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MAN AND NATURE
— Enlightenment of Zen

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Submitted in Partial Fulfillment of the

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This thesis is dedicated to my mother, May Hsien Y. Chiang 蔣尹梅仙, foster-mother, Chin Lien C. Hsu 許張金蓮 and to the memory of my father, Wen Ping Chiang 蔣文彬 and my loving grandmother Der Hsien H Chiang 蔣何德光, whose affection warmed my heart in my lonely childhood. Besides, I want to express my deep concern and feeling to my girl friend Hui Hsien Hsu 許慧娟, a promising young novelist whose mind became partially destroyed by meningitis at the age of 23.

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1) INTRODUCTION : WHAT IS ZEN ?

Zen cannot be defined. At the mention of Zen, sometimes people treat it as an abstract and sophisticated conception, religion or philosophy. In fact, it is not a "term" to be explained or reflected by words. Zen itself is a clear, common and concrete experience that can be easily discovered in everyone's daily life. As one of the great texts has it: " When we know what Zen is, we see it everywhere.(and what is everywhere is nowhere.)

Zen (or Ch'an) is a Chinese word simply meaning self-awareness. Zen is also the name of a school of Buddhism stemming from the confluence between the Chinese philosophy of Taoism and Indian Buddhism probably brought by the monk Bodhidharma to China in the sixth century AD. After the monk Bodhidharma, the progenitor of Chinese Zen school, handed down the scripture to his sixth generation, Hui-Neng(638-713), Zen school in China started to establish his own ideological system and to show the prosperous progress.

The essential characteristic of Zen is a long-timed learning procedure that contains self-practice, pursuing, cultivation, and self-discovery. Zen helps people to release the shackles in their minds to help them discover the way to liberty. Zen also is a way of awakening which makes no claims for a monopoly. The avowed intent is to set men free from their delusions about the world and themselves. Zen masters believed man is bound to the wheel of Samsara, the circle of self-frustrating effort. We are

ourselves a part of the knot which we seek so desperately to untie. The more we wrestle blindly to untie the ropes, the tighter and more constricting they become. These knotted ropes are man's craving for prestige, status, power, money, ease and material possessions. One attaches oneself to objects, concepts and belongings which weigh him down and prevent him from seeing the world as it really is. A renowned Japanese Master of Zen, Daisetz Suzuki(1870-1966), wrote : " Zen in its essence is the art of seeing into the nature of one's own being." People usually have the natural energy to gain the happiness of life. However, this energy sometimes is obstructed by the confusion and misguidance from material civilization. The basic intention of Zen is to destroy the delusion as well as to regain the concealed natural intelligence and energy. As the confusion in mind evaporates, everyone will see what his original feature is. Man's craving for material comforts cannot be satisfied in any external way. The gap between craving and satisfaction is called suffering. However; men always search for strength, meaning and guidance everywhere except inside themselves.

The essential principle of Zen is illustrated in the following sayings:

" Teaching beyond teaching ;
no dependence upon words and letters ;
direct pointing at the soul of man;
seeing into one's own nature,
and the attainment of Buddhahood."

Real awakening or enlightenment is called in Zen Buddhism, SATORI. The Satori of Zen is no distant magical or vague vision to be dreamed about but never really experienced in this life. It is what the Zen master Nansen called "ordinary mind". Its great wonder lies in sheer ordinariness...our own and the world's. If enlightenment cannot be perceived, it is because of its ordinariness ; because we seek something special. Therefore, there is no difference between an enlightened man and an ignorant one. What makes the difference is that one realizes it, while the other is ignorant of it.

As matter of fact, Zen also gives us a new point of view of looking at things, a new way of appreciating the truth and beauty of life and nature. A Chinese Zen master Chin-Yuan(?-740) once said: "Before a man studies Zen, to him mountains are mountains, and rivers are rivers; after he starts to probe the truth of Zen, mountains to him are not mountains, rivers are not rivers; but after this, when he really attains to the abode of rest, mountains are once more mountains and rivers are rivers." What is the meaning of this? The first sentence expresses the viewpoint of the unenlightened man, the common understanding which views things through the aspect of common sense or rational concepts. Hence, mountains and rivers do not have lives of themselves. While one is pursuing the meaning of Zen, mountains and rivers are treated as a part of natural creation. The intimate relationship between man and nature starts being formed. Meanwhile, the definition of mountain and river to him has been gradually changed. A mountain or a river is not just a mountain

or a river any more. The master says in the third sentence that for the man who has fully realized Zen the mountain is once again a mountain and the river once again a river. Conceptually this way of looking at things is indistinguishable from the view point of common sense, but experientially, the vision of the enlightened man is radically different from his vision before enlightenment. He sees the mountain as a mountain, not as high or low, the river as a river, not as beautiful or ugly. He looks at things with utmost simplicity merely reflecting them like a mirror exactly as they are.

