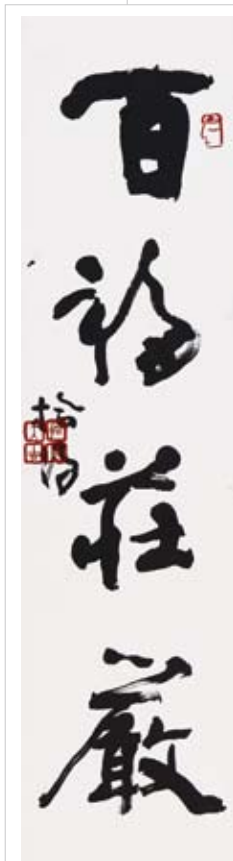


開印法師書藝集



如撥法師題字



序

覺風基金會 釋寬謙

我與開印法師的認識應該是二〇〇〇年初，爲了法師在法源別苑的佛學課程，及我到馬來西亞沙巴弘法的因緣而結緣。二〇〇一年我剃度法玄師，結下深厚的師徒緣，也是由法師推介而來的，很感謝法師賜予一位得力助手。二〇〇二年在開印法師住持的寂靜禪林，由我代刀剃度了兩個女眾弟子禪戒師與禪正師，因此我與法師結的法緣甚深亦甚久。

開印法師是一位集弘法、禪修、書藝、金石、管理專長於一身，不可多得的出家人。弘法與禪修方面則精通南北傳，從北傳印順導師《妙雲集》等思想、《大智度論》、《瑜伽師地論》等，到南傳帕奧禪師禪法、《清淨道論》、《阿含》等，無一不通。書藝則兼擅各體，並悠遊於金石篆刻；難得的是法師還能掌握創作媒材，將書藝篆刻於陶甌茶壺，竹板、木板等等，完全合乎現代文化創意產業的概念。

二〇一〇年初寂靜禪林舉辦開印法師的『書藝二十·禪心墨韻』展，我們常住六位師父到沙巴展覽會場參與盛會，深感法師的筆墨功夫。可貴的是法師懷抱著悲天憫人的胸襟，以他的創作作品舉辦義賣，不僅於二〇〇四年爲南亞海嘯、二〇〇八年的四川大地震及緬甸水災募款，更舉辦「書藝二十·禪心墨韻」展，爲海地震災義賣募款。

除此之外，法師也具有管理的長才。尤其是二〇〇八年『寂靜禪林』十週年慶，軟硬體設備鉅細靡遺，志工井然有序，這些無形間都是法師管理專才的具體呈現，開印法師實在是一位值得盛讚的法門龍象！開印法師的身體因爲脊椎手術而有些後遺症，然而透過慧學與禪定功夫的修行，以毅力支撐著，法師始終都是以最柔軟的慈悲心與包容度，氣定神怡地成就著一件又一件的事情，這也是我所遠遠不及的。

今年11月底我們何其榮幸禮請開印法師，在新竹市文化局舉辦『百福莊嚴』展，隨後又將南下高雄市文化局展覽，希望能讓末學佛者種下入門的因緣，已學佛者能在法師深厚的佛法底蘊之餘，共享這份禪心墨韻。而在展覽會時段之前，還禮請法師及開照法師至新竹永修精舍，爲我們主持一週『慈心禪』禪七，讓我們能潛下心來用功，之後再觀賞法師的創作及書法，必然能有更深的體驗。

我個人對書法是充滿了喜愛，卻因爲能力不及仍是個門外漢，不過就我與開印法師的接觸與理解，感受到法師的宿世慧根，透過努力修行悟道與書法藝術的生命結合，才呈現出特殊的書藝道氣，這就不是一般人所能達到的意境了。

Foreword

Shih, Kuan Chien
Chair of the Chue Feng Buddhist Art and
Culture Foundation



Venerable Kaiyin and I have been acquainted with each other since 2000, when he was a guest speaker of the Chue Feng Buddhist Art and Culture Foundation and I visited Sabah, Malaysia, for the Dharma talks. In 2001, one of my disciples, Faxuan, was introduced by the venerable. Because of his recommendation, I have a helpful assistant. In addition, in 2002 at venerable Kaiyin's Santavana Forest Hermitage, I had Chanjie's and Chanzheng's heads shaved, who are both the venerables' disciples. Therefore, venerable Kaiyin and I have friendly relations for a long time.

