wielding a brush. Zhang Yan Yuan, of the Tang Dynasty, said, "therefore, to image an object must result in getting the form much like the origin, and the form ought to show strong and economical brushstrokes. Yet both the form and brushstrokes are based on the general approach, and realized through the brush wielding techniques. Hence, the man good at painting must write well." This is to say that before setting brush to paper the painter first observes the object carefully to get a round comprehension, then decides a general approach (ie. mental draft), and at last puts it into practice by wielding the brush. Therefore, a good painter is of course most

probably an expert calligrapher. As for how to wield the brush in painting or in calligraphy, their basic requirements are similar, which means that most of their brush strokes refer to lines.

Maom Wei wrote in her "Composition of Calligraphy" the following : "calligraphers expert in vigorous brushstroke write bony characters, those of weak brush-stroke write fleshy ones: the calligraphy with much bony but little fleshy stokes is called a muscular one, that with much fleshy but little bony strokes is called swine calligraphy; a character in vigorous and muscular strokes is noble, that of no such excellences is poor."

The calligraphers stress the compositional force of wielding a brush, and so do the painters. Yuan Ang wrote in his "Book'Review" the following: "Cai Yong's calligraphy, of perfect bony quality, and its clearness has a divine finish." Generally speaking, the force of brushwielding means the compositional force of Qi. Yet the painter and calligrapher who succeed in achieving the brush-wielding force of 'Len' learn from the compositional force of Qi in other fields and can be enlightened therefrom, and use the newly learnt knowledge in painting and calligraphy.

They have attained good results, as Zhang Yan Yuan recorded in his "Famous Paintings in History": "in midperiod of Kai Yuan's time, general Fei Min was good at sworddance. Once Dao Xuan (scholar Wu Dao Zi) watched Min perform it and noticed his strange and magical quality. From that, Dao Xuan benefited as to promote his calligraphy; at that time, Master Sun's wife was also a good sworddancer, and this helped Zhang Xu to form his cursive hand calligraphy (later, he was called Master at Cursive Hand.) Poet Du Fu wrote verses to describe it, saying, to study well painting and calligraphy, one must first foster a will and spirit (ie. the compositional force of Qi). People shortsighted or conservative minded, never do." And another saying goes: some persons are enlightened from watching the summer clouds and the snake fighting, and strengthen their compositional force of Qi in painting and calligraphy.

Poet Li Bai highly praised scholar Huai Su's cursive hand, saying in his poem "the Song of Cursive Hand", --- the spirit fervour enough for you to connect in mind the ghost and celestial's unrestrained surprising, and between the lines are found palace of fighting dragon and snakes, the left or right-going strokes seem to be the lightning in the sky, and the composition like no other than the battle field in Warring States (475-211 B.C.) ---". "Book Review" reads, "The calligraphy of Master Wang You Jun (Xi

Zhi), of lines bold and rough like a dragon jumping in the sky or the tiger sitting in phoenix palace"; "the brush runs rapidly as surges of lightening, the written character's appearance does resemble the dragon's dancing.

But how can the compositional force of Qi be accomplished? I think, the first necessary condition is to keep full of spirit and Qi, so as to guarantee the painting and calligraphy good artistic success. For example, Zhang Cao, of the Tang Dynasty, created the ink painting (without added colours) and achieved great success, and was equally famous as Wang Wei. In his time, he was seen to paint pictures by Fu Zai, who said, before Zhang Cao decided to paint, he used to sit silently with two legs stretched out and develop Qi. After the Qi was fully fostered, i.e. a wonderful spirit surged up, he set his brush to paper "like flying lightning across the sky, or a horrifying hurricane swirling ahead, the brush hair flying and ink splattered, and the brush so forcibly held in hand as if it would crack itself---". Hence I say, to sit to develop the Qi is the inner condition and the "bony" brushstrokes is the outer doing. (Figure II.)