In my thesis, MAN AND NATURE---Enlightenment of Zen, I attempt to narrate my long-time struggle while approaching the truth of Zen visually and verbally.

2) DEVELOPMENT OF THE THESIS CONCEPTS

(i) Background Information

I was born in Taipei, a crowded city on a small island---Formosa, in 1956. Ten years before I was born, my parents immigrated from mainland China to Taiwan to avoid the rudeness of Chinese Communists.

My father was a poet, collector and a connoisseur of Chinese painting, calligraphy and stone inscriptions. I have been cultivated within an aesthetic environment since my childhood. Because my parents especially valued calligraphy as a spiritual and artistic discipline and exposed me to it, the magnificence of the shape and composition of Chinese calligraphy has been deeply engraved on my memory ever since. I have been practising it for over fifteen years, and I think those tough self-practices in early days helped me to concentrate myself on mental meditation and to appreciate the truth of Zen as I grew up.

At the age of ten, for the first time I played with a real camera, a 35mm Canon range-finder, which was borrowed from a friend of my mother for a family outing. Through the range-finder, I attempted to get the focus of the scene and felt that a real camera was a marvelous and mysterious toy to play with. However, I knew that to get one was just a day-dream. Because I lived in a poor country in the 1960s, the price of a Leica was as high as the luxury villa, so even an ordinary family could not afford a cheap camera. In 1972, I received an unforgettable gift of congratulations from my parents for my

outstanding accademic performance of the annual Provincial High-school Entrance test. It was a simple-functioned 35mm single-lens-reflex made by East Germany named Exakta. During my high school days, I did not realize the essence of photography and treated photography simply as a luxurious hobby. Because of the high cost of photographic materials in Taiwan, I had to collect one month allowance to buy one roll of black and white film. I had never dreamed of being a photographer even though I was accepted for admission by one of the best photography schools in the world, Rochester Institute of Technology, in 1984.

In my university days at Chen-Kung University in Taiwan, while I still struggled for the technical issues of photography, I met an upper-class student named L.C. Lin 林樂群, an enthusiast of photography, whose serious dedication to modern photography became a norm to follow. I have started thinking about what I should say in my images ever since. However, I felt so lonesome as I attempted to pursue the essential meaning of this media, because no resource could be found for consultation. You should know that neither photography school nor library has been established in my country even nowadays.

In 1979, after a long time of self-struggle, I decided to give up my career goal as a civil engineer that was supposed to be my major in college. Instead I intended to be a photographer who can utilize a camera as a communication medium to record and to illustrate what I see and what I think. A very helpful book on photographic concepts, "General Idea on Modern Photography" written by a famous local photographer Chuang Lin 莊璽, whose

inner world as a photographer encouraged me to search for the truth of photography further. Meanwhile, from this book, for the first time I learned of the names of Ansel Adams, Henri Cartier-Bresson, W. Eugene Smith, Robert Capa, Edward Weston, Magnum, and the largest photo-exhibition in history, "The Family of Man." My scope of vision on photography was hence greatly broadened. I thought that both the documentary and pictorial photography, dominated the direction of fine art photography in Taiwan, did not correspond with my personality. I hoped that I could be a nature photographer who could convey the inner soul of a Chinese artist in those external images. However, I realized that I was restricted by limited photographic information within this small island which was too far away from the world center of photography, United States of America. As a photographer, I knew that I should go abroad for further studying on photography if I wanted to be a successful one.

In 1980, an outstanding Chinese photographer Hsi-Chieh Kuo 柯錫杰, the first Taiwan-born photographer establishing his own commercial business in United States, brought his work back to Taiwan from New York city for an personal exhibition. In this show, "From the seashore to the corner of the earth", as an oriental artist, he used the simple forms and pure colors translating the tranquility and silence of meditative world. He said, "I felt a harmonic relationship established between man and nature... The mirror of the heart of a photographer will be the only passage to the spiritual world... I believed my photographs were absolutely influenced by the idea of Zen..."

