

山水

SHANSHUI

**Notes on Brushwork: Lin Haizhong's
Journey Through the Taihang
Mountains**

Fu Xiaodong

Notes on Brushwork

Lin Haizhong's Journey Through the Taihang Mountains

By: Fu Xiaodong

As the founding master of landscape painting in the Northern Song Dynasty, Jing Hao (850/856 - 923/936), a recluse in the Taihang Mountains during the Five Dynasties period, wrote *Brushwork Notes*, 《笔法记》, which inherited from Xie He's "Six Methods", and initiated the transmission of painting tradition from the Northern Song Dynasty to the Southern Song Dynasty, and was a pivotal document for the establishment of the language of brushwork and inkwork in Chinese painting, which led to the transformation of painting into ink and wash. Jing Hao was a painter who was a Confucian scholar and then a recluse, capable of poetry and good at rhetoric, thus forming a different route for the entire traditional Chinese painting style. The technical path, aesthetic value and artistic spirit, which distinguished from the route of painting in red and green colors, and "became the authentic painting" (in the words of Huang Binhong 黄宾虹). There are many versions of *Brushwork Notes* that have survived through history, and there are many different opinions on its authenticity. However the main viewpoint of the academic community is that the book has its origins and has been passed down in a certain way, rather than being a fabrication. Given the depth of the combination of its viewpoints with Confucian and Taoist thought, the accuracy of its experience from practice, and the influence of later generations, even though its name is removed, it is a masterpiece that cannot be bypassed in the history of painting practice and thought. The core value presented in the book is "truth" 真. The evaluation criteria of "six essentials" 六要 (Qi, Yun, Thought, Scene, Stroke and Ink, 气、韵、思、景、笔、墨) and the "four qualities" 四品 (spirit, subtlety, strangeness and ingeniousness, 神、妙、奇、巧), and the specific requirements of "four potentials" 四势 (sinew, flesh, bone, breath, 筋、肉、骨、气) and "two diseases" 二病 (tangible and intangible, 有形病、无形病), can be deeply understood by combing Lin Haizhong's Journey through the Taihang Mountains as a clue and verifying them with his landscape painting practice. After the replacement of Western iconography and stylistics by AI algorithms, it is important to return to the origin point of independence of ink and landscape painting, rethink the fundamental issues of painting, and find another possibility of modernity embedded in the Chinese tradition.

I. "Truth" and "Qi and Yun"

"Aiming at truth" and "Qi transformation theory"(气化论) are the core ideas of Jing Hao. He puts forward the idea of "pondering the images of things and taking their truth", which means to exhaust the

The long Journey to Hong gorge 《洪谷神征图》 Ink on paper, 445x340, 2023



洪谷神

征圖

蓬島冥冥在
大行不盡年
危巖斷古道

枯木死龍虬

光塵層雲起

通仙絕石樓

空山聞梵鐘

梵樂度雲頭

雲出見龍潭

石年歲月流

神征去未遠

松古送立

四象悟然心

乾坤月如勾



Huangshan 《黄山图》 Ink on paper, 33x68, 2014



name and appearance of things in experience and to investigate their true nature. "Do not stick to the appearance with colors and take it as the real": that is to say, the external form and the internal substance are not the same thing, belonging to two levels, denying the uniqueness of the meaning of the form. Rather, it is necessary to grasp the proper proportion between the real and the imaginary. We can obtain the truth only if we obtain the laws of things. "What is like gets its form and loses its *Qi*, and what is true prevails both in its *Qi* and matter." *Qi* cannot stay at the level of form. It is the sum of the relationship between the becoming of things, and "truth" has the dual significance of the cosmic becoming structure and material reality. "What is true prevails both in its *Qi* and matter", that is to say, "there are qualities, and interests that are spiritual" (Zong Bing 宗炳), *Qi* and interest are attached to matter, represented by paintings but not stick to them. In *Brushwork Notes*, the "truth" is the ontological state pursued by painters, the substance of the world of *Qi* which has form and matter. Heaven and earth are originally chaotic, and then formed by the interplay of Yin and Yang. In the Tang Dynasty, Neidanists believed that the truth of the universe was a world in which *Qi* flowed around, and that the truth of the universe was *Qi*, which was called "true *Qi*". The "truth" is the unique *Qi* that nurtures, gives life to, and gives birth to. The truth of all things is the spirit of life forged by non-empty *Qi*. The world of *Qi* is embodied in the physical world, which is the original meaning of "aiming at truth". How do we understand the truth? Jing Hao puts forward the idea that "lusts spoil life", treating painting as a kind of self-technique, a series of self-control of thought, spirit, behaviour and existence through which one achieves self-transformation, so as to connect