Venerable Kaiyin—specializing in Dharma preaching, meditation, calligraphy, seal carving, and monasterial management—is an outstanding monk. From Buddhist aspects, he is widely admired for his Buddhist studies and meditative practice. Studying Chinese Buddhist tradition, he delves into Master Yinshun's Miao Yun Collection, the Great Treatise on the Perfection of Wisdom (Mahā prajñā pāramitā-śāstra), and the Yogācārya-bhūmi-śāstra. Following South Asian Buddhist tradition, he learns Pa Auk meditation, the Path of Purification, and the Nikayas. From artistic aspects, he perfects himself in diverse styles of calligraphy and carving. Moreover, creating his art works, he masters a variety of materials: pottery, bamboo, and woodblock. Indeed, his concepts of applying the art of calligraphy in various materials correspond to the originative ideas of modern art.

The Santavana Forest Hermitage hosted the exhibition of “Twenty Years of Calligraphic works: Chan's Mind, Ink's Charm” in 2010. The six bhikkhunis of my monastery—the Yong Xiu Temple—who attended the exhibition all appreciated the venerable's prominent works. It is much more respectable that the venerable is always compassionate toward all living beings and denotes his works for fundraising. Venerable Kaiyin, for example, contributed his works to the charity event for the victims of South Asian tsunami in 2004. Additionally, the income of his “Twenty

Years of Calligraphic works: Chan's Mind, Ink's Charm” greatly supported the victims of the Haiti's earthquake.

Furthermore, Venerable Kaiyin has a talent for monasterial management, especially which had been shown in the Decadal Anniversary Celebration of the Santavana Forest Hermitage in 2008. All participants were impressed by the well-organized volunteers and well-designed buildings that have demonstrated the venerable's ability of running a monastery. Venerable Kaiyin is really a praiseworthy monk. Although his spine surgery has numerous adverse effects and gives rise to other health problems, he has strong will—deriving from his Buddhist studies and meditative practices—to overcome difficulties. With compassion and patience, he always feels at ease to deal with all events, which is his most significant nature unmatched by others.

It is our honor to invite Venerable Kaiyin to exhibit his works at the Bureau of Cultural Affairs, Xinchu City, in November, 2011. The exhibition, titled “Perfect Virtue and Sublime” 百福莊嚴, will move to the Bureau of Cultural Affairs, Gaoxiong City. The purpose of this exhibition is to introduce monastic calligraphy to the non-Buddhists and to share Kaiyin's understanding of Buddhism with the Buddhists. Before the exhibition, the Yong Xiu Temple invites venerable Kaiyin and Kaizhao to lead a week-long Loving-kindness Meditation. I believe that meditation enables participants to have mindfulness and calmness, which are essential qualities to facilitate the further understanding of the art of calligraphy.

Personally, I am fond of calligraphy, though I am not good at it. Associating with venerable Kaiyin, I appreciate his wisdom and his applying spiritual practice in calligraphic art. Because of religious realization, the venerable's works manifest unique and ineffable quality, which is not an ordinary level that other artists can achieve.

禪心墨韻——開印法師的書藝

皓月精舍 釋如範

與開印法師認識這二十年來，說「書法」是他的才藝，不如說書法是他的生活，如同二十年來，在佛教法義的研究和止觀禪法的修持是他每日的生活景況一樣。

不管他在生活中做什麼事，知識的、才藝的、或做務的，每種生活情境都自然流露出佛法的思惟與態度，讓各種世間學也充滿著佛法的意味，因此，他的宗教情操並不是信仰的形式、宗派或學術思想的服膺，或者僧律持行的軌式，而是自然地在生活中所展現的善於觀察思惟，慈和而勇健的人格特質。

而今，他能在佛教義學、止觀禪修、住持攝眾、弘法度生方面皆能有一定的成就，並非他苦心孤詣，經積年累月之功而有所成，而是每一種令人讚賞的才能皆是他每日生活之中應學該做，富於理智與實踐力能的自然呈現，而這個過程對他來說並非刻苦深奧。自他出家以來，聞思與修持佛法即是他生活的實質與朝向，任何世間學能在他的審視與思惟之中，依然是活脫而沒有隔礙的佛法呈現。