Those simple images that conveyed profound oriental philosophy impressed me so much. I confess that his style of photographs have influenced on my creation for over four years.

(ii) The Days at RIT MFA Photography Program

After I entered the MFA Photography program at RIT in 1984, I faced a double dilemma that existed between west and east, conservative and avantgarde, pictorial and straight photography. From 1984 to 1985 was the most depressed time in my whole life, because I was totally lost under the environment of MFA program. It was for me a period of transition, self-analysis, self-adjustment and self-discipline and it was really painful. At that time, I thought my basic problems on photography was my shortage of craftmanship such as manipulation of large format camera, printing technique, Zone system and lighting technique which was totally strange to me. In my second year of studying, those problems have been solved one after another. Mr. Willie Osterman, visiting artist at SPAS of RIT, taught me the technique of view camera and fine prints ; Dr. Richard Zakia and my classmate Edward Kinney helped me to established my personal zone system ; Ms.Nancy Stuart, instructor in RIT's Applied Photography Department, made me understand how to control the quality of light. Moreover ; the biggest progress of making images was that I was introduced the visual concepts and Gestalt principle by Dr. Zakia in the winter quarter of 1985-86. Thenceforth I was attempting to analyze Hsi-Chieh Kuo's images from Gestalt theory and I knew why his images were so strong. I spent a lot of time

reviewing and thinking many portfolios at library, and I knew that my craftsmanship and visual ability were well-balanced. The only thing I should do was to find the issue which I was specially concerned with and to explore it further.

(iii) The Formation of The Thesis Concepts

Before the idea of my thesis project was formed, it took me several months of contemplation. I hoped that my work could convey not only the essence of Chinese culture and oriental philosophy but also the spiritual characteristic of a Chinese artist. Reviewing the history of photography, I discovered that the great photographers in 1950s such as Edward Weston, Ansel Adams and Minor White treated their images as the extraction from reality and truthful illustration of subjects themselves. I thought that the ideas of these great American photographers were carried over the ideas of "Equivalent" from Alfred Stieglitz who recorded the various clouds in sky to convey his inner mood ---- hope, desire, desperation, excitement, fear. The idea of "Equivalent" created a new way of exploring the inner world of photographers. Ansel Adams transferred the natural subjects to a delicate and solemn magnificence. Like a euphuist he utilized photography to praise the Lord's creation of nature. As a straight photographer, Minor White applied metaphor to his images. In his "Rites & Passages", it is so clear that his approach to photography incorporated methods derived from widely divergent non-photographic disciplines--- Zen and Gestalt therapy among them. His work "The Three Thirds" gave me a good hint

that a great photograph could extend beyond the form, texture, surface, of the subject itself and bestow the inner meaning of its creator. As Ansel Adams's comment on White's work, he said, "The sheer beauty of the medium of photography is turned to the exact meaning and feeling of the visualized image. His photographs are a fresh revelation and a new enticement to touch and embrace worlds beyond human experience." For White, I think, the achievement of harmony between oneself and outside world was more important than one approach of particular technique. He influenced my intention of creation both visually and spiritually.

The other great photographers who inspired my working on nature photography are Paul Caponigro and Ernst Haas. The photographs created by Paul Caponigro are eloquent testimony to his love of music and nature. However ; Ernst Haas's marvellous color photographs are visual eulogies in admiration of the greatness of Lord. Compared to Ansel Adams's fine black and white images, Ernst Haas's delicate color work will be more tangible and approachable to the viewers. In the Paul Caponigro's portfolio "the Wise Silence" , the tendentious quality of images does not invite filling in the blank ...it anticipates silence. It implies something that, if known, cannot be spoken or shared. Like the photographer Hsi-Chieh Kuo, silence, is a wordless and highly personal leitmotiv of his work. As both a musician and photographer himself, Caponigro compared the ways in which music and photography intersect reality. He felt music to be an art form generated from within whereas

photography had to do with the external as well as internal worlds. However, I think how " creative " a photographer may be, is ultimately dependent upon what physically exists in the world. On the other hand, music, as Stravinsky stated, expresses only itself --- its laws, its forms, its --- not the world's reality, while photography is never independent from earthly forms, textures, colors etc. As a photographer of the natural world, I should seek to go beyond the physical appearance and to explore deeper, external truths.

