

# 中國

# 禪佛書畫集

COLLECTION OF WORKS OF CHINESE BUDDHIST CULTURAL PAINTING AND CALLIGRAPHY EXHIBITION

● 中國佛教文化書畫大展

CHINA COLLECTION OF BUDDHIST PAINTING  
AND CALLIGRAPHY

Edited by China Academy of Art Henan Province

河南省中國畫院 編



中國佛教文化  
書畫大展

王學仲題

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河南省汝南南海禪寺榮譽出品

## 中國禪佛書畫集

——中國佛教文化書畫大展作品

河南省中國畫院編

主辦：中國藝術研究院美術研究所

河南省汝南南海禪寺

河南省中國畫院

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主辦：中國藝術研究院美術研究所  
河南省汝南南海禪寺  
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# 序

鄧福星

公元 68 年，洛陽城內剛剛修竣的白馬寺前，車馬擁塞，觀者如雲，這里正舉行莊嚴的盛典，迎接從印度來的兩位高僧。他們牽引着白馬，馬背上馱着經卷和佛像。中國佛教由此而發端。

就在這第一座佛寺里，已經畫滿了精美的佛像和壁畫。此后，凡每建一寺，都仿照繪制佛像。于是，各地名都巨邑紛紛設僧造寺，畫佛像的畫家越來越多。畫史上記載第一個畫佛像的大畫家是三國時期的曾石興，他被譽為“佛畫之祖”，他的弟子衛協也以畫佛像而著稱。從南北朝開始直到五代兩宋，差不多所有人物畫名家都是畫佛像的高手。其中即有佛門的貫休、牧谿、八大、弘仕、石濤，也有世俗畫家張僧繇、官仲達、展子虔、閻立本、吳道子、王維國，至于民間的佚名畫家，更是難以數計。佛畫在當時產生的巨大影響恐怕是令人難以想象的。與此同時，大量的經文寫刻、造像題記及立碑銘志，頻繁不斷，均以書法為載體，遂使佛事書法大興。書寫經文者遠不限于僧人居士，還有一般名流學者，乃至達官顯貴。據統計，歷代有記載的僧侶書法家達 450 余人，其中有廣為人知的大書家懷仁、懷素等，那些經常書寫或寫過經文的世俗書法家則多得不可勝數，其中包括鼎鼎大名的王羲之、鍾繇、張旭、柳公權、蘇軾、黃庭堅、趙孟頫、董其昌，等等。

中國的佛教與中國書畫確有不解之緣。

一方面，佛教的弘揚，靠了書畫的記載和展示，得以更廣泛、更深入，也更久遠。佛的金容麗相使人們感到佛陀的莊嚴、肅穆、慈祥和智慧，就更加敬仰，從而更生淨心和善念；佛教故事中諸如《割肉餵鴿》、《舍身餵虎》以及《五百強盜剜目》的壁畫，生動而形象地述說獎善懲惡的教義。

另一方面，書畫作為傳播佛法的載體，在創作中又不可避免地受到佛教的深刻影響。首先，佛教自傳入中國以後，為書畫創作提供了充分的物質條件、廣闊的展示空間和最廣泛的接受者，為書畫創作拓展了題材範圍，豐富了表現手法。一代代僧俗藝術家，共同創造了一部絢麗多彩也是空前絕後的中國佛教美術史。其次，佛教影響了書畫創作心理。尤其是禪宗所強調個體的“心”對外物的決定作用，促進了宋元以後的文人畫家更重視藝術個性。第三，禪宗強調通過個體的直覺、頓悟達到一種

絕對自由的人生境界——一種近乎審美的精神境界，它為書畫創作開辟了一種特有的藝術意境。隨着禪宗的弘布，唐末出現禪宗畫，至西宋而盛行。禪宗畫所追求的“烟雲水月，出入太虛”的境界，同書法講究的“心不知手，手不知心”，實際上是個體心態夢幻般地與外部世界契合，達到同形同構的心理現象。在這種心態下創造的藝術效果則是一種富有禪意的化境。禪宗畫的這種藝術境界也成為後來文人畫中一種常見的藝術追求。它似在畫中又似在畫外，其中隱含着淡淡的禪思。