而「書法」，中國悠遠流長的文字藝術傳統，在開印法師的生活與表達之中，不祇是他出眾的藝術才華，也是他一向面對一門學問時，從認知到取法學習的過程中所表現的嚴謹與尊重，他的分別取擇是建立在充分的了解學習，他的創作或表現不在於相較古今或時人，而是符合個人生命歷程與生活學習的自然展現。有一次，我與他同行西馬，他曾經回應一位檳城知名書法家有關書藝創作的瓶頸，他如此表示：創作是件自然而水到渠成的事，所有的學習、生活、思想和生命經歷會自然地呈現在書家的書藝表現上，並非刻意，而是有了領悟，有了能力，若為創作而創作，不免勉強而苦悶，不免立異而標新，甚至矯柔做作，倘若根基不實，難免虛浮，無病而呻吟了。

二〇一〇年三月，馬來西亞寂靜禪林書法班的學眾在亞庇市加拉文星廣場為開印法師籌辦了一次題為「書藝二十」的個人書藝展，並有書藝專刊發行。許久以前，開印法師就邀序於我，我覺得我在書法上的認識相當粗淺，實在不敢答應，況且開印法師在佛教界和書藝界有許多朋友、老師和長輩，都是相當知名而有才學的，能有長輩和名家的雅序推介更能引起各界朋友的重視。然而，他說：要請長輩或書法名家寫序並不太難，但寂靜禪林學眾為我辦展，我並不想它是我書法作品的成果展，而是以我學習書法二十年來的心路歷程來分享同道。而這方面，你是比較了解我的。我也不要你來推崇我，而是你比較知道我的學習和過程，比較理解我對書法藝術的態度與想法。聽了他如此說，除了感動，我再沒第二句話，倒覺得自己有點兒世故而感到慚愧。

開印法師濡染書法藝術二十年來，在書藝上的表現，足已可以說是一位才華洋溢的書法家，但在我的認識中，他一直是位思想開闊而深觀篤行的佛門宗教師。然而，這樣一位佛門宗教師，平時除專志於禪觀法相和諸多經論的講說，並以止觀禪法安頓學眾的身心，他的書法在生活中又是怎樣的學習與呈現呢？

說來，開印法師的翰墨因緣非常早，除了幼年來自於父親的影響而喜歡塗抹書寫，青少年時期，即師從劉春草學習嶺南派國畫，從劉達勇老師揮灑北派山水和花鳥，筆墨早嫻熟於指掌。一九八七年（年十九），開印法師宿慧顯發，禮檳城洪福寺文建長老披剃出家，并就讀三摩長老所創辦之馬來西亞佛學院，於書畫之道，竺老時有啟發於開印法師。一九九〇年三月竺摩長老閉關前，印師座前請益，竺老諭以勞生有限，書畫無涯，兩者無法兼美，唯書法可為般若方便，印師銘感長老愛護提切之言，遂捨繪畫。後來，開印法師渡台求學，孜孜於佛法的研修，由於佛教學院書藝課程的因緣，得以親炙書法名家本慧老師與張穆希老師，於猛龍、禮器、龍門、乙瑛等漢魏諸碑，歐、褚、虞諸家書體，及王羲之聖教序、黃山谷行草等，得到老師許多親自摩寫示範和書藝評述的指導。此後，開印法師在書法的學習不會中斷，更進一步師學鍾繇、二王、米芾、王鐸、傅青主等，常能居靜養心，甚至幾次病中，他仍然執筆以握，專注境界，參省晨昏。

一九九六年，開印法師受福嚴佛學院院長大航法師之邀任第八屆教務長，除專志於教學和教務外，也曾邀請廖大華老師到院教授書法課，禮請書法名家杜誥蒞院演講「學書與學佛」，其融書藝於佛法之修學，不為所拘執，反為助緣，並非高調而已，開印法師令我非常讚



嘆的是——以佛法而觀待書藝。那段時日，他精研上座部論書《清淨道論》，時常反饋在禪修經驗上，有一次他向我說：臨摹碑帖的過程與禪定取業處無異，由反覆「臨帖」到臨寫時能「背帖」如在目前，就如同《清淨道論》「取業處品」上說的由「遍作相」而「取相」而「似相」成就的過程一樣。

