ZEN AND THE WAY OF THE BRUSH

BY **KEN LAMB**

The mind unmoved is emptiness, when moved it works the mysterious.

Emptiness is one-mind-ness, one-mind-ness is no-mind-ness, and it is no-mind-ness that achieves wonders.

There are three uninhibited activities merely beside mastering technique, these constitute the marvels of *ki (chi)*.

Give up thinking as though not giving up. Observe the technique as though not observing.

Have nothing left in your mind, keep it thoroughly cleansed of its contents, and then the mirror will reflect the images in their isness.

See first with the mind, then with the eyes, and finally with the body and limbs.

I am moving all day and not moving at all. I am like the moon under the waves that ever go on rolling and rocking.

You are said to have mastered the art when the technique works through your body and limbs as if independent of your conscious mind.

Let the body and limbs work themselves out in accordance with the discipline they have undergone.

When one has thoroughly mastered the art, he does not use the brush, the brush uses him.

The brush makes no discrimination, yet knows what what is.

Brush and ink are one and walks on the water as if it is earth, and walks on the earth as if it were water.

Release the brush as an archer releases an arrow!

The brush that is no brush.

Hold the brush as if not holding it. Use the ink as though not using it.

Abandon all artistry and in one gulp down the cup to the very bottom!

One and the same breeze passes over the pines on the mountain and the oaks in the valley.

No thinking, no reflecting, perfect emptiness; Yet the brush moves following its own course.

Clouds and mists transform the mountains.

Behind the brush technique, there is the spirit. It is dancing now upon the paper.

Both heaven and hell are left behind, I hover in the moonlit dawn, swirling in the mist.

When thoughts are quieted down, fire itself is cool and refreshing.

Mountains appear as the mists rise with the brush of no-abode.

Reason, nature, mind and substance remains forever quiet, unmoving and unchanging.

Be the brush of no abode.

This brush is altogether independent of all sorts of worldly interests and desires that taint the painting.

Pure heartedness and empty mindedness play their role with the greatest degree of freedom.

Prepare the ink and brushes as if preparing tea for friends.

When approaching the painting keep the *kokoro* (mind, heart) down in the abdominal region.

Discover the meaning of the brush of no brush.

When one has completely resolved to let go, there arises something, the presence of which one has never been aware of, where all manner of wonders are achieved.

The kokoro is emptiness and out of this emptiness an infinity of acts are revealed.

I hold the brush in my hand, yet hold it not. I walk, yet I float on the breeze.

When Zen insight is gained and knows no obstruction, it applies to anything, including brushwork.

Realize the state of oneness, where you are the brush and the brush is you.

Do not be defensive about making a mistake. Attack the paper with gusto!

Grasp the scene as in the Haiku: A little frog
Riding on a banana leaf,
Trembling.

Sense the wind blowing in an Autumn scene.

When I paint the bamboo, I am suddenly outside myself, I am the bamboo.