當今的佛教書畫創作也正是基于這樣豐厚的傳統之上，但卻不僅限于此。表現佛教文化的書畫作品不限于對佛像的描繪和經文的書寫。當代書畫家憑了自己對佛教的認識和理解，從更廣闊的範圍，以多種手法對佛教文化作了創造性的展示和弘揚。如此規模的佛教專題藝術展，自建國以來，尚屬首屆，其中也包含着一定的探索性。

畫家所描繪的名山古剎，幽深而清靜，這是佛門聖地。這裡曾經是菩薩顯身說法的道場，如五台山、普陀山、峨眉山及九華山，或者，曾是某一佛門宗派的祖庭，如天台山、栖霞寺、大明寺、少林寺等。

有一類不會直接描繪佛像或名山古剎的作品，但它們也表現了佛教文化。如一些具有象征意義的花卉、動物或器物。由此可以追溯到很久以前，在佛教開創早期，佛徒認為，佛至高無上，盡善而盡美，現實人的形象不可比擬，堅持“佛相不可顯現”，在佛教藝術中，只用一些借代物如腳印、菩提樹、蓮花、法輪及佛塔等象征佛陀。這與中國繪畫特別是民間繪畫中的象征寓意手法不謀而合。這裡，也收入了這一類作品，不過與以前傳統佛圖的這類作品已不盡相同，它們更富有新意。還有少數作品，乍看似與佛事不甚相關，其實，這些作品的作者也許更接近于佛學精髓，對禪宗別有領悟，在作品中融進了一種恍兮惚兮，冥令混茫的禪意，頗值得仔細品味。

佛教書法作品，比起傳統佛經書法作品來，當自有新的面貌。可惜，它與繪畫這對被認為同出一源的孿生姊妹，在某種意義上卻較少聯係。當我們把佛教文化的專題書法與繪畫連袂共展，或許會反映出這兩種不同的造型門類在表現同一內容時有怎樣的相通和差異。

中國佛教文化書畫大展，誠然是對書畫藝術的展示，它展示了當代一大批書畫家的藝術成就和水准，展示了書畫藝術對同一題材的不同的表現手法和風格。然而，這畢竟是一個別開生面的展覽，它通過藝術形式，反映了中國佛教文化的方方面面，宣揚了佛家大慈大悲的愛心，啟導讀者感受某種精神境界。面對這些作品，讀者是否會有某種心靈的徹悟和精神的升華呢？

丙子小暑前五日於蘭齋

# 序二

釋明乘

值此中國佛教文化書畫大展作品《中國禪佛書畫集》即將出版之際，我謹表示真摯的祝賀！

幾十年來，作為一個佛門弟子，在我千百次地吟經坐禪過程中，深感到中華文明之博大和中華佛學之精深。從名山大川到石窟雕塑，從寺院塔林到翰緣墨寶，無一不將佛教文化與祖國勝迹緊緊連在一起。事實說明，中國佛教文化正是中華民族光輝燦爛的傳統文化中極有特色的一個部分。正是這個緣故，我將化緣的積蓄拿出來，在各界的關懷與同仁的支持下，與中國藝術研究院美術研究所、河南省中國書院的藝術家們一起，籌辦了《中國佛教文化書畫大展》，並將出版這個大展作品集，從而圓了我多年夙願。為此，我對全國支持畫展的展出和畫冊的出版的所有朋友，表示深深的感謝！

南海禪寺是一個占地近 300 畝的佛事禪院，這裡已建佛龕、殿宇、石坊和亭榭，還將修築人工湖、園藝林、碑刻廊和陳列館，期待着一個具有禪佛氛圍的傳統文化公園奉獻給大家，歡迎藝術家光顧指導。

南無阿彌陀佛！

# PREFACE

Deng Fuxing

A. D 68, in Luo Yang, when the Bai Ma Temple was just built up, it was thronged with incessant stream of horses, carriages and visitors. People were holding a stately grand ceremony, welcoming two eminent monks coming from India. They were leading the white horses, and on horseback were Buddhist scriptures and figures of Buddha. Chinese Buddhism came into being from then on.