此話，不由得我心下暗自敬服。藝術講才氣，佛門重慧根，我覺得是他的慧根引導著他的才氣，書藝在他才全無門戶之見，全無拘執之態。

一九九八年，開印法師在親近緬甸帕奧禪師修學止觀一段時日之後，應東馬居士眾之請而擇地沙巴州斗亞蘭創建「寂靜禪林」，十年來寂靜禪林已是以禪觀修學和阿毘達磨教學而名聞於佛教界。然而，開印法師本於在漢傳佛教和文化的參學經歷，近幾年來，開印法師除了佛教相關的義學課程和禪修活動，並開設佛教書藝課程，親自指授碑帖和各家書學，講說書藝史和評論。其宏觀的視野，無礙的辯才，參與者日眾，不僅三寶弟子，連書藝界的名家和朋友也樂於上山與開印法師交流和學習，從而與佛門結了翰墨與佛法的因緣。

開印法師在書藝上的表現極其自然，並非參酌古今而力求表現和創作。已如上來所說，書法是開印法師生活的一部份，既是如此，書法作品的寫就並非是他的目的，反而他重視的是身心的攝受統一，專注當下。曾經，他也說起：書法雖是世間藝術，藉由筆墨揮灑而舒展身心，凝斂心神，頗能澹然而處寂，古道照顏色。

因此，寫字是他的生活境界，也是樂趣，想寫時寫，通常寫在紙上，木頭也可以，磚瓦可寫，紙扇雨傘可寫，陶缸瓦罐茶壺筆筒也寫，竹簡布帛石頭磁磚門窗：他都寫，如此一來，非但用筆，也用刀，以刀為筆，非僅提運濡染，也刻劃沖逆，行氣墨意與帛紙金石陶竹磚瓦：等的陰陽虛實疾徐交馳，質文可見。想來，他的筆墨可以揮灑的事物太多了，這當然不是書法家的筆墨趣味而已，已然是一位禪者在生活中觸境觀緣的「禪心墨韻」了。

開印法師雖是馬來西亞華僑，但他的漢學底子深厚，除了深入三藏教典多有思惟契悟之外，他亦師從格律詩詞名家黃玉奎老師學詩，開印法師的學詩一如他一向嚴謹的治學態度，除了格律之外，用典取譬皆有講究。近來，他常將弘法修道與生活感悟入詩，發人深省，興來濡筆揮就，詩境與書法皆美，令人讚嘆不已。如二〇〇五年夏某日，印師見晨昏悠轉，有感於心念起滅無常迅速，感懷作詩——《無常》：

晨曦才露晚霞來，一日光陰似箭催。

不獨人寰朝複暮，心心生滅已幾回。

又，二〇〇七年七月某日，加拿大雲峰法師來寂靜禪林，印師候茶話敘，時風雨交加，有感而作詩曰——《晨雨煮茶》：

南風晨雨草咻咻，黑餅紅爐映古秋。

沸煮陳茶酸薄利，三千一瓢定孰優！

詩成後記：今早與雲峰等諸師于「草堂」啜茶，風雨交加，有感而賦。酸、薄、利乃茶人陳智同評廣雲餅之特色：，雖陳氏如是說，我猶以「三千一瓢定孰優」品論。「三千」、「一瓢」來自紅學，借喻男女情感緣定三生，於眾中選其一。實則「三千」來自佛學，喻大千界，大千界中再選其一，定優劣也。

又，二〇〇八年十二月二十八日，寂靜禪林十週年慶，開印法師作詩《十週年慶》以記十年筆路藍縷的心境：

一佛雙賢弓箭座，沙門樂住北婆仟。

十年樹木青生色，法炬千秋在用賢。

此人此詩，感事觸境，思惟省參，皆見性情。他任何才識的成就並非恃才，徒然放任而驅馳無方，他說：受過阿毘達磨訓練的人，許多事的學習和表達較有組織條理，不會流於形表，更不會天馬行空。

我所認識的開印法師大概就是這樣一位才華洋溢，又深知廣行的人，無論佛法、世間學、書法藝術及其它，他都祇是在生活中聞思與弘持佛法而已。世諦與第一義諦，究竟與善巧之間，並沒有溝壑，都依學人所觀境、所證境而起差別而已，緣起是中道義，透脫究竟與方便，龍樹菩薩如是說！

Yan Buddhist Institute, Master Dahang, Master Kaiyin served as the eighth Dean of Academic Affairs. While dedicating himself to teaching and administration, he not only invited Mr Dahua Liao to teach calligraphy in the Institute, but also requested that the renowned calligrapher, Zhonggao Du, give a lecture on 'Learning Calligraphy and Dharma'. His advocacy that calligraphy should be incorporated into the learning of Dharma, the former to be utilised by and not hinder the latter, is by no means a pretentious insistence. In fact, his genuine appreciation of calligraphy from the lenses of Dharma makes him all the more admirable. At that time, he was examining one of the Shaviravādan works, The Path of Purification (Visuddhimagga), which he often used to apply to his meditation.