To sum up, "the rhyme of Qi" and "the compositional force of Qi" are incarnated in the effects of painting and calligraphy, and both signify the greatest artistic result, in which the Qi plays a leading role. This is to say, from reflecting to deciding an approach, and to setting brush to paper, the Qi as a substantial vehicle goes through the whole process that is entirely dependent on it. Whatever good plot one has, if one is not full spirit, he can not develop a vigorous Qi, i.e., no high spirit, no mighty Qi, let alone produce good painting or calligraphy with mere stroke techniques. When we review painting or calligraphy, we often appraise them that this piece is by someone, of his genuine work, but no masterpiece. As to a masterpiece, it is created by an author in a state of liberation, of baring his chest, sitting unrestrainedly to develop Qi. In my decades of years of experiences in creating painting and calligraphy, I have acquired intimate knowledge of it. Hence I think, Qi plays an extra important role in producing good artistic results as well as other essential conditions.

## II. The Relationship between Longevity and Qi in Chinese Painting and Calligraphy

Opening the biography of Chinese painters and calligraphers, one discovers a common point; that is, the average lifespan of the painter or calligrapher's was generally longer than that of the other people. A Chinese saying goes that eccentric people have enjoyed a lifespan up to seventy in his time. Some examples are cited below:



1. Four Famous persons in Yuan Dynasty (A.D. 1271-1368)
  - Huan Gong Wang (born in 1260, died in 1354, 86 years)
  - Wang Meng (born in 1298 or 1308, died in 1385, 78 or 86 years) (according to historical records, there are two theories of his birth date.)
  - Ni Zan (born in 1301 or 1306, died in 1374, 74 or 69 years)
  - Wu Zhen (born in 1260, died in 1354, 75 years)
2. Four famous persons in Ming Dynasty (A.D. 1361-1644):
  - Hen Zhou (born in 1427, died in 1509, 83 years)
  - Tang Yin (born in 1470, died in 1524, 55 years)
  - Wen Zhen Ming (born in 1470, died in 1559, 90 years)
  - Qiu Ying (born in 1509, died in 1551, 43 years)
3. Six famous persons in early period of Qing Dynasty (A.D. 1644-1901):
  - Wang Shi Hin (born in 1592, died in 1680, 89 years)
  - Wang Yuan Qi (born in 1642, died in 1715, 74 years)
  - Wu Li (born in 1632, died in 1718, 87 years)
  - Wang Jian (born in 1598, died in 1677, 80 years)
  - Wang Hui (born in 1632, died in 1717, 86 years)
  - Yun Ge (born in 1633, died in 1690, 58 years)
4. Four famous monk painters and calligraphers of early Qing Dynasty:
  - Jian Jiang (born in 1610, died in 1705, 80 years)
  - Shi Xi (born in 1612, died in 1692, 85 years)
  - Shi Tao (born in 1642, died in 1707, 66 years)
5. Eight strange scholars of Yangzhou:
  - Jin Nong (born in 1687 died in 1766m 80 years)
  - Huang Shen (born in 1687, died in 1755, 61 years)
  - Luo Bin (born in 1732, died in 1779, 48 years)
  - Zheng Xi (born in 1693, died in 1765, 73 years)
  - Li Shan (born in 1684 or 86, died in 1762, 77 or 79 years)
  - Wang Shi Shen (born in 1686, died in 1759, 74 years)
  - Gao Xiang (born in 1688, died in 1753, 66 years)
6. The late modern famous painters:
  - Qi Huang (born in 1863, died in 1957, 95 years)
  - Xu Bei Hong (born in 1895, died in 1953, 59 years)
  - Fu Bao Shi (born in 1904, died in 1965, 62 years)
  - Huang Bin Hong (born in 1865, died in 1955, 91 years)
  - Pan Tian Shou (born in 1898, died in 1971, 74 years)
  - Zhang Da Qian (born in 1899, died in 1983, 85 years)

From the above list, we can see, that painters and calligraphers have a longer lifespan in general than other people in the same historical period. And why? I think, it is chiefly because of the control of the motion of Qi in practicing painting and calligraphy. The reason can be listed from two aspects:

a. Before artistic creative work, the author must be calm and at ease. "The Great Learning", one of The Four Books, says, "From calm to quiet, from quiet to peace, from peace to thinking, from thinking to concept." We can interpret the saying in this way that, only when we become calm and quiet, Qi could run unrestrainedly in oneself, which leads to peaceful self-thinking, for one to attain a perfect condition.