with nature, in order to obtain wisdom, perfection, freedom, transcendence and the state of a "true man". Being true is the re-awakening of a moral self, the way to move from the ordered moral world to the heavenly world.

In Xu Shen's 许慎 *Explanation of Characters in Chinese* 《说文解字》, the character "truth" (真) is interpreted as "the immortal who transforms and ascends to heaven, consisted of 匕, 目, 匕, and 八, the carriers he rides on."

In *Daode Jing* 《道德经》, "... there is essence in it, and its essence (*Qi*) is very true" (Chapter 21). "The matter of truth is like dirty" (Chapter 41). "Its virtue is true" (Chapters 54).

In *Zhuangzi* 《庄子》, "There is no loss or gain to its truth"; "The Dao abhors hiding itself, but there is truth and falsehood therein". (*Working Everything Out Evenly* 《齐物论》) "Against its truth". (*The Great and Venerable Teacher* 《天道》) "Being careful to keep and not to lose is the opposite of the true". (*Autumn Floods* 《秋水》) "One forgets what is true to himself when tempted by personal gains". (*The Huge Tree* 《山水》) "What is true is what sincerity reaches [...] What is true resides inside, and the spirit moves outside, so the true is valued. [...] For its origin in Heaven, what is true by nature does not change". (*The Old Fishman* 《渔夫》) "True" is associated with the concepts of Dao, *Qi*, nature, *wuwei* 无为, and virtue, which inherently looks to a kind of heavenly way. The term "true man" corresponds to a person who has attained immortality, and the concepts of "true master", "true knowledge", "true disposition" and "true painting" also appear frequently.

In the Confucian classics, "truth" is replaced by "sincerity". In *The Ruling of the State* 《治国篇》 (Zhongyong 中庸), "Sincerity is the way of heaven, hence the way of man. A sincere person does not have to force himself to be reasonable and does not have to think about

the rightness of his acts and words, reaching the Middle Way with ease and grace. Such a person is sage". The life of the universe as conceived by the two Qi's, i.e., Yin and Yang in the *Zhouyi* 《周易》, is also close to the concept of truth in the original sense. "The endless becoming is called Yi (易), and the interplay of Yin and Yang is called the Dao", and the endless becoming reflects a real world, while the Qi's become the vital energy at the origin of all things. According to Chinese scholar Fang Wen, "For the ancient Chinese, painting was like the image in the *Zhouyi*, with the magic of creation, and the painter's goal was to grasp the vitality and change of creation, not just to imitate nature".