Once he intimated:

"The process of copying the script models is no different from the process of stabilising the Meditation Object in order to attain jhāna – the former is through repeated copying so well until one can write a script out in the same shape and spirit as the original, while the latter, as explained in 'Taking a Meditation Object' in The Path of Purification, is like the process from Parikamma-nimitta, Uggaha-nimitta, to the attainment of Patibhaga-nimitta."

Deep down I could not help but find myself convinced and respectful upon hearing his words. Learning an art requires talent, whereas learning Dharma requires the innate potential of wisdom. I have always felt that it is the latter that takes the lead of the former. He holds no prejudices against any form of calligraphy, and neither is he bound by any restrictions.

After learning from the Myanmar Pa-Auk Sayādaw for a while, in 1998, Master Kaiyin accepted an invitation from the lay Buddhists of Eastern Malaysia to found Santavana Forest Hermitage in Tuaran, Sabah. Over the last ten years, Santavana has won a reputation in the Buddhist sector for its teaching on meditation and Abhidhamma. However, thanks to his wide range of experience in Chinese Buddhism and culture, Master Kaiyin has been able to teach not only the relevant courses on Dharma and meditation, but also calligraphy. He demonstrated the inscriptions on tablets and a variety of styles in person, detailing the history and commentaries of the art. His wide knowledge and inexhaustible eloquence were such that even renowned artists and acquaintances found themselves drawn up to Santavana in order to exchange their learning. The connection between their calligraphy and Dharma was thenceforth initiated.

Master Kaiyin's calligraphic expressions flood spontaneously onto paper from his finger tips – they are not adaptations from works both ancient and contemporary seeking to impress. It is part of his life as mentioned, and therefore his ultimate purpose lies not in the creation of pieces of work, but in unifying his body and thoughts in the mindfulness of the given moment. He once remarked:

"Although calligraphy is a secular art, by manipulating the ink and the brush, one can relax the mind and body while developing mindfulness and concentration. Thus one can enjoy the calmness and solitude in face of the beauty shone through the ancient art."

Hence, writing calligraphy is his life, his pleasure - done entirely with spontaneity. Most often he writes on paper, but wood, clay and bricks, paper fans, paper umbrellas, pottery jars and cans, tea pots or pen pots, bamboo scrolls, cloths, stones, tiles, doors and windows, are all other media he uses to write his calligraphy. As a result, he not only uses the pen brush but also knives. He uses the latter not simply to incise the shape of the writing, but to carve away the extraneous until it is set free. The character and quality of his art is nowhere hidden in his flow of Qi (energy) and the rhythm of the ink running fast or slow, across Yin and Yang, and between virtual and real - on such different materials as cloth, paper, metal, stone, pottery, bamboo, bricks, clay, and others. Indeed, the materials on which he spills his ink are too many to count, which shows that this is not just a pleasure that a calligrapher takes in his art, but the "spirit of Zen and the rhythm of ink" that abound in the daily life of a master of Zen.

Although Master Kaiyin is the offspring of Chinese expatriates, he has a solid foundation in Chinese language and literature. Apart from studying and understanding the tripitaka, he also learned poetry from Yukui Huang, who is renowned for his prosody. Master Kaiyin applies his usual rigour to the learning of poetry –

while paying attention to the versification, he is also meticulous about his use of allusions and comparisons. Lately, he often threw into poems his reflections on life, and on his experience of spreading and practising Dharma. When committed to paper in calligraphy, both the poem and the writing appear all the more inspiring and beautiful. For instance, one day in Summer 2005, the time that flew by between dawn and evening inspired Master Kaiyin to compose a poem on the transience and speed of each thought construction, entitled 'The Impermanence':

The red clouds of sunset have manifested almost as soon as the sunlight at dawn shows its face; The time in a day flies by so fast like an arrow after its target.

The rapid change between day and night does not just happen in the outside world - How many times have our thoughts constructed over the time passing by?

Also, one day in July 2007, Master Yunfeng, who came from Canada to visit Santavana, was having tea together with Master Kaiyin, at which time there was pouring rain with strong wind. Touched, he wrote a poem, 'Brewing Tea in the Rain at Dawn':

Against the southern wind and the early rain, the grass rustles, Against the ancient history, with the dark loaf on it the red stove whistles.