To further expound the artistic appearance --- the rhyme and the compositional force, of Qi permeated in painting and calligraphy. I hereby provide my two recent works, named "Bamboo in Moonlight" and "Awe -- Inspiring Spirit", as examples.

Figure I.

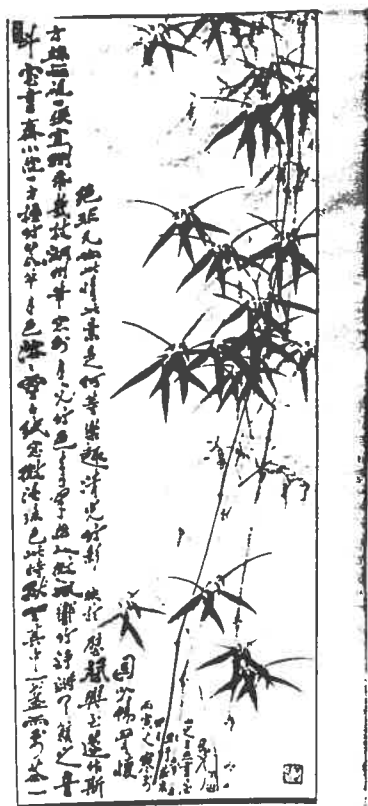


Figure II.



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NOTES

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(2/5) Qi---It is in Chinese a polysemous character. But in this paper, it is used as a philosophical concept to expound the material basis of the Chinese painting and calligraphy. The author regards it as a medium linking up the thinking with the activity.

(2/7) the vital Qi--It means the Qi of vitality and of Yin and Yang.

(2/8) Yin and Yang-- The ancient Chinese philosophers regarded it as the pair of contradictive opposites in everything. At first Yin and Yang indicated the two aspects of toward and backward the sun. The aspect facing the sun was called Yang, and the other aspect without sunlight upon it, Yin. Later it is extended to mean warm and cold (climates. As the ancient thinkers observed that there were two sides to everything, they thus used the concept of Yin and Yang in explaining all the two aspects of the nature, which are contradictive, while yet they complement each other. The ancient Chinese philosopher Lao Zi said, "All things on earth face the sun with their backs in the shade." He meant that the contradiction of Yin and Yang is inherent in all the things.

In "The Annotation of the Book of Changes (the book of "Yin Zhuan")" there are the words, "The Yin alternating with Yang indicates the real way," which further indicates that the ancient Chinese regarded the alternation of the Yin and Yang as the basic principle of the universe.

(2/8,9) Yin Yun -- It means the changes and development of all things upon interaction, but here indicates the motion state of the substantial Qi of the universe.

(2/13) Tai Ji -- It is the very origin from which all things are derived, and it also means the Qi. Zhang Zai, scholar of Northern Song Dynasty, wrote in the book of "Zheng Meng, Chapter Can Lian", "What shows itself in two substantial things is none other but Qi", and in "Zheng Meng, Chapter Da Yi", "One origin can develop into two modes, and that's no other than Tai Ji, isn't it?" Wang Ting Xiang, scholar of Ming Dynasty, wrote in the book of "On Tai Ji" that "Before the earth was separated from the heaven, it was a clear Qi of the chaos".

(2/14) the two aspects of "Yi"---It indicates the heaven and the earth or the Yin and

Yang. The notes by Kong Ying Da read, "Why not speaking of the heaven and the earth, but using the term of the two "Yi" is that the bodies are referred to; and they both introduce the following four sub- aspects of orientation. Hence adopting the term expressing the appearances of the two bodies.

