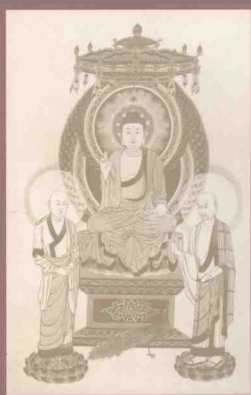


余钟韵工笔佛像画集

Selected Works of Yu Zhongyun's Buddhist Fine Brush Paintings



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Selected Works of Yu Zhongyun's
Buddhist Fine Brush Paintings

Edited by Xiao Guizhong & Lu Kunhua

肖贵中 卢昆华 编著

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序

肖贵中

昨夜畅叙席相聚，今朝变为隔世人。

钟韵仁兄带着他未了的夙愿，早登极乐，仙逝已二载有余。仁兄走得那样的急速而仓促，宛如梦境，让妻儿与吾辈实难随梦。

与钟韵兄相识，是在上世纪八十年代昆明西山华亭禅寺。仁兄和蔼可亲，持重健谈，对艺术掌故裕满于胸，对佛、菩萨造像独具慧眼，实为吾辈所敬佩。之后常与之讨教，受益匪浅。二十余载相识，遂为忘年交。

余钟韵，一九四七年冬，出生于云南昆明一个普通家庭，排行第五。自幼聪慧，博闻强记，尤爱绘画，艺文掌故，擅中国画白描人物、花鸟，且对民间工艺美术怀有浓厚兴趣，对中国古代绘画、佛教造像、古币陶瓷，特别对云南民族民间银饰、剪纸、甲马和云南释、道明清版画有着深入的研究和独到的鉴赏水平。一九九六年三月，钟韵兄将自己多年寻访购得收藏的明、清至民国时期的簪、钗、锁、扣、耳环诸类做工精细，技艺精湛，独具民族风格的二百九十四件银饰藏品捐赠云南美术馆，成为改革开放以来云南省首次向国家专门机构捐赠一项系统民族民间银饰藏品的个人，这些藏品对于研究云南古代、近代民族风俗文化及民间工艺美术的发展具有一定的价值。二〇〇一年，钟韵兄又将其历经三十余年收集整理中有着明确刻印年代和刻印地点的四百余幅明、清滇版本刻宗教版画精选汇编成《云南明清刻印版画拓刻选》，经云南美术出版社出版。这批经本拓刻版画对云南的历史、宗教、艺术、美术等人文学科是重要的实物资料。从这批明、清云南经本拓刻版画里，让我们看到了云南版画自明、清以来的刻印水平和版画创作的历史风貌，让我们能较为全面地了解云南这片神秘土地蕴藏的丰厚文化底蕴，同时也填补了云南宗教版画在中国版画史上的空白，充分体现它自身独具的历史文化价值。

二十世纪九十年代初，钟韵兄离开了他从事的美术装潢设计岗位，而对着生存的压力，他却幽默地说：『戴着一顶工艺美术师的“桂冠”下课了，没有留下任何值得夸耀的业绩，走出低矮狭窄的空间，面对严峻残酷的生活现实。四十年酷暑严冬，春风秋雨，荡涤尘心，静观自在，渐有所得，我用心声呼唤真诚，纯善重返人间，愿普天下皆成净土，何惧之有。』退下岗位后，钟韵兄倾心研究佛像，尤重菩萨、诸天，持正见真知，笃信奉行，夜梦神授，人神交汇，领悟佛像绘画真谛。舍色重墨，以墨为彩，强调墨色表现，着力线的粗细、轻重、快慢、转折变化而又流畅谐调统一的绘画手法，使得诸佛、菩萨画像神情清秀，曼妙端丽，威重庄严，不施丹青，光彩照人。所绘《释迦佛会图》、《二十四诸天图》长卷尤可为见。钟韵兄着意佛道功德，专心励志。清金农《冬

心画佛题记》所云：『世间一切妄念，种种不生，此身虽属秽浊，然日治清斋，每当平旦，十指新沐，薰以妙香，执笔敬写，极尽庄严。』此实乃钟韵兄绘佛、菩萨画像之写照是也。

在中国释道美术史中，因观音菩萨『若有无量百千万亿众生，受诸苦恼，闻是观世音菩萨，一心称名，观世音菩萨即时现其音声，皆得解脱』。（《法华经·普门品》）『是观世音菩萨成就如是功德，以种种形，游诸国土，度脱众生』。（《妙法莲花经观世音菩萨普门品》）大慈大悲，救苦救难的觉行，而成为了佛教中集真、善、美于一身，功德无量的美好形象而深入民众，同时也成为了佛教美术创作中最为多见的绘画表现主题。善画佛、菩萨者，仅就有名可考之名家高手就有唐吴道子，宋李公麟，元赵孟頫等，而尤以观音妙像为最者，丁云鹏、文嘉、陈洪绶、石涛、金农、华嵒等是也，且薰香沐手恭绘，一心虔诚供养，借笔墨以为功德，以砚田而作福田。而今，钟韵兄可谓与之比肩也。