Like Walt Whitman's " Song of the nature road " :

"Nature is rude and incomprehensible at first,
 Be not discouraged, keep on, there are divine things
 well developed, I swear to you there are divine things
 more beautiful than words can tell..... "

Those great photographers had left deep and magnificent paths to follow and to ponder. There is nothing in nature that is not in us. Whatever exists in nature exists in us in the form of our awareness of its existence.

(iv) Theme and Exhibition

Generally speaking, this project can be divided into three parts. First, Life and Death ; second, Harmony of Nature ; third, Harmony between Man and Nature. In the first part, I intend to illustrate my awed veneration towards death and my honor towards the dignity of life. An old Chinese proverb said, " Death can be as heavy as a mountain, however, it can be as light as a feather." The images shot in cemeteries, that included

the monuments, statues, with light and shade and various colors of leaves, strongly suggest the recurrence of life and death. In the second series, with various colors, texture, forms, tones out of clouds, snow, leaves, water and rock, I attempt to eulogize the creator's greatness and interpret the harmony and peace of the universe. In the last series, I express the idea of twin relationship between heaven and man which played an important role in Chinese culture. I think that the basic concepts of my exhibition are based on the fact that the relationship between man and nature in China has been characterized by harmony and communion. In my photographs, no human figure can be found, but those images suggest the trace and sound of human being and their environment.

Pa King 巴金, an old outstanding novelist in China, said: "Youth is endless beauty." No matter how precarious life is, with pious expectation towards life, we can sense, compared to the universe, how tiny a man is and how wonderful to live a harmonic life. We will appreciate the life that bestowed to us by our parents.

To me, this is still an incomplete project. With different experience and life, I believe I could explore the Zen philosophy much further in photography. Time is always a factor that should be considered.

- 17) Clouds are set
on the thousand mountains ; 雲收萬岳
The moon climbs 月上中峰
the middle peak.
- 18) Clouds gone,
the mountain shows. 雲消山嶽露
- 19) Clouds, no minded,
go out of mountain caves ; 雲無心以出山岫
Birds, tired of flying, 鳥倦飛而知還
want to return home.
- 20) A seagull floating quiet 遠鷗浮水靜
on the distant waves ; 輕燕受風斜
A swallow flying slantways
against the wind.
- 21) Mist
doesn't swallow up 煙霞不遮梅香
the fragrance of plum
blossoms.
- 22) Round as the great void : 圓同大壺
nothing to add, 無缺無餘
nothing to take away.
- 23) Claspng its young,
a monkey goes home 猿抱子歸青峰後
behind the green peak ; 鳥啣花尾碧岩前
picking a flower,
a bird lands
in front of the blue cliff.
- 24) Blossoms open
on a rootless tree ; 花開無根樹
Fishes jump 魚跳萬仞峰
on a high mountain.
- 25) Village wine is good
brought over the bridge ; 過橋村酒美
flowers are fragrant 隔岸野花香
from the far riverside.

- 26) Lotus leaves, decayed,
offer no shelter
to keep the rain off ;
chrysanthemum stalk,
surviving frost,
still alive. 荷盡已無擎雨蓋
菊殘猶有傲霜枝
- 27) The servant asks the deepest meaning :
smiling, I point outside
the silk- curtained window,
... the autumn moon. 家僮為問深深意
笑指紗窗月正秋
- 28) The sweet swordblade of a lady's smile,
shreads a man's bowels
inch by inch. 佳人一笑嬋妍刃
斷盡人間寸寸腸
- 29) Fire is hot
even before sunrise ;
Wind is cool
regardless of moonrise. 火不待日熟
風不待月涼
- 30) The shining moon
casts no shadow on the sea ;
A traveling fish
goes astray. 海月澄無影
遊魚獨自迷
- 31) Chill clouds
embrace the snow,
making the twilight heavy ;
The mountain moon
lights a plum,
purifying the night color. 寒雲籠雪夕陽重
山月照極夜色清
- 32) Call it... no answer ;
Watch it... no form. 喚之無聲看之無形
- 33) The cold water waits for spring :
the ice is thinning...
Dawn mountains meet a clear sky :
the snowy peak soars... 寒水欲春冰彩薄
曉山初霽雪峰高
- 34) An autumn cicada,
sticking to the dry tree,
chirps and chirps
without moving its head. 寒蟬抱枯木
泣盡不回頭