(2/14) the four sub- aspects of orientation---It points to the four seasons. At that time, people thought that the changes of four seasons happened because of the force of the Yin and Yang fighting and complementing each other. And to the four seasons, the four directions relate, of east, west, south and north. How to differentiate the four seasons depends on the directions pointed to by the handle of the Big Dipper (the Great Bear). When the handle points to east, it is spring; to west, autumn; to south, summer; and to north, winter. In Shang Dynasty and Zhou Dynasty, the Chinese people imagined the stars appearing in the east in the evenings of spring as a dragon; and the stars of the north as a tortoise or a snake. The four imaginations were also called the four symbols. (Later, they were called the four gods). In the Spring and Autumn and Warring States, the "Five-Substance Theory" prevailed, by which the five ordinary substances in everyday life, namely wood, fire, earth, gold and water, were used to expound the origin of everything in the world and the unity of varieties thereof. And from it the "five-Sphere Theory" came into being, which indicated east, west, south north and the centre and was accompanied by the "Five-Colour Concept". Hence, the system emerged that the spring relates to wood and the colour of verdancy, and in addition to the spring stars relating to dragon, therefore the verdant dragon symbolizes the spring; and the summer relates to fire and to the red colour, with the stars imaged to be bird, hence the summer of red bird; the autumn to gold and to white colour, with the imagined stars' figure of tiger, hence the autumn of white tiger; and the last season winter to water and to black, with the stars resembling tortoise and snake, hence the winter being called black tortoise. The ancient Chinese astronomer, in order to observe the sun, moon and the five stars moving across the sky, divided the sky, according to the positions corresponding to the zodiac and the equator belt, into many areas, and meanwhile took 28 constellations as objects for observing which were called "28 Xiu". They still divided the "28 Xiu" into 4 groups according to the four directions each of which included "7 Xiu" listed as following:

The group of eastern verdant dragon: Jiao (角), Kang (亢), Di (氐), Fang (房), Xin (心), Wei (尾), Ji (箕);

The group of western white tiger: Kai (奎), Lou (婁), Wei (胃), Mao (昴), Bi (畢), Zi (室), Can (參)

The group of southern red bird: Jing (井), Gui (鬼), Liu (柳), Xing (星),

Zhang (張), Yi (翼), Zhen (軫);

The group of northern black tortoise: Dou (斗), Niu (牛), Nu (女), Xu (虛), Wei (危), Shi (室), Bi (壁).

(2/14) the eight divinations ---It is in The Book of Changes the eight basic figures which are composed by the marks of "--"and"--"The long stroke"--"represents "Yang", and the two short strokes"--"indicates "Yin". In other words, it means that odd number is of "Yang", while even number of "Yin". Their basic figures and the terms thereof are listed as below:

- "☰" called "Qian", symbolizing heaven;
- "☴" called "Xun", symbolizing wind;
- "☶" called "Gen", symbolizing mount;
- "☷" called "Kun", symbolizing earth;
- "☵" called "Kan", symbolizing water;
- "☱" called "Dai", symbolizing pond;
- "☳" called "Zhen", symbolizing thunder;
- "☲" called "Li", symbolizing fire.

According to the book of "Yi Zhuan" (see "2/8" above), the eight divinations symbolize the eight phenomenons of nature. The two divinations of "Qian" and "Kun" are of extra importance, and do indicate the prime origin of all things in human society.

The basic element of the divination is "Yao (of the Chinese character)", the long stroke "--" being Yang "Yao", and two shortstrokes"--" Yin "Yao". Each group of 3 "Yao" makes up a divination, and each free pair out of the divinations composes 64 divinations. And in case of two divinations united, it has 6 "Yao". Thus 64 divinations have in all 384 "Yao". This is the changes of the eight divinations.

(2/16) the essential Qi--- This is of the philosophic concept, indicating the substantial body made up of the unseparated Qi of Yin and Yang, or representing the origin for all matter of heaven and earth to be derived from.

(4/11) full fervour --- It means full vitality.

(11/7) the vitality---It is the term of Chinese Medicine (In Chinese Medicine document, "元氣" equals "原氣", for in ancient Chinese, the character "元" might be used instead of "原").

