

Research on Zen Realm of Shi Tao's "Liberation"

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ABSTRACT. Shi Tao's method of "liberation" is concentrated in the characteristics of "indetermination" and "indetermination", highlighting the persistence of the law, attaching importance to the realization of the current idea, removing the delusion and reversal, and freely taking advantage of the opportunity. "One method" follows the turn. Zen's experience of the law to a large extent shows "freedom to come and go" and "university without stagnation". Zen Buddhism's ideology of "dwelling but not living" of Dharma directly discusses Shi Tao's realm of "liberation" and enriches his ideological realm.

KEYWORDS: Shi tao, Method of liberation, No gain from law

1. Introduction

Shi Tao's "free" thinking in the "liberation" method and the Zen ideology's negation of the "dichotomy" and the self-disengagement of self-discipline are unhindered and do not hold a word.

2. Sexual Liberation

Shi Tao embodies a fast-moving characteristic of "thinking" when discussing "the method of liberation": he first described the "definite and indefinite" characteristics of the law, "such as the Tang Dynasty with thousands of rocks, the most complete heads, and the distant mountains and waters. There are changes in everything. If Leng Qiu can't be controlled by others, only set in Linchi, there are innate times and characters, with strange and strange appearances, and people who don't think about it. Shizun Yun, yesterday said the law, maybe today Dharma, this way I realize liberation. "Regarding the indeterminate characteristics of "No Thinking", "Five Lanterns Meeting Yuan" also discusses: "The world respect asked from outside: 'How to say the law yesterday?': 'Say the law.' Wai said: 'What law do you say today?' Said: 'Indeterminate law.' Wai Dao asked: 'I said the law yesterday, why can't I say it today?' Shizun Yun: 'Yesterday I'm sure, today is uncertain.' Indetermination and indetermination cannot be judged by appearances. From the perspective of the law, it is indefinite and has the same nature, so the indefiniteness and indefiniteness are just two sides of the same body.

Seeing one's own mind is liberation, which is the existing thought of Buddhism. Zen Buddhism developed on this basis. The "Transcript" believes that "good knowledge" has no way of asking: "If you take external knowledge for good, you can be liberated. There is a place. "Volume 29 of Zhiyuelu" points out that it is necessary to enter the "unquestionable place": "More than asking, but with nature, it immediately fits with the Buddha, to the place of doubt, you can hold it, be the winner, but Is n't it a radical liberation? ", The four ancestors realized the cause:" Lai Lizu said: "May the monk be merciful, beg and liberate." Zu said: "Who binds you?" Said: "No one is bound." Zu Said: "Why even find relief?" Believe in the words and realize. Zen's "emancipation" emphasizes inward self-discipline, self-study and self-discovery, and external cultivation in order to find a place, which is "binding". It means a change in mind.

Seeing nature and being outside the bounds, that is, Shi Taoyan goes beyond definiteness and uses self-confidence as a method to enter. Shi Tao has a meditation poem: "Dan Zhan is diligent to sparse the moon, and Mo Man stops clearing to the back. Mo Bu puts the god in the center of the dew like a thick dew. The white branches are incomplete, and the smiling bitter gourd blindly hides in the plum blossom meditation. "The fusion of the heart is in the ink, and there is no outward back. Wu Zhi's heart is quiet and absolutely flawless, and he can see Vientiane business and convey true interest.

Zen used the metaphor of nature as "Manizhu", "Five Lamps" Vol.16 "Pujizichun Master Zen" recorded: "The monk asked: 'Manizhu people do not know, if you come to Tibet to receive it. How is a pearl? Master said: 'Do not dial rotation.' Said: 'How is Tibetan?' Master said: 'Turn at a dial.' "The pearl of nature does not need to care about right and wrong, and self is self-awareness and self-evidence." - "Turn at a stroke", if there is a difference in heart, if you drag the mud, you will lose the beads and stagnate. If you can use "hide", it will be

revealed at a stroke, and you will be able to understand everything. Insight into the truth of all things.

According to the natural and harmonious heart, Shi Tao has the title: “Good collector, don't ask for the thickness of the paper, the ancients have only words on the paper, and the price is thousands of dollars. It is not easy to ask, it is not easy. However, it is not easy to lift the pen, so there is a real spirit. There are no people around the empty mountain, and they all sit alone, and it is fast to do the writing without any problems. Zhang's. “Compared with Tibetan painters, Shi Tao believes that the painter's thoughts turn from the air with his own unique intentions. The pen and ink do not fall for and do not ask. “True spirit” is the connotation of pen and ink sweeping directly. The true spirit is right to me. I am alone in the empty mountain and think deeply and deeply. There is no other person to do anything about it. Only I have gained the profound experience for my “in charge”.