- 35) Wild geese have no mind
to leave traces ;
Water does not intend
to reflect shadows. 雁無遺踪之意
水無沉影之心
- 36) Watch fountain murmur ; 眼裡泉聲
Hear mountain color. 耳裡山色
- 37) Why do'nt you know the moon under creek,
originally hanging in the sky above
you home ? 豈知潭底月
原在屋頭天
- 38) Dip up water... 掬水月在手
the moon lies in your hands ; 弄花香滿衣
Touch a flower...
the fragrance fills your robes.
- 39) To move the mountain 汲水疑山動
by scooping water ; 揚帆覺岸行
To banish the shore
by setting sail.
- 40) The water-dipping monk return to 汲水僧歸林下寺
the temple in the forest ; 待船人立渡頭沙
the ship-awaiting man stands on
the sands by the wharf.
- 41) A thousand grasses hold tearlike dew ; 泣露千般草
All pines humming in the winds. 吟風一樣松
- 42) An old fishman sleeping sound ... 漁翁睡重春潭滴
the spring creek is wide ; 白鳥不飛舟自橫
No swan flying...
one ship lying.
- 43) Under the dawn moon 曉月尋花去
to go away seeking flowers ; 春風帶酒歸
In the spring winds
to return smelling of wine.
- 44) Strolling along up 行到水窮處
where the river end... 坐看雲起時
Watching in zazen
the clouds rising...

- 45) The music over, 曲終人不見
no one is seen ; 江上數峰青
Beyond the river,
several blue mountains.
- 46) In the jeweled palace, dead soundless 玉殿深沉夜將半
midnight coming... 斷猿空叫月明中
A lone monkey shrieks in vain
in the moonlight.
- 47) No one is seen deep in the mountain ; 空山不見人
only voices resounding... 但聞人語響
- 48) Castle shadows cease 月島城影盡
under a high moon ; 霜重柳條疏
Willow streams are thinner
in hearty frost.
- 49) The moon sets,
leaving no shadow on the creek ; 月落潭無影
The clouds come,
dressing up the mountaintop. 雲生山有衣
- 50) A grass-coat-clad old man 孤舟蓑笠翁
on a solitary boat,
Fishing alone 獨釣寒江雪
in the snowy river.
- 51) The single moon shines alone ; 孤輪獨照江山靜
rivers, mountains quiet. 自笑一聲天地驚
A peal of laughter...
heaven and earth surprized.
- 52) I do'nt know where to stay tonight ; 今夜不知何處宿
The level desert ten thousand miles... 半沙萬里絕人煙
a cooking fire nowhere.
- 53) Sit on the mountain rock... 坐石雲生袖
a cloud rise on your robe. 添粟月入瓶
Scoop water from the spring ...
the moon enters the bottle.
- 54) Picking a chrydanthemum 採菊東籬下
by the east hedge,
Then gazing leisurely 悠然見南山
south on hermit mountain.

- 55) Last night's cry of a wild goose... 昨夜一聲雁
clear winds, 清風萬里秋
the thousand miles of autumn.
- 56) Mountains darkening 山晚雲和雪
clouds match the snow ; 大寒月照霜
sky shivering,
moon brightens the frost.
- 57) Chant poetry to your best friend , 酒逢知己飲
Drink wine with your true friend. 詩向快人吟
- 58) To go away, 始隨芳草去
seeking fragrant grass... 又逐落花回
To come back,
following fallen blossoms...
- 59) To ears : fountain murmur, 耳底泉聲
To eyes : mountain color. 眼前山色
- 60) Keep sun and moon 袖中藏日月
inside your sleeves ; 掌內握乾坤
clasp heaven and earth
in your hand.
- 61) Autumn winds blow 秋風吹渭水
on the Wei River... 落葉滿長安
Falling leaves cover
all Chang-an city.
- 62) Ten years' dream on the pillow 十年枕上壺中夢
of the struggling days : 半夜燈前物外心
One midnight by the lamplight...
mind beyond matter.
- 63) Early spring ... full rainfall, 春前得雨花開早
flowers earlier ; 秋後無霜葉落遲
late autumn... no frost attack,
leaves fall late.
- 64) No one knows so deep a forest, 深林人不知
the bright moon shining on me. 明月來相照