The old, matured tea brewed in boiled water gives out sour, thin and sharp flavours; The best can only be selected from the three thousand scoops that have been sampled!

A postscript ensued:

"This morning I was savouring tea with Master Yunfeng and others in the Grass Bower while it was pouring with high winds blowing, and I wrote a poem to express my feelings. 'Sour, thin and sharp' are how the tea specialist Zhitong Chen characterised Guang Yun Tribute Tea (tea in the shape of a loaf).... Although Chen uses these characteristics to comment on the Guang Yun tea, I maintain that "the best can only be selected from the three thousand scoops that have been sampled."

"Three thousand" and "a scoopful", allusions drawn from The Dream of the Red Chamber, are metaphors for how men and women's destinies are decided three lives back, and only an individual out of thousands can be one's own destiny. In fact, 'three thousand' comes from Buddhism, used to refer to the immense world. Thus, a real connoisseur needs to test from the vast number of samples in the world in order to find the best."

On another occasion, on 28th December 2008 - the 10th Anniversary of the Santavana Forest Hermitage - Master Kaiyin composed 'The Tenth Anniversary' to account for his reflections on the hardship of developing the monastery over the past decade:

There sits the Buddha on a seat shaped like a bow, with his two eminent disciples on both sides.

In Samaña-sukha-vihārī, which finds itself amongst thousands of villages in the North of Borneo.

Trees grown ten years ago still need time to take off its unsophisticated greenness;

The Torch of Dharma will continue to hold up high if eminent disciples can be produced and used.

What a person, what a poem – his depictions and aspirations reveal his temperament and sentiments without guise. None of his talents or knowledge results from random manipulation of his endowment without the application of method and reason. He said, "The learning and expressions of those who have undergone training in Abhidhamma tend not to be superficial and random, but would be more organised and logical instead."

The Master Kaiyin that I know is someone who is not only talented, but known for his profound and extensive knowledge and practice. His interests, be they Buddha's teachings, secular knowledge, calligraphy, or others, are no more than his daily learning, reflection, and sustenance, as well as the dissemination of Dharma. Indeed, the gap between the Truth of the mundane world and the Ultimate Truth should be non-existent, if one is adept enough to channel the two - Its size varies depending on each individual's observation, practice and attainment. As Buddhagosa put it, Dependant Origination (paticcasamuppāda) is the Middle Way, the profundity of which can only be conveyed to the world if done through methods and media that it recognises!

The Spirit of Zen & the Rhythm of Ink - Master Kaiyin's Art of Calligraphy

Ru-Fan in Haoyue (Luminous Moon) Monastery, 27th July 2010
Translated by Christine Tsai

Over the last two decades since I first made his acquaintance, I have noted that to Master Kaiyin (開印法師), calligraphy is not so much his gift, but his life, just as study of Dharma and the practice of Samā dhi and Vipassanā are integrated seamlessly into his daily routine.

Whatever he does in daily life - be it related to knowledge, art, or duty - reveals so naturally his reflections on and attitude towards Dharma, and therefore the mundane disciplines, when handled by him, overflow with the Buddha's teaching. As a result, his religious sentiment manifests neither as compliance with the formality of ritual, or with different orders or academic ideology, nor as the upkeep of monastic vows. Rather, it translates into a temperament so observant, so thoughtful, so full of loving-kindness, vigour and strength.

Today, his achievement in the learning of Dharma, in Samā dhi and Vipassanā, and in running a monastery while also spreading the Buddha's teaching to the greater public, is by no means a result of calculated effort over years. Instead, such attainments are the fruition of his personal philosophy - one that drives him to cultivate each and every one of his capabilities in an unfeigned process of learning and practice, which must be carried out with reason and perseverance. To him, the course has not been one of hardship and abstruseness, as practising and reflecting on Dharma has never ceased to be his life and ongoing path since his ordination. In his eyes and in his mind, any secular knowledge does not obscure the holy Dharma that permeates the world - to him, there is no boundary in between, and the former is precisely the real-life manifestation of the latter.