At the end of the Tang Dynasty, the Southern Zen school was in full bloom. In saying that "the place where one stands is the truth" and that "truth is reality, and reality is truth", the Zen also pointed to the fact that "truth" is the existence itself. This mind is Buddha, and the mind is Buddha. Lin Haizhong, who has been influenced by Zen for many years, often uses the six touches of experience to describe the state of painting. In the moment of painting, the senses are extremely close to the subtle, and the instantaneous moments are infinitely elongated in the experience, with nothing outside the mind and the concentration of the mind on the one. Others view his painting as if the camera is fast-forwarding, while he himself is like an old monk mending clothes, with a clear understanding of the needlework. This is exactly what is said in the *Brushwork Notes*: "It is Qi that allows the mind to follow the brush, with no confusion in acquiring the image. And it is Yun that hides the traces of the shape, with a representation that is not vulgar". How can one be "not vulgar"? Jing Hao also says that "lusts spoil life. Men of intelligence and integrity indulge themselves in music, books and paintings by which replace miscellaneous desires". Music, books and paintings as self-technology, through daily self-management, remove all kinds of extravagant desires, cumbersome decorations, and the remains of the self, return to the realm of harmony with nature, and wash the heart into the state of non-I. As in *Grasping the Purpose of Life* 《达生》 (Zhuangzi), the rickety old man who sticks cicadas with a bamboo pole, the young man who swims in the water in Luliang, and Ziqing 梓庆 who chisels wood for his instrument, all of them talk about the inability to put the external evaluation system before paying attention to the self and the objective, and it is a kind of subversion and limitation of the external right system, and the only way to obtain real freedom is to be connected with the internal and truth system that controls the self.

Biaoan River Peach Garden 《汴河桃园图卷》 Ink on paper, 340x30, 2020



汴河桃源圖

錢唐河鐘



春水傷天長
去雲入轉香
梨花柳葉子
新帶我驚驚
白萍新到淡
千世局已無
可嘆一笑過
萬浦葉老也
花新地暖鴛
鴦護水紋不
上高樓無意
恨江南去盡
夢如雲

新蒲正綠亂
魚鳴流水淺
梁宮面晴看
上清明沈種
日野人何事
不歸耕

青山樓閣雙
江東身在蒼
茫晚色中故
園何在難望
見不用老相





In his *Examination and Explanation of Tang Dynasty Paintings* 《唐朝画论考释》, Weibin 韦宾 says (Chapter 5), “But how is the truth of painting? The truth of man is to follow nature, and the truth of the object is to get its primitive matter, and the truth of painting is said to be ‘prevailing in both its *Qi* and Matter’. Then we know that painting is based on *Qi* and ends in Form. Why? It turns out that what we call Matter is Form. The real is *Qi*. Therefore, the debate on Chinese painting, the difference between authenticity and likeness, are all attributed to *Qi*”.

As the highest value in Jing Hao's theory of painting, truth has an inward moral and spiritual orientation, and is the way to access *Qi* and *Yun*, so that, by acquiring the truth, people can generate *Qi* and *Yun*, and things can generate *Qi* and Matter. Aiming at truth is not only to get the *Qi* of heaven and earth, but also to reach the harmony of man and heaven and earth; through the personal charm of the painter, *Qi* is generated. In the special essay *Qi-Yun is Unavailable from Being Taught* 气韵非师 (*Insights into Painting* 《图画见闻志》), Guo Ruoxu 郭若虚 in the Northern Song Dynasty says, “Looking at the talents since ancient times, I find that many of them are high-ranking officials or reclusive Confucian scholars. They wander all over the world of art in their kindness, exploring the profound and subtle knowledge, and their perfect good tastes completely reflect in their paintings. Given their character, *Qi-Yun* in their paintings cannot be low; and given the strong *Qi-Yun*, the livingness has to come in. All paintings must have a good sense of *Qi-Yun* before they can be called treasures”. Here, the world of morality and the world of heavenly principles are connected to each other, and *Qi-Yun* is the representation of personal morality and spiritual cultivation in painting, which can only be realized through

self-awareness and practice, and is the display of the artist's disposition that is constantly being polished. After returning to a thorough understanding of one's authenticity, one can acquire the “truth” by removing complex concepts and the inertia of inherent thinking with no falsehoods, and by connecting one's free self to the world of heavenly principles, which is the essence of all things.