佛、菩萨画像，状其貌易而写其灵性极难，以期近悟佛菩萨本性，必具慧性，觉他，则必具慧性，故貌虽金剛怒目，人睹之，则只生崇敬，依偎心，此实为绘佛、菩萨画像运笔之大难也。然佛像绘画中最为难者，莫过于白描之一毫显露高古。道华上人谓绘佛、菩萨像最难者，一曰笑，二曰静。笑不得法即是自满占有之喜，静不得法即为呆木僵尸，不能令人生敬仰心，远离心、清净心。得静法方可得定，得定既可提三藐三菩提妙境。钟韵兄乘得静法，佛、菩萨画像渐入三藐三菩提之妙境，悦见飘逸高古、素雅凝重、貌像端严、神清气畅，自有威重俨然之色。人见则生恭敬心，虔诚心，深得业内赞誉，亦为佛门称颂，并与佛门结下不解之缘，留下一段佳话。

有诗赞云：

三世因果转红尘，一段佳话留佛门。

善业功德君奉行，九品莲开出沉沦。

钟韵兄十年面壁，不与世人争名利。此乃老子曰：『夫唯不争，故天下莫能与之争』是也。

我怀崇敬心，当为钟韵兄赋诗一阙，以为序毕：

五十春秋洗心尘，磨难诸多铸精神。

雄心尤存丹青志，九品莲花赋红尘。



Last night we enjoyed each other's conversation and company.

This morning, we are separated by death.

Mr. Yu Zhongyun was like an older brother to me. Over two years ago, his life was cut short. His passing was so unexpected and sudden that his friends and family still find it hard to accept.

I met my friend Yu Zhongyun in the 1980's at the Huating Buddhist Temple in the Western Hills of Kunming. Aside from being friendly, affable, and a good conversationalist, his familiarity with the history of Chinese traditional art, and keen knowledge of the images of the buddha and Bodhisattvas were admirable. Over the next twenty years, I would consult him constantly. Our common interests bridged the gap in our ages.

The fifth child of an ordinary family, Yu Zhongyun was born in Kunming City, Yunnan Province in 1947. Even as a child, Yu Zhongyun read intensely, had a strong memory, and was drawn to Chinese painting and the history behind it. He became skilled in drawing people, birds and flowers using the Baimiao^[1] technique. Aside from these talents, Yu Zhongyun was deeply interested in traditional folk arts and crafts, and so he delved into the study of ancient Chinese painting and coins, Buddhist images, pottery, and engravings. Yu Zhongyun centered on works of Yunnan folk engraving made during the Ming and Qing dynasties that portrayed Buddhist and Daoist themes. In addition, he had an eye for silver jewelry, paper-cuts and embroidery of various Yunnan ethnic groups. After years of collecting silver jewelry of the Ming and Qing dynasties, he donated 294

pieces of his private collection to the Yunnan Art Museum. The donation included hairpins, bracelets, earrings, buttons, and locketts each portraying unique ethnic designs. Yu was the first person to donate a comprehensive collection made by minority peoples to the government since China adopted the open-reform policy. This collection continues to be hugely beneficial for the study of ancient and modern minority customs, culture and folk arts. In 2001 Mr. Yu Zhongyun carefully selected 400 unique woodcuts and prints with known time and place of creation from his collection of over thirty years, and put them into a book entitled *Selected Works of Buddhist Ming and Qing Dynasty Original Engraving Rubbings*, which was published by Yunnan Fine Arts Publishing House. The book's selection of rubbings reflected the level of skill and technique of engraving and the abundant cultural content and character of Yunnan woodcuts from those periods. The book brought to light Yunnan's mysterious inside stories, and its hidden depth, filling a void in Yunnan studies.

In the early 1990's, Yu Zhongyun was forced to leave his work of decoration and design. Feeling severe living pressures he remained calm and fearless, saying good-naturedly, "I'm wearing the art teacher's laurels. Class is over. My title is nothing worth boasting about, and I will walk from the narrow spaces to the wide spaces to face life's difficulties. I've already been through forty hard years of life. Sweep away the dust from your heart through tranquil retrospection of yourself and gradually attain the truth; this I speak from my heart. Let purity and kindness return to the world, make this ordinary earth sacred. What is there to fear?"