- 65) Whose house has no bright moon, no clear wind. 誰家無明月清風
- 66) Water runs back to the ocean ; The moon goes down, but never leaves the heavens. 水流原入海
月落不離天
- 67) From the start blue mountains never move, white clouds, come and go... 青山原不動
白雲自去來
- 68) Blue made out of indigo, is bluer than indigo ; Ice from water, colder than water. 青出於藍而青於藍
冰取之於水而寒於水
- 69) A clear wind comes like an old friend. 清風未故人
- 70) A thousand rivers brimming with water : a thousand moon... Millions of miles no speck of cloud : million of miles of sky... 千江有水千江月
萬里無雲萬里天
- 71) No birds on a thousand mountains ; No footprints on ten thousand paths. 千山鳥飛絕
萬徑人蹤滅
- 72) Twigs mirrored straight and crooked... the clear, shallow water ; Faint fragrance drift about... the twilight moon. 疏影橫斜水清淺
暗香浮動月黃昏
- 73) A wide sea lets fish hop and leap ; a wide sky allows birds to flutter and fly. 大海任魚躍
長空任鳥飛
- 74) The biggest bowel fills last. 大器遲滿

- 75) Great skill
looks like clumsiness. 大巧若拙
- 76) A giant elephant
won't play in a hare's path ; 大象不進兔徑
The deepest satori 大悟不拘小節
doesn't mind small matters.
- 77) The great road has no gate ; 大道無門
A thousand crossings lead there. 千差有路
- 78) The patter of rain, a suggestion 聽雨寒更盡
of the cold day's end ; 閉門落葉多
opening the gate, to find ...
many fallen leaves.
- 79) Birds chirping, 鳥啼人不見
no man in sight ; 花落木猶香
Blossoms fallen,
the tree still fragrant.
- 80) Leaving his carriage, 停車坐愛楓林晚
he enjoys the evening maple forest ; 霜葉紅於二月花
The frost-surviving leaves are redder
than february flowers.
- 81) In the front garden : 庭前有月松無聲
the moon and the shadowless pine ; 桐外無風竹有聲
Beyond the balustrade :
no wind and the rustling bamboo.
- 82) The sky 天共白雲曉
clawns with white clouds ; 水和明月流
The stream
runs with the bright moon.
- 83) East winds stroke my face, softly 等閒識得東風面
Purple flowers, ten thousand, 萬紫千紅總是春
red a thousand... spring all over.
- 84) The sun has shown 日出乾坤耀
and all shines bright ; 雨收山岳青
The rain has stopped
and the mountains are bluer.

- 85) Rain of no sorrow falls on banana leaves ;
a man, hearing its pattering, feels his bowels cut.
芭蕉葉上無愁雨
祇是時人聽斷腸
- 86) Beyond the white clouds... a blue mountain ;
A traveler goes beyond that mountain.
白雲盡處是青山
行人更在青山外
- 87) Don't say no one comes this far, these eye-filling mountains :
not your best friend ?
莫言深處無人到
滿目青山是故人
- 88) Without the winds that clear away the drifting clouds
how can we see this long sky, ten thousand miles.
不因風捲浮雲淨
爭見長空萬里天
- 89) No rain falls but a flower drops ;
No wind blows but willow seeds fly.
不雨花猶落
無風絮自飛
- 90) Never seek with mind, Never seek without it.
不可以有心得
不可以無心求
- 91) Winds blow ... the moon in the heavens doesn't move an inch ;
The valley pines, though pressed by snow... never broken.
風吹不動天邊月
雪壓難摧峴叢松
- 92) The winds fallen, a flower yet drops
One bird's cry deepens the silence of the mountain.
風定花猶落
鳥鳴山更幽
- 93) All day long facing the mountain... under the thatched eaves :
No bird's cry, the mountain much stiller.
茅簷相對坐終日
一鳥不鳴山更幽
- 94) The fire has burned the surface of the field :
New shoots come out with the spring breeze.
野火燒不盡
春風吹又生