II. “Brush and Ink” and “Four Potentials”

Brush and ink are two essentials in *Brushwork Notes*, and the in-depth excavation, inheritance and development of the brush-ink system is also an important achievement that Lin Haizhong has explored in his paintings over the years. “The brushwork, although following rules, operates flexibly, without matter or form. Ink is a type of painting that uses shades to represent things, seemingly unrelated to the brush”. Moreover, four potentials are further normalized: “there are four potentials in all brushes, which are called sinew, flesh, bone, and breath. That brush ceases but is not broken is called sinew. That undulation into the real life is called flesh. That life and death are represented rigidly is called bone. That traces of painting are not tarnished is called breath. So, I know that ink outdoing matter loses its body; the vanishing looks spoil normal breath, and the stiff sinews have no flesh; the broken traces have no sinew, and the obsequious has no bone”. Why has “brush-ink” become an inherent attribute of Chinese painting? And why has it constantly become the focus of discussion in the modern transformation of Chinese painting? In the end, the material property of “water-ink” can only be used to replace the title of Chinese painting with “brush-ink” as its core. Is Picasso's painting with a brush

and Xuan paper a wash painting? Is Wang Dongling's writing with acrylic materials not calligraphy? The term "brush-ink" is related to the self-construction, self-training and conscious maturity of Chinese art. Brush and ink are a form of life. In the Han Dynasty and the Wei, Jin, and Northern and Southern Dynasties, calligraphy first completed its artistic self-awareness and established its own language system. During the Han Dynasty, the cursive script of Chinese calligraphy was detached from its utilitarian function, and Zhang Zhi 张芝, the sage of cursive script, made calligraphy an expression of the writer's personality. The real comprehensive self-consciousness was the emergence of running script, regular script and present cursive script, i.e., "present style". Wang Xizhi's rich and varied calligraphy system with aesthetic ideals became the representative of the self-consciousness of calligraphy, and also became the foundation for the development of later generations. Cui Yuan's 崔瑗 *Cursive Script's Potential* 《草书势》 in the middle of the Eastern Han Dynasty, Cai Yong's 蔡邕 *Seal Script's Potential and Brush Fugue* 《篆势》、《笔赋》 in the end of the Eastern Han Dynasty, and Zhao Yi's 赵壹 *Non-Cursive Calligraphy* 《非草书》 put forward the important concept of potential, from which the four potentials in *Brushwork Notes* inherited. The most important concept in the calligraphy of the Wei, Jin and Northern and Southern Dynasties is "brushwork". The matter of brushwork itself and its abstract combinations generates "handwriting", such as "proficient handwriting", "fluent handwriting", "outstanding handwriting", "the handwriting is too poor to measure", and "being famous only for his handwriting" and so on. There are also combinations of brushwork and power, such as "the power of the brushwork is amazing", "its power outdoing Wang Zi-

jing's", "extremely powerful brushwork". There is a summary of brushwork: "lightly brushing and slowly wiping, relaxedly pressing and sharply poking, drawing horizontally and leading longitudinally, pulling leftward and winding rightward" (Cheng Gongsui 成公绥, who lived in the Western Jin Dynasty). In *Praise of the Mood of Brushwork* 《笔意赞》 written by Wang Shengqi 王僧虔 of the Southern Dynasty, specific requirements of brushwork were described as follows: "Bone and flesh should be plentiful and tender, getting into the spirit. Vertical strokes should be like a lance, and horizontal ones like a nail. Stretching out should be like the phoenix spreading the wings, and standing out should be like Lingzhi standing upright. Thick strokes are not pressed heavily, and thin ones are not wiped gently. Strokes run back and forth, even if the slightest ones are related to the quality of characters". Calligraphy theories in the Northern and Southern Dynasties include many important concepts: stroke, rule, bone, potential, nature, and work. Sinew is the highest, followed by bone, and the last one is flesh, the object of criticism. "Scripts superior in sinew are reserved, which need difficult skills, higher in quality. Scripts superior in bone, represented in their shapes, are inferior; and scripts full of flesh are the worst ones". "Scripts that have much strength and abundant sinews are lofty, and those that have no strength and no sinew are flawed". (Liu Tao 刘涛, *Chinese Calligraphy History of the Wei, Jin, and Northern and Southern Dynasties* 《中国书法史魏晋南北朝卷》) Painting theory works are also stabilized: Zong Bing's of *Painting Shanshui* 《画山水序》, Wang Wei's 王微 *On Painting* 《叙画》, Xie He's 谢赫 *Ancient Paintings, and many others* 《古画品录》, laid down the theoretical system of Chinese painting. The requirements for

