

禪味墨香

LINGERING CHARM OF ZEN AND
FAINT SCENT OF INK

趙學蓉禪畫作品集

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ZHAO XUERONG'S PAINTING ALBUM OF ARHAT

四川美術出版社

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禪味墨香

流沙河題 

二〇〇九年七月二十八日，王增建先生向我出示厚厚一本相冊，並介紹是其戰友趙學蓉先生書畫作品的照片集錦，內有一份學蓉先生題為“感謝筆墨”的自序，從作者自序中知道，這些作品將結集付梓，囑余為作品集作序。

學蓉先生青年時曾服務兵營，後因興致及人文精神的追求，澄心陋室，勤耕硯田。寄情於紙筆，修養於翰墨。感悟人生，漸入意境。從相冊集錦中可知，學蓉先生的作品，不乏佛門題材，且側重於佛門禪宗內容。作品中有禪宗人物的創作，間有禪師禪語的借用。可謂妙筆結緣於佛門，薄紙顯露於禪心。既是佛緣，更是禪悟。

如大眾所知，佛門首重智慧，以智慧透視人生而超越人生。禪宗倡導覺悟，以覺悟洞徹生命而升華生命。學蓉先生能於丹青技藝中，將視野投向佛門，將心境繫於禪中，悠閑自在，自在悠閑，與時下浮華燥動的世風相比，確實難能可貴，亦為茫茫人海中迷失方向的人們提供了如何安身靜心的人生參照。

希望有緣品讀作品集的朋友，能如學蓉先生一樣，於塵世紛擾中，找到自己的人生坐標，少一些狂惑，多一份安寧，少一些喧囂，多一份清涼，“不意人生匆匆過，但得自在一念間！”

我與學蓉先生雖未謀面，但為其孜孜求索的精神所打動。余素來愚鈍，不善捉筆，疏於硯墨，僅就相冊集錦寫了以上觀感，算是“隨喜”學蓉先生的筆墨功德，不是說“廣結善緣”是人生一大快事麼？

宗性於文殊院水月靜室

二〇〇九年八月十九日

釋宗性，四川省佛教協會副會長，成都市佛教協會會長，文殊院方丈。

Preface

About one month ago, Mr. Wang Zengjian presented me a thick photo album, introducing it's a photo collection of paintings drawn by Mr. Zhao Xuerong, who is his comrade in arms. From the preface written by Mr. Zhao, I learned he will publish a painting collection soon and he wanted to me to write a preface for his works.

Mr. Zhao served in the army when he was young. After being discharged from the army, he buried himself in books and painting in his shabby room and worked industriously because of his deep interest in ink painting and pursuit of humanism. The theme of his painting, which includes the creation of Buddha as well as the quotation of Zen words, focused on Buddhism and Zen. This not only manifests his personal understanding of Zen, but also reveals the destined relationship between him and Buddhism

It is well known to the masses that Buddhism attaches great importance to wisdom, by which they use to understand life and then surpass life. Likewise, Zen emphasizes awakening, by which they use to comprehend life and then upgrade life. Therefore, it is praiseworthy that Mr. Zhao can concentrate with his heart and soul on the area of Buddhism in a leisurely way in such an impetuous atmosphere of current society. Besides, He also sets a good example of how to settle down and clam down for those who have lost themselves.

I do sincerely hope that those who read this book could behave themselves like Mr. Zhao. That is, to find your life coordinate and deal with everything with more modesty but less arrogance, with more quietness but less noise. Our life passes so quickly that we have to let ourselves loose and live in a leisurely way.

I am deeply impressed by Mr. Zhao's enquiring mind, though I have never met him before. Also, being a less sensitive person who is not good at writing, I can only confine my feelings to the photo album this time, which is a way to show admiration to Mr. Zhao's ink merits and virtues. For my part, it is also considered to be cheering to makes friends and do good thing like this.