Just in this first Buddhist temple, elegant figures of Buddha and frescoes were painted everywhere. Hereafter, whenever a temple was built, figures of Buddha would be imitatively painted. Famous cities and big towns in different places began to build temples and monks were wanted. There were more and more Buddha figure painters. The first great Buddha figure painter in the artist history was Cao Shixing, who was born in the Three Kingdoms Period. He was honoured with Father of Buddhist Painting. His disciple Wei Xue was also famous for his Buddhist Paintings. From the Northern and Southern Dynasties, almost all the famous figure painting painters were the master Buddhist painters. Among them the Buddhist painters were Guan Xiu, Mu Xi, Ba Da, Hong Ren and Shi Tao. The secular painters were Zang Shengyao, Cao Zhongda, Zhan Ziqian, Yan Limu, Wu Daozi, Wang Wei. As to the common folk painters, they were uncountable. We can hardly imagine how much the Buddhist paintings exerted the tremendous influences at that time. In the meanwhile, a great number of Buddhist scripture calligraphies, paintings, carvings, and inscriptions appeared frequently. They all took calligraphy as carrier. Gradually Buddhist calligraphy was growing more and more prosperous. Not only Buddhists and lay Buddhists but also celebrities and scholars, and even high officials and noble lords wrote the Buddhist scriptures. According to statistics, there were more than 450 Buddhist calligraphers in the recorded history in every dynasty and Huai Ren and Huai Su were two of the very famous calligraphers. The secular calligraphers that often or ever wrote the scriptures were uncountable, including some celebrated calligraphers, Wang Xizhi, Zhong Gong, Zhang Xu, Liu Gongquan, Su Shi, Huang Tingjian, Zhao Mengfu and Jing Qi.

Chinese Buddhism and Chinese Painting and calligraphy have an indissoluble bond.

On one hand, depending on the records and revelation, the enlarging of Buddhism gains a widespread profound enduring influence and development. Buddha's radiating appearance makes people feel Buddha's dignity, solemnity, kindness and wisdom. People venerate Buddha so much that they can get rid of their distracting thoughts and engender the thought of mercy. In the Buddhist stories, the frescoes in Cut Flesh to Raise Pigeons and 500 Robbers Dismember Eyes vividly described the creed of rewarding good and punishing evil.

On the other hand, painting and calligraphy are regarded as the carrier of propagating the Buddhist doctrine and were influenced naturally and deeply by Buddhist doctrine in artistic creation. First, after Buddhism was introduced into China, it supplied painting and calligraphy creation with ample material prerequisites, vast revealing space and the most extensive receivers. It widened the range of subjects in painting and calligraphy creation and enriched the technique of expression. Generation and generation of Buddhist artists make joint efforts in creating a



gorgeous unique Chinese Buddhist artistic history. Secondly, Buddhism has influenced the mentality of painting and calligraphy creation. Especially, Zen emphasizes the decisive role of the individual "mind" to the external world. After the Song and Yuan Dynasties, it promoted the scholar painters to devote more attention to the individual character of the art. The third, Zen emphasizes to attain an absolutely free life state — a sort of nearly aesthetic spiritual state through individual intuition and understanding.

It has opened up a special artistic conception for painting and calligraphy creation. With the enlarging of Buddhism, Buddhist paintings appeared at the end of the Tang Dynasty and it prevailed in the Two Song Dynasties. Buddhist paintings seek the agreement of the individual mental state and the external world. In this state, the effect of the artistic creation has a Buddhist conception. This artistic conception has become a common artistic pursuit. It seems to be in the paintings and it also seems to be outside the paintings. It has a light Buddhist conception.

The current Buddhist painting and calligraphy creation is just based on this plentiful tradition, but it is not only limited in it. Nowadays, painters reveal and enlarge Buddhist culture with various techniques and from wide range. After liberation, it is the first special Buddhist artistic exhibition with such a broad scale. It contains a certain number of explorations.