Arhats under the tree 《树下罗汉》 Ink on paper, 31x67, 2015



信可樂也夫人之相與俯仰一世或取諸
懷抱悟言一室之內或外寄所託放浪形
骸之外雖趣舍萬殊靜躁不同當其欣
於所遇暫得於已快然自足不知老之將
至及其所之既倦情隨事遷感慨係之
矣向之所欣俛仰之間以爲陳迹猶不能
不以之興懷況脩短隨化終期於盡古人
云死生亦大矣豈不痛哉每攬昔人興
感之由若合一契未嘗不臨文嗟悼不能
喻之於懷固知一死生爲虛誕齊彭殤
爲妄作後之視今亦猶今之視昔列叙
時人錄其所述雖世殊事異所以興懷其
致一也後之攬者亦將有感於斯文

丙申春三月臥霞散人張鍾以廣永興

筆意錄書於蘭亭

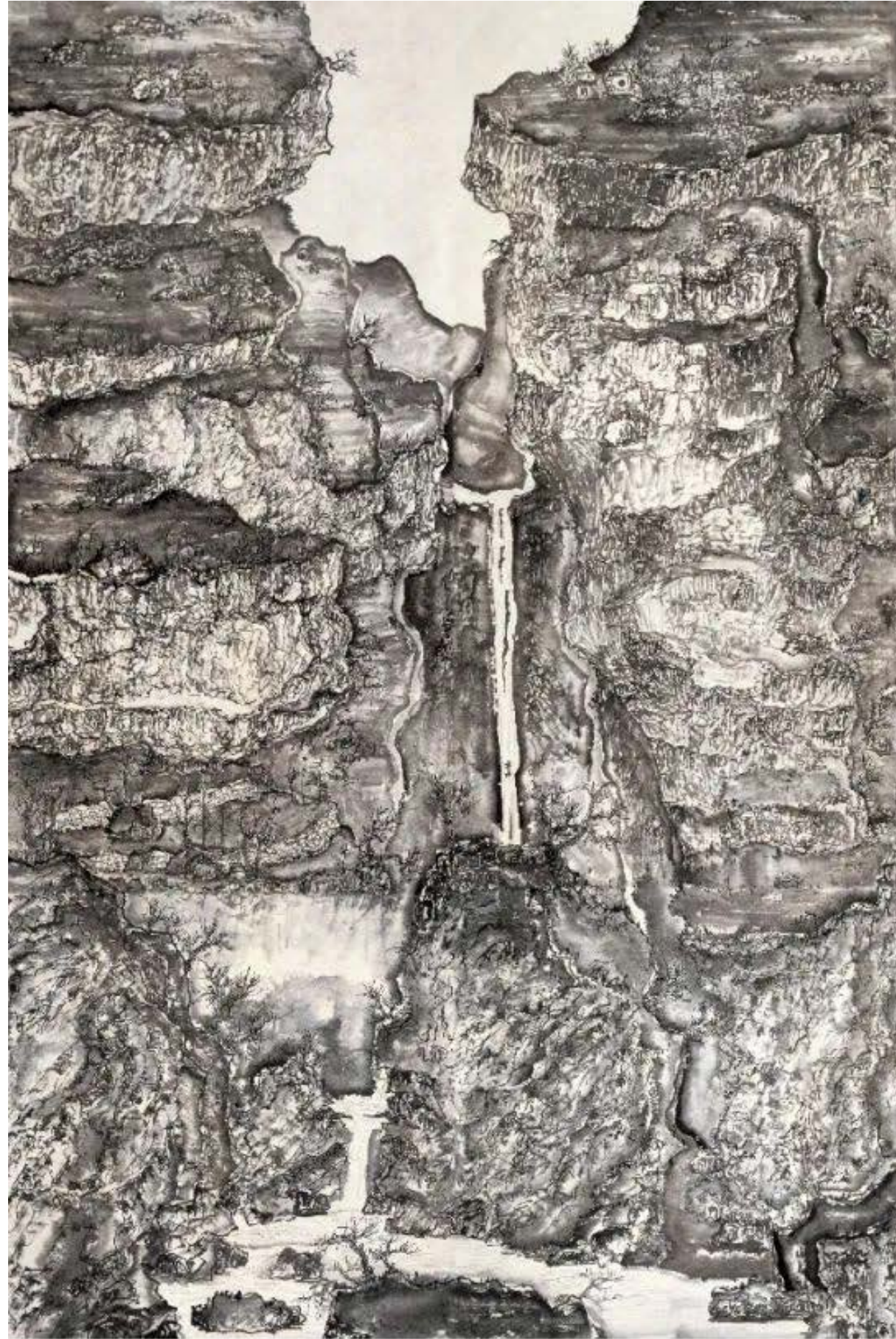


永和九年歲在癸丑暮春之初子會
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 少長咸集此地有崇山峻嶺茂林脩竹
 又有清流激湍映帶左右引以為流
 觴曲水列坐其次雖無絲竹管弦之盛
 雖一觴一詠亦足以暢敘幽情是日也天
 朗氣清惠風和暢仰觀宇宙之大俯察品
 類之盛所以遊目騁懷足以極視聽之娛



the brushwork are “to imitate the body of emptiness in one brushstroke”, “the bone method of using the brush”, and “the novelty of the brushwork”. By the Tang Dynasty, Zhang Yanyuan's 张彦远 *On the Brushwork Deployed by Gu, Lu, Zhang and Wu* (*Records of Famous Paintings of All Ages*) 《历代名画记·论顾陆张吴用笔》 made clear the origin of “one brushstroke”: “in the past, Zhang Zhi learned from Cui Yuan and Du Du's methods of cursive script, and thus changed it to become the present cursive script. The posture of the script is formed by one stroke, and Qi flows through the connection, without breaking in neighboring lines. It was only Wang Zijing who grasped its deep purpose, so the character at the beginning of the line often follows its predecessor – that is called the script in one stroke. Later, Lu Tanwei also practiced painting in one stroke. Therefore, it is known that calligraphy and painting use the same method. Zhang Sengyou's pointing, dragging, chopping and wiping, following the instructions in Mrs. Wei's *On the Potentials of Stroke*, are differently ingenious. It is also known that calligraphy and painting use the same brushwork. Wu Daoxuan was unique both in ancient and present times, without seeing Gu and Lu or anyone coming from behind. He taught Zhang Xu in penmanship, which also revealed that calligraphy and painting use the same brushwork. Since Zhang was known as “the wizard of calligraphy”, while Wu “the saint of painting”, miracles

Wang Xizhi seeking for the right word
 《羲之觅句图》Ink on paper, 60x65, 2016



Taihang Hong Mountain gorge 《太行洪谷图》, ink and color on paper, 170x250, 2007-2010



Huangshan pines in the mists 《黄山雾松始信峰所见》 Ink on paper, 68.5x33, 2014



in their works came from nature, and the spirit was endless.”