Shi Tao is well versed in the true spirit of “nothing”. In his state of painting, Xu Zuxiuba said that he was called “for a while,” and in the “Atlas of Landscape” he said: “I do n't know painting, every view of mountains and rivers, Its vivid and lively God is pleased, but he knows that his painting is none.If you draw a gourd like this, it is a livelihood in the printing plate, Shi Gong can't stand it! Let's watch this book, and dye it, it will become a wonderful place. However, the bandit is not allowed to make paintings, and it is not allowed to make pictures of mountains and rivers. Shi Gongqi is based on paintings? Wu Junqi Baozhi. Jinling Xu Zuxiu. “There is no stickiness calculated directly. It is known as” random “. That is, the painting has fallen into the stereotype, and there is no meaning of life. Dyeing by the master is to transcend the beauty of right and wrong, that is, to leave and pursue the wonderland of self-consciousness and spiritual aura “pleasantness”.

Shi Tao's “Collection of Shi Tao Paintings”, published by Rong Baozhai Publishing House in 2003, page 58; “The Complete Works of Shi Tao Painting and Calligraphy,” published by Tianjin People's Fine Arts Publishing House in 1993, pages 60-70, etc. “Drafts” volume, this drawing is an ink pen, showing the majestic mountains and rivers of the north, and there is “Lao Tao” (Zhu Wenfangyin). This article extracts the last paragraph of this volume to give insight to pen and ink for research. Said: “Or ask Yu Yue: the ancients made paintings, the law is full of truth, the reason is the same, so Jing Guan Dong Ju, the faction inherits. The first word of the phrase, you know why it is? Children and grandchildren Jin Guan this volume, believing Smearing, forgetting to write invisible, what is it? Yu said: Those who enter from the door are not Jiazhen, or they are taken away. Hecheng Yang Chongying. “Central from the door, not Jiazhen”, is from the word of Zen forest, Refers to enlightenment because of the true nature of the Buddha. The fifth piece of “Biyuanlu” (on the 4th and 1st 145th): “Yantou drink cloud: I do n't see it, the person who enters from the door is not Jiazhen. It must be flowing out of one's own chest, covering the sky and covering the ground, how many points are appropriate. “Hedao, which is based on self-reality, believes that the enlightened person should always think of” self-cherished treasures “-true nature, but nothing else. The “door” of the senses is, But should not read outside, maintaining a contented disposition, internalization hair cut, you can Xinshou to pass between the invisible wonders.

This spirit of sound internalization is also practiced by Shi Tao. Zhang Aida's “Changxiang Chronicles of Old Man Painting and Calligraphy of Qingxiang” printed Shi Tao's “Flower Eggplant Scroll”, Postscript: “This winter is ugly and snowy, jade is foreign, pleased. Take a seat and talk about the confidence in painting. The seed of this ink may not be rare. For this reason, I have to take plain paper and freeze the polyester, no matter when it is four o'clock, sprinkle it with a essay to give a jade to eliminate the thirst and thirst. The habit of making a big fortune. His Excellency Gan Zhiyi, a monk head of the Jishan monk in Shitao, Qingxiang, “The pen and ink is the internalization of confidence after seeing the sex, and comes out with the free and easy, because of the stamp of the heart, sent from the true nature, thus achieving” impossible “ “Too much” in a natural wonderland.

Only by seeing the inner influence of nature and thinking deeply about the true temperament, can we create a wonderland without a livelihood and a random point of dyeing.The volume of Da Dizi Inscribed Poems and Postscripts (Art Series Edition) records Shi Tao's title C Yin Shenqiu made this in Tianlong Ancient Academy soon, and the second cloud said: “Shi Yan from the sky, Ling Xu wants to unwind. He is in Qiu Li, where is the danger. Tian Hai Qing Xiao Kuang, Shan Feng Dan Xiong Xiong. There are endless descriptions here, and Frost Leaf Fei is even more red. ”The painter experiences feelings in the realm of nature, but does not persevere the signs. Instead, he gains his own spirit after gaining his own treasure, but sees the harmony of the sky and the mountains. In this way, the pen and ink are guided to create an endless wonderland.

Summarizing from the above, Shi Tao's “ideally” conscious thought mode of painting theory, “dragon” and “nothing” revealed the true spiritual confidence, and the random creation method of pen and ink is the relief of the magical use of direct insight. Internalization of management.

3. The “Chemical” of Fuji

Shi Tao's way of “emancipation” embodies many harmonious characteristics. For “escape”, the concept of

“hua” is proposed in “Quotes of Painting”. In the “Changing Chapter”, he said: “The ancients, know the Gu Ye. He who knows his wares is also worthy. He is ancient, but his wife has not been seen. Sorry for his muddy ancients, but he also knows how to restrain. “.