It refers to the basic substance promoting man's body, the organs, physiological action and mental activity. The vitality is formed when the life is still in its embryo time, and later it's carried in the kidney system, which relates closely to the point

(of Chinese Medicine) of "gate of life".

(3/25) Taoist School--- In Xian Qin time (Chinese historic term indicating the years earlier than 221 B.C.) this term didn't come into use, and people only knew then Lao Zi Philosophy. Later, Zhuancius inherited and promoted Lao Zi Philosophy. And at the same time or so, the other scholar of Yang Zhu, Song Jian, Yi Wen, Peng Meng, Tian Pian, etc. had their scholar similar to that of Lao Zi and Zhuancius, so they are all considered to be of the school of Lao Zi and Zhuancius (shortly, Lao Zhuan School). Till Han Dynasty the name of Taoist School appeared, being used to represent the Lao Zhuan School taking the natural and universal law as its basis. By the way, the Five-Dou-Grain Taoism established by Zhang Dao in the last years of Eastern Han and the Peace Taoism by Zhang Hiao and his brother were in fact of religion because of their circles, sects, creeds, organization, disciples and their own scriptures, etc. though they estimated the book "500 Words of Lao Zi" and Lao Zi himself as the founder of their creeds and Zhuancion as the real master of South China. They were the later-formed Taoist Religion. Taoist school and Taoist Religion are not of one thing.

(3/25) naturalization--- It is of the philosophy of Taoist School, meaning no affected or reluctant elements. It works in concert with "No Purpose", implying the conformation to the changes of nature. In the book of "Lao/Zi", it reads "Taoist School means constant" no purpose "yet with the result of all mighty success. Should the ruler and dukes do according to it, all things under heaven develop themselves harmoniously." Lao Zi thought that all things in the universe came from the same origin of Taoism, and the Taoism meant no purpose but naturalization. If people would emulate the Taoism, they also should do under "no purpose".

(4/15) painting inspiration---It means that with it in mind, the painter could create such artistic works as being both based on the object, and superior to it or say, able to reach a more perfect effect.

(4/16) the codes--- It represents the rule and the social system.

(5/5) all animate Qi---It means the entire feeling and the natural bearing.

(4/27,5/13) animation---It means in the painting and calligraphy the spirit embodied, often working with figure. For example, in the phrase "good figure in addition to perfect animation" of 5/13, the figure expresses the outlook of the object, while the animation indicates the connection of the spiritual state thereof. If the work of art

succeeds in the two aspects, it can leave people obtaining rich imagination and feelings, which means the top achievement of art.

(7/7,8) sit silently with two legs stretching out and develop the Qi---Its former part says that the two legs stretch out in the shape of a duspan, which means the opposite way of courteous sitting posture, or a random posture unrestricted by etiquette. The latter means regulating the respiration. Generally speaking, the whole saying indicates that only when a person exists entirely without any restriction, he could be full of spirit and energy. Its meaning is similar to that of the words, by Zhuancius, of "sitting unpunctiliously with the legs stretching out".

(7/8) the wonderful spirit---It means here the inspiration.

(9/1,2) the Taoist school's way to keep in good health---The way here represents the kind of breath exercises of Taoist School, which does good in preserving one's health, in the Xian Qin Times (earlier than 221 B.C.) Of the way, the exhalation, or say out-breath, means to put out the useless air from the mouth as good as possible; and the inhalation, or say in-breath, means to draw the fresh air smoothly, by way of the nose, for the lung to be filled with it.

(9/1) nourishing Qi---It indicates controlling of the Qi, for it to be able to follow the way of the eight extra-channels, which would make the state of mind more peaceful and full of intuition.

(11/14,15) the eight extra-channels---The channels are called "extra" because they follow strange ways unrestricted by the main twelve channels, and don't correspond to the internal organs. They are the ron (anterior midline) channel, the du (posterior midline) channel, the chong (vital) channel, the dai (belt) channel, the yangwei, the yinwei channel, the yangqiao channel, and the yinqiao channel.