By tracing back, we can see that the requirements of brushwork as mentioned in *Brushwork Notes*: “without matter or form, like flying and moving” are the pursuit of the independent aesthetics of the brushwork. “Using the brush in the bone method” refers to power, and “one stroke” refers to sinew. In saying that “the brushwork, although following rules, operates flexibly”, rules are those that the brushwork follows, and “flexibility” is what Huang Binhong called “smooth, controllable, elastic, powerful, and flexible”. This is also the characteristic of Lin Haizhong’s brushwork: “all points and strokes are out of surprise”, and the postures of brushwork and combinations are billowing, beautiful and powerful. After more than thirty years of refinement, he has developed his own unique and perfect brush-ink structure.

Brushwork is not so much a technical system as it is a way to control the physical and mental experience of time, a way of self-exercise and self-formation. In the process of time in the present moment, concentration, attention, and focusing on the coherent and intricately changing relationship between strokes allow the frequency of the spirit to flow through the soft fibers of the painting brush, while the heights of spiritual freedom achieved by the ancients are retained in the handwriting. This is why the Zen Buddhist monk’s last words embody a lifetime of enlightenment. The Chinese tradition reaches the threshold of spiritual experience through the crafting of a single thread. It is not by chance that calligraphy became a form of life and emerged in Chinese history in conjunction with Chinese painting. It is another outlet for spiritual power built and developed on the basis of

Western shapes, images and blocks of colour, an independent aesthetic system and self-training path for the mind and body, relying on the vitality and spiritual subtleties of the structure built up by the brushwork. Brushwork is also a difficult practical skill, whether in terms of self-technique, aesthetic norms, or spiritual awareness, and has become a child in the dirty water thrown out by the modernist revolution, requiring us to re-examine and treat it when we look back at tradition. The exploration of Lin Haizhong and other artists who continue to practice brushwork opens the way for our contemporaries to access the ancients in exploring their own selves, training their minds and bodies through self-technique, and thus achieving a state of freedom.

In *Brushwork Notes*, it is said that “wash painting emerged in our Tang Dynasty”, and its use of ink is still viewed as coloring. Lin Haizhong, on this basis combining with the painting theories of the succeeding generations, puts forward the idea that “the brushwork is the ink and the ink is the brushwork”, that is to say, that the use of ink and color also requires the use of the brush. Only by using the brush in the ink can one “blossom in the world of ink”, as Shi Tao said, and his practice has advanced on the basis of Jing Hao’s theory.

III. “Thought and Scene” and “Four Qualities”

In *Brushwork Notes*, it is said that “thinking is to draw out the main points, and to visualize the form”. The idea is about the subjective choice of the arrangement of the whole piece of work, and about the creation of the conceptual perception. “What are so-called scene is to extract the elements of beauty from the scenery in front

of you, to study its truth, and to discover its subtleties.” That means to make a thorough inquiry into the pattern of the mountains and rivers, and through the subtleties of the images of things to reveal the truth. Four-quality is meant to clarify the further evaluation standards of “thought” and “scene”: the highest standard is “spirit”, which “has no action, and forms the image in nature”, presenting the concept of becoming of the heavenly way in nature which is in line with the spirit of Daoism. All the becoming of chaotic combinations by chance is a kind of natural state of generative movement. It can be understood as the manifestation of the interplay of Yin and Yang, a kind of pre-established pattern. That “What so-called subtlety is the thought through heaven and earth, all kinds of dispositions, the appearance of texture and pattern, and the schema of things and the flow of the brush”, on the other hand, emphasizes the top-down rational perspective seeing the world in landscape painting. Jing Hao’s detailed discussion of the characteristics of the growth of pine and cypress in terms of the doctrine of Analogies to Virtues, his observations of the biodiversity of rowan, tung, oak, elm, willow, mulberry, and acacia with their different shapes and qualities, and the topography and geology of peaks, tops, ridges, caverns, cliffs, rocks, valleys, streams, and ravines, and the meteorological phenomena of fog and clouds, are all about the empirical content of all things in heaven and earth, showing a respect for objective experience and natural norms, and an observation of the pattern of becoming of all things based on the dichotomy of the body and the image of dispositions, which is characterized by the worldview of Confucianism in the light of heavenly pattern and its manifestation in the landscape. “The so-called strangeness means the unpredictable