Ancient is the content of knowledge. Buddhism believes that “cognition” It is the “King of Hearts”. “King of Hearts” is the subject that expresses specific emotions. Shi Tao believes that in order to “know its traits” to generate emotions, the subject must prepare a certain “knowledge” and cannot completely leave a certain “knowledge” state of painting and painting. Intension.

At the same time, “Hua” means not being constrained by one phase, obsessing with the law of elimination, and showing the clear state of freedom and self-awareness without derogation from the law. “Hua”, “Yunhui” said: “Yin and Yang in the heavens and the earth run by themselves. Nothing, nothing comes, everything is changed. “It can be seen that,” change “has a state of operation caused by changes, and at the same time generates new things through it.

From the above, Shi Tao emphasized that “being ancientized” is to highlight the “learning”, while not tending to stick to the directional content, there is no dichotomy, but to take the initiative to transform. Realization is true.

Shi Tao's poems on “liberation” reflected this kind of random encounters, such as the breeze, and the unbound mindset. In his “Giving Xinan Friends” poem: “Independence and old health, liberation of Zhai Yanweng. And love Xueping Son, writing like a breeze “The body is in the true face of the landscape, but it does not adhere to the illusion and the heart of the mirror. You can feel the vitality of the landscape. The aesthetic subject can be clear-minded. It is not necessary to use emotional techniques as the basis to maintain the same sexuality. It conveys the spirit of nature.

One of the most prominent points of Shi Tao's insights on temperament lies in in-depth study and hard work. Volume 2 of “Dadizi Inscribed Poems and Postscripts” records: “It is difficult to know a poem. Mei Shi, I haven't got enough. Tianyu still walks to Noda. Because the ground can be seen from the top, the riverside will be settled, there will be branches on the sand of Huapo, I'm afraid the river will blow the flowers, and I will go to the river floor to see you . “Shi Tao believes that the true creation is to experience it first-hand, to work hard, to exhaust the true meaning of the landscape, and to fully appreciate the realm of the environment, but not to be bound by fame and stubbornness, but to keep true and undisturbed in the process of hard work. The opportunity is “seeing”, the opportunity and the “true spirit” inherent in the heart.

The epiphany is bound and the temperament is dripping down, but you should work hard in the right direction. “Fenyang Lu” Volume: “Shi Yun: 'Blue sky has no barriers, and you are not indifferent to the whole body',” 'Ping Mo is Nirvana. Teachers strike, Wanzhang Dragon Gate does not fake work? 'Shi Yun:' How does the burning of the tail work?’, The barrier and relief, not using the work, but practice with sincerity, do not persevere, so as to reach the “empty” The state of ambiguity, with Changming, free and easy.

Shi Tao's painting process fully embodies the principle of intellectual cultivation. According to the record of “Dadizi Inscribed Poems and Postscripts”, he once made the scene of “Penglai Wonderland. Donggu Valley Dongsheng” for Bordu, Bordu Post said: “This Mr. Qingxiang's work is even more wonderful.” After this, Cao Yin wrote poems and postscripts: “Who knows that there is no sculpture in the creation, and it takes all the art ingenuity in the world.” Later, there are postscripts: “Carved silk in the Northern Song Dynasty, what I saw was true, the Liang Gong's collection of fan books, a small axis of one or two, and one of the huge scrolls of Haishan Zhang, and Shi Gongzhen wrote his intention. And it is passed down to the world. The treasure is precious, and Liu Shanyin knows both. “Shi Tao was written in the middle of the spring of Ding Hai, and his post should be followed. From his friend's post, Shi Tao's painting does not smear and sculpt, but focuses on learning and cultivation. In order to accumulate the heart of the craftsman from the accumulation of profound methods, this is not to pretend to act as an attack, but also to diligently expand the knowledge, but to bring forward the righteousness and create a wonderful state. Shi Tao also uses his brushwork as a “yangxin pill”. According to the second poem in “Poems of Da Dizi's Painting of Poems” (Art Series Edition): “Poetry will not come to feed the sun, but it will not come to the mouth with a good heart. Fenggu used flowers for writing, writing flower tips, and talking about them in depth. Dafeiwu swallowed it as a Yangxin pill and split Huayue's three thousand axes. “The creation of pen and ink requires the cultivation of the heart, the cultivation of the poetic style, and the training The heart of a craftsman, so that he can express his temperament as if the sword is split, conveying a distant mood.

4. Conclusion

From the above, Shi Taoyan's "emancipation" must not only be ignorant of the truth, the true spirit, and the element of nature, except for the concept of individual creation, but also adhere to the cultivation of learning and converge to the "crafty ingenuity" of true temperament. "And" Nothing "is unparalleled, open-minded, and created. Its" transformation "process is more embodied in the Zen meaning of" freeing "the ten-party game of Zen. At this point, Shi Tao's" liberation "method has full The connotation of meditation and spiritual cultivation.

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