After leaving his job, Yu Zhongyun continued to deeply believe in and follow Buddhism. He pursued a correct and deep understanding of the religion. Yu Zhongyun threw his efforts into the study and painting of Buddhist images, especially those of the bodhisattvas and the Devas, the protectors of the Dharma. His study and belief was so intense that one could say he thought about it in his sleep and attained the essence of religious images there in his dreams. Yu Zhongyun used black ink in his paintings, though his paintings were far from lacking color and content. Strokes thick and thin, light and heavy, fast and slow were all portrayed in his paintings. His technique was not only fluent and balanced, but it also captured the graceful spirit and delicate mood of the images of the Buddha and bodhisattvas. His paintings induce a kind of respectful solemnity. They are never over-adorned and yet remain stunning in their simplicity. This is especially evident in his paintings. The *Bodhisattvas Discussing the Dharma and Twenty-Four the Devas*. Inspired by religion, Yu Zhongyun also performed many "meritorious acts"^[2], and continued to pursue his passion.

Dong Xin, one of the most famous Qing Dynasty painters, speaks about his painting routine in his book *Introduction to Dong Xin's Buddhist Paintings*: "I discard all my fanciful notions and practice Buddhism everyday. Every dawn after I wash my hands and light the incense, I begin to paint." It is in this way that Yu Zhongyun composed his Buddhist images.

Historically, of all the Chinese Buddhist and Daoist paintings, the images of Avalokiteshvara^[3] are the most worshipped by the people. This is because mortal beings

suffer all kinds of anguish. When they call her name with great concentration, Avalokiteshvara immediately appears in one of forms and saves them from calamities. This merciful goddess became the embodiment of Buddhist truth, goodness and beauty. The infinite compassion of Avalokiteshvara along with her countless good works took root in the hearts of the Chinese people.

The great painters of Buddhist iconography, to name a few, are Wu Daozi (Tang Dynasty), Li Gongteng (Song Dynasty), and Zhao Menghu (Yuan Dynasty). The great painters of the treasured Guanyin are Ding Yunpeng, Wen Jia, Chen Hongshou, Shi Tao, Jin Nong, and Hua Yan. All of these painters followed the purifying ritual of lighting incense and washing their hands in order to paint successfully. Each of their hearts was filled with piety, painting as if it was a kind of religious deed. Yu Zhongyun followed in their path by also painting images of Guanyin.

Painting the appearances of the Buddha and bodhisattvas is easy; grasping the compassionate spirit of the Buddha and bodhisattvas is another story. In order to understand their innate nature, one must have wisdom and be willing to help others. Only then will one become enlightened and fully grasp the spirit of the Buddha. Take, for example, a painting of Vajra, the Buddha's warrior attendants with furious eyes. For those who see the image's piercing eyes, a high and lofty respect will form in their heart. Accurately conveying the Buddha is very difficult, but even more difficult is using the Baimiao technique to show his timeless dignity. Buddhist monk Dao Hua believed that the two most difficult depictions to accurately convey were the Buddha smiling and the Buddha in tranquility. If the former is not portrayed



accurately, the Buddha will appear conceited, while if the depiction of the Buddha in tranquility is wrong, he will appear to be nothing more than an empty shell, a corpse. How can people who see these kinds of paintings leave with respect in their heart for the Buddha? How will they resist temptation and be satisfied with simplicity after they have seen a conceited Buddha? Reaching tranquility is way to acquire inner calm. This calm is the first step to reaching the highest stage of enlightenment. Yu's inner calm and closeness to enlightenment gave him the ability to paint the Buddha and the bodhisattvas accurately. He captured in the gods' hearts the essence of having no desires or cares and painted them as blissfully weightless, timeless and classic, unadorned yet elegant and dignified. He also depicted their naturally majestic and solemn expressions, so that even experts in Buddhist painting and Buddhist monks would not be able to help but feel praise for the images. These images created an unbreakable bond between the viewer and his religion.

Zhongyun's deeds are portrayed in a poem:

"In our three lives consisting of past, present and future we remain mortal. He is considered and remembered by monks. A good man of merit and devotion can, like the lotus, emerge, and from the dark depths bloom."

For ten years, Yu Zhongyun pursued his passion but, unlike many, he did not strive for fame and fortune. Lao-tzu once said, "If one does not compete with others, only then will others not compete with him." This is true of Mr. Yu Zhongyun.

I will always carry with me deep respect and admiration for

my friend. To conclude this preface, I have composed a poem for my dear friend Yu Zhongyun:

Fifty springs and autumns of devotedly sweeping the dust from your heart.

Of all your suffering; you have molded your soul, which still remains in the strokes of your paintings, the most precious things you could give to the world.

Xiao Guizhong
Spring of 2008

[1] Baiziao painting is line drawing in the traditional ink and brush style.

[2] Religious works.

[3] Buddhist goddess of mercy also known as Avalokitesvara.

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观自在
Avalokitesvara



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