traces, the possible deviation from the real scene. Those who get strangeness from the biased pattern have a painting without thinking”. In consideration of Jing Hao’s comments on other painters, it can be seen that he attaches importance to “thought” and “pattern”, and the order of the real and theoretical worlds becomes very important, emphasizing the order of naturally becoming and actualization the route of landscape painting, and also expressing a certain degree of criticism of the aesthetic of the deviation from the real scene. “What so-called ingeniousness means is embellishing, pretending to fit in with the great law, and deliberately crafting to depict the image in stacking. This can be said to be insufficient in content but surplus in prosperity”. His strong disdain for craftsmanship and falsification puts the work’s intrinsic compatibility with the Great Dao in an absolute position. The truth behind the phenomenon is “disposition”, “heavenly pattern”, and “Dao”, which transcend all appearances, and are beyond the reach of all superficial craftsmanship.

Later in the Song Dynasty, Guo Xi’s 郭熙 *The Heart of Forest and Spring* 《林泉高致》 describes the realm of landscapes as follows: “What is the purpose of a gentleman’s love for mountains and waters? The hill garden is the place where one can cultivate one’s disposition; the spring-rock is the place where one feels free; the fisherman and the woodcutter are who one is always at ease with; the apes and the cranes are what one is always close to. The clamor and constraints of the world is what humankind are always tired of. The immortals and saints are what humankind often wishes to see but cannot see. ... However, there is the aspiration to live in the forest-spring and the ideal of being accompanied by smoke-haze even in dreams, though ears and eyes are cut off when dreaming. Today’s



川北皇柏古道漢柏古木雄勝數十里余暢遊其間因寫其中一幹
庚子秋黃白



masters of painting are so interested in painting the beautiful scenery of springs and rocks that they do not have to go out of their halls, but can explore them while sitting in their seats, with the cries of the apes and birds in their ears, and the light of the mountains and the colors of the water brightly shining, so isn't it pleasing to the human mind and appealing to my heart? This was the original intention of the world to cherish Mountain and Water paintings. If you do not cherish them, but treat them with an irreverent heart, are you not confused?"

Mountain and Water paintings in the Five Dynasties and Song Dynasty are meant to express the ideal of completing one's disposition or reason, and the feeling of living in seclusion in a place far removed from the world. This is also Lin Haizhong's basic mindset, and, in his study over the years, he has broken through the norms of ancient sages, finding that the mountains-and-rivers are a proper place for making a thorough inquiry into truth and cultivating the aspiration to live in seclusion. With the reading and understanding of *Brushwork Notes*, the wonderful paintings of Lin Haizhong's several journeys through the Taihang Mountains, the video recordings of his trips to the Taihang Mountains edited by Mr. Fan Li, and the photos of various editions of the book in history taken by Gao Jin in libraries all over the world, invite us to enter into the place of experiencing the Tao and the realm of becoming created by Lin Haizhong.



Seeking solitude in a dense forest
《密林寻幽图》 Ink on paper, 81x31, 2016

一筆獨秀
洪福堂
壬午年



人生之悲莫過於此
赫顯之石朽成土名山毀望
之秋也此正無奈何之時也
丙申秋時山散人寫



上有黃庭下開元前角幽關後命門
 黃庭真人來夜闌門壯會閭丙莊幽關
 夫之內獲丹由之中請泉微
 右錄黃庭內篇中前喻之山川之目與
 人之底府當為同理皆天地造化其
 意惟天地與山川同齊今道成後者
 原夕天見之而後郭河陽云其云內
 往之而不以貝啟實指於山水林泉
 三樂餘身以終國為止而不以
 見其傳真修辭辭而必自可信
 之實其高情與此遊然猶遠
 游仙家轉世而尸解託境矣
 不子而實老矣則此遊也



千鈞題立為入
 會澤本無託
 孫履風入之
 萬壽寺對南風