- 95) The night so quiet : 夜靜溪聲近
valley murmur closer ... 庭寒月色深
The garden so cold :
moon color deeper...
- 96) To climb one more floor 欲窮千里目
up the pavilion, 更上一層樓
Trying for
a thousand-mile view.
- 97) Falling mist, a single bird fly as one... 落霞與孤鶩齊飛
Autumn water, long sky : one color. 秋水共長天一色
- 98) Dry trees on a thousand mountains, 落木千山天遠大
the far, big sky... 澄江一道月分明
A shining river stretching straight,
the bright moon.
- 99) Both leaning against 欄杆雖共倚
the same balustrade, 山色看不同
Only to see the mountains
in different color.
- 100) A dragon roars... clouds come ; 龍吟雪起
A tiger howls... wind rise. 虎嘯風生
- 101) Running water... 流水寒山路
the cold mountain's path ; 深雲古寺鐘
Thick clouds...
the old temple's bell sounds.
- 102) A rotten tree lies on the waves : 老樹卧波寒影动
a cold shadow rolling. 野烟濛草夕陽昏
Mist floats on the field grass :
the evening sun darkened.
- 103) Old age deepens 老來疏覺山中好
the love of mountain life, 死在叢根骨也清
Dying by cliffside :
my bone will be clear.

4) TECHNICAL PROCEDURES.

i) For this project, I used three different formats of cameras : 35mm, 2 1/4x 2 1/4 and 4x5. They are Contax RTS, Quartz 139 ; Zenza Bronica SQ-A and Sinar F. Although I have six high-performance Zeiss-made lenses for my Contax, I found that the size of 35mm film is too small to make images larger than 8x10.

ii) For my color photography, I use Kodak professional Kodachrome 25 color slide film with my Contax for its advantage of acutance and saturation of color. Most of my old work was shot by Kodachrome 25. With my medium format camera, a Bronica SQ-A, I shot color negatives. I prefer Kodak VPS ASA 160 film, because of its good color reproduction ability.

iii) My black and white photographs were made by Sinar F 4x5 with two Schneider lenses, 90mm f/8 Super-Angulon and 210mm f/5.6 Symmar-S. I made series of test out of different combination of films and developers under various condition and found out that the Kodak Tri-x film with Kodak HC 110 developer was the best combination for the Zone system. I prefer processing the negative in trays to developing in a tank.

iv) The personal exposure index for Tri-X is 200. The normal developing time was 3 minutes and 45 seconds with developer HC-110 diluted B at 68 degrees.

v)	ASA	HC 110 Diluted	Developing Time (68 F)
ND	200	1:7	3' 45"
ND-1	160	1:7	3'
ND-2	160	1:14	4'
ND+1	320	1:7	5' 30"
ND+2	400	1:7	8' 15"

vi) The black and white printing papers for this show were Oriental Seagull grade 2 and 3 ,Ilford galerie grade 2, 3 and kodak Elite grade 2. I developed the prints with Kodak Dektol (1:2) at 68 degrees for three minutes. After the normal procedure of processing, I toned the prints with Kodak Selenium toner for several minutes to enhance the archival performance of the print.

5) CONCLUSION...Man and Nature

Photography is a new art form even in the west. In China, at the mention of photography, I think that it is still in its primitive form of communication. We donot have our own historical background discussing " Photography as fine art ". The only feasible way to probe the inner spiritual face of Chinese arts, I think, is to explore the oldest art form...painting.

While viewing a Chinese landscape painting, we will easily discover that the essential difference between the oriental and western arts is the difference of opinioin on the relation between man and nature. The relation between man and nature in China can be characterized by harmony and communion. People in the west have inclined toward the two extremes of human domination or of human inadequacy ; man has been considered the " lord of creation " or else a victim of the cruel forces of nature. In either case, man and nature were alien to one another. In Chinese painting, I think, the harmony and communion between man and nature play a very important role of Chinese culture and influence the philosophy of life, and aspect of nature and universe of majority of Chinese.