By Master Zongxing

In quiet room of water and moon of Wenshu Monastery

Aug. 19 2009

About Master Zongxing: Vice president of the Buddhist Association of Sichuan Province, president of the Buddhist Association of Chengdu, Wenshu Monastery abbot

之情溢於方寸乃至一菩提樹葉之
經絡上人物之畫故無不創作羅漢
大凡畫人物之個性表心靈之從容
以示己身之個性表心靈之從容
代高僧貫休大師所繪十六羅漢像
姿態隨意形骨奇特胡貌梵相曲盡
其志為羅漢畫像中傑出之作
今讀趙學若仁者所畫羅漢如羅漢
寺文室之羅漢松蒼勁古樸蕭灑自
在追其根源與畫故人生經歷和心
境有閱以人事得感悟而忘却人事
獲身且墨得心無執著以此所畫之
羅漢是衆生像而非衆生像足已之
手筆又非個人之刻意是作者修為
所焉
十方世界天地萬物造化因緣生滅
皆寂
願趙學若仁者此羅漢畫冊能於讀
者內心清淨人格清淨善莫大焉

素全於什加羅漢寺綠泉文室記

庚寅年感夏洪厚甜鈔於淨堂



序趙學恭羅漢畫冊

余入住什邡羅漢寺四載常伴羅漢
左右自然耳聞目睹對羅漢親切有
如所謂羅漢者阿羅漢之簡稱乃佛
弟子修證之得道果位意有三層
一助人除生活中一切煩惱解眾生
之苦難
二接受世間人天供養於眾生簡樸
遠觀
三助人不受輪回之苦得生命之自
在
羅漢於壽命未終之前仍住世間梵
行少欲戒德清淨隨緣教化度眾所
以羅漢相皆眾生相眾生之百態亦
可為羅漢之百態
羅漢像因無經典規範隨藝術家之
生活觀察以各自心性未創作表現
故率真性情無拘束有長有童有
丑有鮮但通常多為剃髮出家的比
丘像着老僧衣踏羅漢鞋簡樸清淨
隨意自在能真實反映現實生活中

序趙學蓉羅漢畫冊

余入住什邡羅漢寺四載，常伴羅漢左右，自然耳聞目睹，對羅漢親切有加。可謂羅漢者阿羅漢之簡稱。乃佛弟子修證之得道果位，意有三層，一助人除生活中一切煩惱、解衆生之苦難。二接受世間人天供養於衆生簡樸達觀。三助人不受輪回之苦得生命之自在。羅漢於壽命未終之前仍住世間梵行少欲。戒德清淨、隨緣教化度衆，所以羅漢相皆衆生相之百態，亦可為羅漢之百態。

羅漢像因無經典規範，隨藝術家之生活觀察，以各自心性來創作表現，故率真性情無拘無束，有長有童有醜有鮮，但通常多為剃髮出家的比丘像，着老僧衣，踏羅漢鞋，簡樸清淨，隨意自在，能真實反映現實生活中清修梵行睿智安詳的高僧德性，同時也能反映社會民衆之疾苦，慈悲之情溢於方寸，乃至一菩提樹葉之經絡上。

大凡畫人物之畫家無不創作羅漢，以示己身之個性，表心靈之從容。五代高僧貫休大師所繪十六羅漢像，姿態隨意、形骨奇特，胡貌梵相曲盡其志，為羅漢畫像中傑出之作。

今讀趙學蓉仁者所畫羅漢如羅漢寺丈室之羅漢，松蒼勁古樸、瀟灑自在，追其根源，與畫家人生經歷和心境有關，以人事得感悟而忘却人事，獲身無罣礙，心無執著，以此所畫之羅漢是衆生像而非衆生像，是己之手筆又非個人之刻意，是作者修為所焉。

十方世界，天地萬物造化，因緣生滅皆寂。

願趙學蓉仁者此羅漢畫冊能於讀者內心清淨，人格清淨，善莫大焉。

素全於什邡羅漢壽綠泉丈室記

庚寅年盛夏洪厚甜抄於淨堂

文/釋素全 書/洪厚甜

釋素全，四川省佛教協會副會長，德陽市佛教協會會長，什邡羅漢堂方丈。

洪厚甜，中國書法家協會理事，四川省書法家協會副主席。

Preface to Zhao Xuerong's Painting Album of Arhat

During the four years since I presided over Arhat Temple in Shifang, I am surrounded by arhats everyday and gradually become attached to them. Arhat, which means the ultimate state achieved by Buddhist disciples, embodies three meanings. First, it can help masses get rid of worries and sufferings; second, it is always worshiped by the masses; third, it will ensure a carefree life by saving the masses out of reincarnation suffering. Before they die, arhats live in the secular world in an ascetic and quiet way and moralize the masses. Therefore, the image of arhat can reflect people of all sorts in the world.