The famous mountains and the old monasteries are deep and quiet. They are the Buddhist Holy Land. They have ever been the Buddhist rites, such as, Wu Tai Mountains, Pu Tuo Mountain, E Mei Mountain and Jiu Hua Mountain, or a place of the earliest ancestor of some Buddhist sect, such as, Tian Tai Mountain, Qi Xia Temple, Da Ming Temple and Shao Lin Temple.

Though a certain kind of painting doesn't directly describe the figure of Buddha, the famous mountains of the old monasteries, they have also depicted the Buddhist culture. They are flowers, plants, animals and sceneries that have the symbolic significance. In the early stage of Buddhism being initiated, Buddhists considered Buddha paramount, consummate and incomparable. They insisted that the figure of Buddha be not revealed. In Buddhist art footprints, pipals, lotus flowers and Buddhist pagodas can stand for Buddha. The symbolism happened to coincide with the Chinese painting, especially the folk painting. The works of this kind are included in this anthology.

A few works would have nothing to do with the Buddhism from the surface of the paintings. In fact, the authors of these works may be even closer to the pith and marrow of the Buddhism. They have special understanding about Buddhism. The works blend a kind of Buddhist conception of trance. They are well worth carefully savouring.

Compared with the works of the traditional Buddhist scripture calligraphy, the works of the Buddhist calligraphy has its new look. In a sense, Buddhist calligraphy hardly has anything to do with painting. This special painting and calligraphy exhibition may reveal the similarities and differences of the two different kinds of model in depicting the same content.

The Chinese Buddhist Cultural Painting and Calligraphy Exhibition is a revealment to the achievements and levels of the current painters and calligraphers. It has revealed the different techniques and styles of the painting and calligraphy in the same range of subjects. However, it is an entirely new sort of exhibition after all. It has shown various sides of the Chinese culture through the artistic form and advocated the infinity and mercy of Buddhism. It arouses readers to experience some kind of spiritual state. Can readers have some kind of understanding and distillation of spirit before these works?

## PREFACE II

Shi Mingcheng

The works of Chinese Buddhists Cultural Painting and Calligraphy Exhibition is to be published. I'll congratulate on its publishing sincerely.

For decades, as a disciple of Buddhism, whenever I see the Buddhist scriptures and sit in meditation, I feel that the Chinese civilization and Chinese Buddhism have both extensive knowledge and profound scholarship. In mountains, rivers, grottos, statues, Buddhist pagoda, forests, temples, brush and ink, Chinese Buddhist culture has closely been connected with Chinese famous historical sites. Many faces have clearly shown that Chinese Buddhist culture is one special aspect of the splendid Chinese national culture. To study Chinese Buddhist culture is a practical step to carry forward Chinese traditional civilization. Just for this reason, I donate the alms that I beg. Various circles and colleagues care for and support this exhibition. I, together with the artists of the Research Institute of China, Academy of Art, and the Chinese Painting Academy of Henan, China, have prepared this Chinese Buddhist Cultural Painting and Calligraphy Exhibition. We'll publish an album of painting and Calligraphy of this exhibition. Thus I have fulfilled a longtime wish of mine. I'll thank all the friends who support and help us hold the exhibition and publish the album.

Nanhai Temple is a Buddhist temple, covering about 300 m<sup>2</sup>. The figure of Buddha, Palaces, stone memorial archway and pavilion have been built up. We'll build a man-made lake, horticultural gardens, tablat corridors and exhibition halls.

We expect to give people a cultural park with Buddhist atmosphere. Welcome artists to come and give suggestions and opinions.

Nan wo ae mi tuo fo !

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客至  
 汲泉  
 烹茶  
 隔江  
 野寺  
 鐘磬

丙子李淮

涼雨  
 竹窗  
 夜話  
 清溪  
 淺水  
 放舟

②行書蘇東坡集句(89x44cm)·李淮





③ 釋迦牟尼正覺圖 (195 x 131 cm) · 丁寶中