In traditional Chinese literati painting, especially the landscape, we can easily discover many phenomena and circumstances of mingling between the painter himself and nature in various ways. For example, the human figures such as the poet in the tower drinking the wine and viewing the moon or waterfall,

the fisher in a small boat with a rod in his hand and the woodcutter descending from the hill, they all suggest the harmonious relation between man and nature. In Chinese landscape painting, the figures without the facial details represent the spirits of oriental philosophy rather than vitalize the painting itself. It is hard to discover the human figures in Chinese landscape painting which interrupt the tranquility of nature even the fisher, cowboy, woodcutter or village boys are in motion state. I think the painter who created this tranquil mood not only reveal his artistic achievements in painting but also express his scholarship, knowledge, wisdom, personality, morality and philosophy of nature. Chinese painters seem to think that to contribute the moralistic instruction for the viewers is more important than to depict the action of capturing fish or chopping the wood in the painting, besides, the action might disturb the peaceful feeling of the scene. As a Chinese artist, I think the loneliness, emptiness, silence, and harmony sometimes can express the beauty of Zen and the features of oriental philosophy.

China is a country of polytheism. Almost all Chinese believe that non-human creatures all have lives of their own. Mountains, rivers, flowers, rains, trees, all have their own god. However, those gods have been personified by Chinese. In the old Chinese myths and literature, there are many evidences revealing that the people and natural gods were existed peacefully. Beyond Wesern understanding, they were not against each other. The only way to interpret it, I think, is that they existed on equal

terms.

Chinese painters believed that landscape itself, obeyed the laws of climate, geography and the seasons, and laws of growth determine the structure and relationship of its parts. All Chinese painters followed the pictorial principles which are based on the laws of nature. Because of philosophical Sung conception of nature, Chinese artists desired the rusticity of bucolic life. They believed that through the simplicity of direct physical contact with nature, the spiritual intelligence will fill their souls. "Going back to nature" became Chinese painters' utopian dream and popular subject in their paintings. That's why the Chinese poet could truly say, "The mountain and I never grow tired of one another."

Wang-Wei, a famous Chinese poet-painter in the eighth century, wrote a "Return among bamboos" that interprets the Chinese attitude toward nature personally, religiously, philosophically.

" Leaning alone in the close bamboos,
I am playing my lute and humming a song,
Too softly for anyone to hear,
Except my comrade, the bright moon. "

6) APPENDIX

(i) Thesis proposal :

Title : Life and nature

Submitted by : Tsai-Jung Chiang

Date : November 1985

Purpose of Thesis :

To make images of nature that reflect the relation between human life and nature as well as approach the meaning of zen.

Background information :

Having grown up in a poor country of the 20th century, the Republic of China, which has suffered from wars, privation and hardship, I feel strongly that the tenacious personalities of Chinese people are irresistible. While human strength is not capable of altering the inevitable miseries, Chinese people always attribute this hard treatment of them to the will of heaven because crying is helpless. That's why the old philosophies of Lao-Tse and Chuang-Tzu, centered upon the idea of resigning to one's fate and doing everything in a natural way, has been accepted as the philosophy of the Chinese for a few thousand years.

The relationship between man and nature in China was characterized by harmony and communion. The Chinese people believe that the natural strength is unalterable. To a Chinese

artist, every phenomena of nature such as rain, snow, wind, tide, dew, sunrise, sunset, waning moon and fulling moon, blooming flowers or fading flowers, the changing colors of foliage etc., has a particular meaning and significance. An old Chinese proverb said that a single fallen leaf tells of the oncoming autumn. Those phenomena of nature sometimes are able to imply the different periods of a person's life, a history of a family or a circle of human affair and to convey the artist's personal attitude towards the nature. For thousands years, the Chinese have been greatly influenced by the Zen's thinking which was transplanted in old China from India Buddhism in the 5th century. The Chinese believed that the arrangement made by the almighty god was a word, Zen. Zen is magnificent, supereminent and untouchable ; it merely existed in those who can enjoy their lives and be aware of the superlative mood of Zen.

Although it is difficult to create images conveying the profound Oriental philosophies, I hope in my thesis I could direct the spectator to a new awareness of the harmonic relationship between human life and nature from an oriental point of view.

Procedures :

My thesis will take the form of an exhibition of B/W and color work. I will be working with my 4x5 view camera, 6x6 medium format and 35mm. Technically, the B/W prints will be based on the zone system principal to achieved delicate quality of images. Most of color work will be printed on Cibachrome glossy paper for its abilty of saturated color reproduction.

Hopefully, I could complete the photographic work for the thesis in November 1986 and have my show in February 1987. I plan to exhibit 25 to 30 prints with 11x14 size. A final thesis report will be submitted according to MFA requirements.

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