As there is no agreed criterion for painting arhat, artists often create different kinds of arhats through observing life, so the images of arhats are diversified, among which there are young, old, ugly and vivid ones wearing mafors and Arhat shoes, but most of them have their heads shaved and become monks. Those created images not only truly show the wise and serene traits of eminent monks who cultivate themselves in the temple, but also reflect the sufferings of mortal people.

Arhat is one of favorite images portrait painters often choose to reveal their unique personality and calm heart. One masterpiece of arhat is produced by Eminent monk Guanxiu who has painted sixteen images of arhats that have extraordinarily natural and peculiar postures.

The arhats painted by Zhao Xuerong are classical and vigorous, natural and unstrained, just like those ones in Arhat Temple. The root of his creation is closely related to his life experiences, mental state and his perception of things around. Arhats in his painting are a reflex of the images of people of all sorts.

All the creatures in the boundless universe are created and ended by fate. It is really of great kindness that this painting album of arhat can help calm readers' heart and soul.

By Shi Suquan
In Shifang Arhat Temple
Aug, 2010

About Shi Suquan: Vice president of the Buddhist Association of Sichuan Province, president of the Buddhist Association of Deyang, Shifang Luo Han Temple abbot.

Transcript by Hong Houtian: Director of Chinese Calligraphers Association, vice president of Sichuan Calligraphers Association.

5·12大地震後，我尚在驚恐之中，學蓉兄專程從成都趕到都江堰，送來兩幅禪意畫以示慰藉，同時又囑托我為他即將付梓的畫集寫一篇跋文。我在感激之餘又心存惶恐，自己才疏學淺，對翰墨丹青僅能高山仰止，哪有能力進行藝術鑒賞和禪意闡釋！那麼，學蓉兄此舉意欲何為呢？莫非是想用淡然的清風撫慰我受傷的心靈，以超然的禪意引領我迷茫的精神麼？既然如此，我又為何不撥雲見日，順勢從陰霾中走出來呢！

當今之世是一個讓人糾結的時代，科技和經濟高速發展，却伴隨着自然災害、戰爭和社會衝突的加劇；人們在飽享物質的豐裕之後，精神的饑荒又接踵而至。不知有多少沉迷於聲色犬馬的感官享樂之人在欲望之都迷失自我，最終淪落為心靈的無家可歸者。然而，令我欽佩的是，從老撾叢林中回到大都市的學蓉兄並沒有在橫流的物欲中隨波逐流，而是隱逸陋室，拿起畫筆，在藝術的原野上放牧自己的心靈。正如他自己所說，“經歷過磨折，才學會了釋然，為自己尋得一處淡淨的空間”。面對斯人斯畫，不禁讓我思考這樣一個問題：我們應當怎樣地生存在這片土地上才算此生不枉此行？

面對人文精神的衰敗和生存環境的惡化，海德格爾曾援引詩人荷爾德林“詩意的棲居”，期望在審美和哲學的層面上為人們尋求精神的家園。然而，西方式的“詩化之思”並不能在紛擾的塵世中減輕物欲給人們造成的重壓，於是，充滿東方智慧的禪的意境便成為精神逃荒族們向往的心靈棲居之地。

禪作為一種澄懷虛靜、空靈自在的人生境界和心注一鏡、正審思慮的修持法門，自從在靈山會上釋迦拈花、迦葉微笑之後，兩千多年來不僅是叢林僧眾的安生立命之地，而且也影響着世俗之人的棲居方式，潛移默化的牽引着人性的復歸，使人們把向外索取的眼光重新投向了自己的心靈。在學蓉兄的清靈淡雅的筆墨中，無論是達摩止靜寂定的面壁，還是布袋心無罣礙的笑容，無不透露出他心融玄境、意飄白雲的人性回歸心路。

禪的意境高遠玄妙，能夠參透玄機、立性成佛的大德高僧也不在多數，世人當然就更難探其幽微。然而，我們雖然不能通達“本來無一物”的禪境，但却可以自覺修習“時時勤拂拭”的功夫，盡可能讓自己的心靈擺脫塵世的紛擾喧囂而和諧寧靜一些，無論是對自然還是人類、對歷史還是當代、對自己還是他人，都多一份感恩、多一份寬容、多一份淡定。如此禪意的棲居，正是我在學蓉兄的畫卷中所體悟到的。

蕭帆

二〇一〇年元旦

A Zen Way of Living

After the great earthquake hit Wenchuan on May.12 2008, I was scared for a long time when Brother Xuerong made a special trip from Chengdu to Dujiangyan city and sent me two Zen paintings in order to comfort me, asking me to write a preface for his forthcoming painting album. On hearing this, I felt more worried than thankful, because how can I be capable of appreciating art and interpreting Zen spirit with limited knowledge and inadequate understanding of writing and painting. So, what's his intention? Probably he wanted to sooth my broken heart by a gentle breeze and showed a direction to my confusion by supernatural Zen spirit. If this is true, I should pick up the courage and walk out of the gloom.

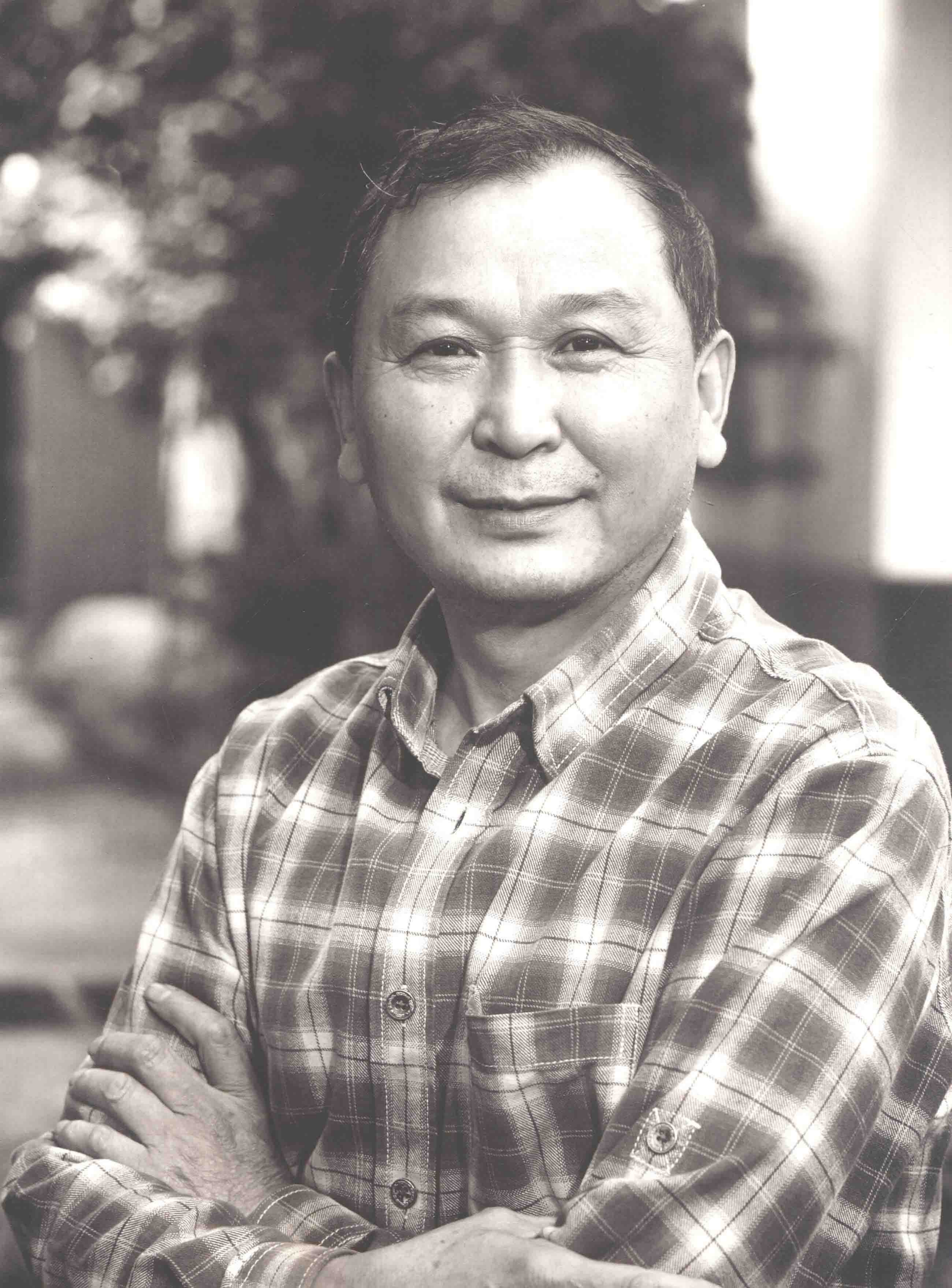
The contemporary society is full of paradoxes, where rapidly-developed technology and economy are often accompanied by increasingly serious wars, natural disasters and social conflicts. People often lose themselves in the city full of lust and become homeless souls for their spiritual impoverishment while they are enjoying themselves in ample material wealth and pleasures of senses. However, what impressed me most about Brother Xuerong is that he hasn't let himself drift since he was discharged from army in Laotian jungle. Instead, he buried himself in books and painting in his shabby room since then, shepherding his soul on the wilderness of art. Just like he said, "You will never learn to be relieved until you go through all the hardships." It is he and his paintings that keep me pondering on the question that how to make our life worthwhile living in the world.

Facing the decline of humanism and deterioration of living environment, Martin Heidegger once quoted poet Holderlin famous remark "poetically man dwells on the earth" to show his great desire to seek a spiritual homeland for people at aesthetic and philosophical level. Nevertheless, the western "poetic reflection" may not lighten the social pressure brought by material lust. Consequently, Zen, full of oriental wisdom, has gradually become the desirable dwelling place for people who want to escape from the spiritual famine.

Zen, which embodies the essence of calmness in heart and indifference to desires, is a gateway to Buddhism for many practitioners. For more than two thousand years, it has not only become a place where monks settle down and get on with their pursuits but also influenced the mortals' way of dwelling, which further orientates the return of human beings by exploring their souls. In the spiritual and elegant painting of Brother Xuerong, it is easy to detect the return of humanity through adept combination of his own heart and scene, no matter whether it is in dharma facing the wall composedly or in monk's genuine smile.

The mood of Zen is so mysterious and abstruse that there are only a few eminent monks who can penetrate its arcane truth and become Buddha, let alone the mortals. Although we can't fully comprehend the Zen mood of "There was nothing originally", we can practice the doctrine of Buddhism in everyday life in order to set us apart from the turmoil and noise of secular world, and finally calm down and live in harmony. We should always be more thankful, more tolerant and more gentle to everything no matter it is nature or people, past or present, ourselves or others. So, it is such a Zen way of living that I come to realize in Brother Xuerong's painting album.

By Xiao Fan
Jan.I 2010



趙學蓉

1954年生於成都，自號戲墨堂主人，四川省草書研究會會員，成都市美術家協會會員，成都市書法家協會會員，其書法繪畫作品多被寺廟及東南亞、韓國、日本收藏。《書藝雙絕，萬世不朽之孫過庭》等多篇論文發表於研究刊物。

The Profile of Zhao Xuerong

Zhao Xuerong, whose literary name is Xi Mo Tang Zhu, was born on January 21, 1954 in Chengdu, Sichuan. He was admitted as a membership to Sichuan Cursive Research Association, Sichuan Calligraphers Association as well as Sichuan Artists Association successively. His works have not only been showcased in many painting and calligraphy exhibitions but also collected by temples and museums such as Korean Beilin Museum and other organizations in South-east Asia, Korea and Japan.

不思量，性即空寂，思量即是自化。思量惡法，化爲地獄；思量善法，化爲天堂。
毒害化爲畜生，慈悲化爲菩薩，知惠化爲上界，愚痴化爲下方。
自性變化甚多，迷人自知不見。
一念善，知惠即生。
一燈能除千年暗，一智惠能除萬年愚。

——唐 慧能《壇經》

Thinking of nothing, mind is in quietness; starting to think, there will be different changes. Thinking of badness, it changes to hell; thinking of goodness, it changes to heaven. Vice changes to beast; mercy changes to Bodhisattva; wisdom changes to upper world, stupidity changes to under world. One's character has many directions of changes. The lost ones will not see clear. Changing for goodness, wisdom will come about. Once enlightened, darkness of thousands of years will be gone. Once brightened, aged ignorance will be exterminated.

The Platform Sutra by Priest Huineng in the Tang Dynasty

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地藏王菩薩（已收藏）

The Bodhisattva Dizang

100cm × 60cm

紙本

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