Master Kaiyin's approach to calligraphy, one of the ancient artistic traditions of China and among his chief areas of expertise, effectively demonstrates how he approached the acquisition of any knowledge or skill ab initio to the most advanced stages. It provides great insight into his life and expressions, and reveals that he has never failed to show respect and rigour. Every distinction and selection he makes is based on a full understanding and learning of the subject. His creation and representation are not so much an attempt to compare and contrast with other artists, ancient or contemporary. Rather, they are the spontaneous expression of his personal life course and experience. Once upon a time, I travelled with him through Peninsular Malaysia, and heard his response to a renowned calligrapher in Penang (檳城) regarding the mental block suffered by an artist:

"A good piece of creation should be something that naturally flows out of the artist. By this principle, all the learning, life, philosophy and personal experience of a calligrapher should come out of his art unaffectedly, without deliberation. His art is to express an understanding, inspiration, and matured ability. If it is created for the sake of making art, the work may be forced out with much effort and frustration, intending to pose but falling into artificiality. In the worst cases, it may even turn into futile lamentation, if the artist has not a solid foundation on which to fall back."

In March 2010, students of the Calligraphy Class of Santavana Forest Hermitage, Malaysia, organised a special calligraphy exhibition for Master Kaiyin, entitled 'The Art of Calligraphy - Over Years of Twenty'. Held in the Karamusing Complex in Kota Kinabalu City, the exhibition also produced a special booklet for Master Kaiyin's calligraphic work. Long prior to that, Master Kaiyin had already invited me to write a preface for it, although I felt too short of knowledge and understanding in the field to accept, knowing that he had numerous friends,

teachers and seniors in the artistic and religious sectors, all with widespread reputation for their talent and learning. A preface of recommendation from any of them would surely draw more attention and interest from people from all trades. However, he insisted:

"It is not too difficult to request for a preface from my seniors or renowned calligraphers, but I would not like the exhibition held by the Calligraphy Class of Santavana to turn into a pure personal show. Instead, I would rather render it as a media to share with those who have the same passion my course of learning over the last two decades, and you know the details much better. From you, I am not looking for praises and recommendation, but the sharing of my learning process and my attitude towards and thoughts of calligraphy."

I fell speechless, deeply touched by his words while somewhat embarrassed by my own worldliness.

It is not a flattery to say that Master Kaiyin has turned into a talented calligrapher since he began learning the art twenty years ago. However, in my understanding, he has always been a Buddhist teacher who remained open-minded, while at the same time delving profoundly into Vipassanā and practises Dharma without compromise. Apart from dedicating himself to meditation and lecturing on sutras and classics as a religious teacher, he also helps to settle the bodies and minds of the lay learners by teaching them Samā dhi and Vipassanā. How, then, is the learning and expression of Calligraphy incorporated in his life?

In fact, Master Kaiyin's interest in Chinese art started very early on. He took to painting and writing young due to his father's influence. In adolescence, he learned the Lingnan style of painting with Chuncao Liu; and from Dayong Liu he gained familiarity with the Northern painting style - focusing on mountain, water, flowers and birds. Since then he has become proficient in manipulating the pen brush and the ink. In 1987 (aged 19), Master Kaiyin's innate potential of wisdom was duly initiated - following his tonsuring by Elder Wenjian of Hong Fu Temple in Penang, he studied at the Malaysian Buddhist Institute founded by Elder Zhumo, who often inspired Master Kaiyin in calligraphy and painting. In March 1990, before Elder Zhumo went into seclusion, Master Kaiyin requested his advice. Elder Zhumo suggested that life is limited yet the art of calligraphy and painting boundless, and thus one cannot master both. However, calligraphy can well serve as an instrument for prajña. Due to his illuminating words, Master Kaiyin parted with painting. Afterwards, Master Kaiyin came to Taiwan, where he dedicated himself to the study of Dharma. Thanks to the art course included in the curriculum, he had the opportunity to learn from the elderly Master Benhui and Mr. Muxi Zhang, from whom he gained much guidance and demonstration on: the Han and Wei tablet inscriptions of Menglong (猛龍), Liqi (禮器), Longmen (龍門), Yi Ying (乙瑛), among others. In addition, he learned much about many other calligraphers Ouyang Xun (歐), Chu Suiliang (褚), Yu Shinan (虞), Wang Xizhi's 'Shengjiaoxu' (王羲之聖教序), and Huang Shangu's (黃山谷) Running Cursive Script. Master Kaiyin's learning of calligraphy has never stopped since, and he went further copying Zhong You (鍾繇), the two Wangs (二王), Mi Fei (米芾), Wang Duo (王鐸), Fu Qingzhu (傅青主), and others. A life of calligraphy was one of tranquillity, which he led and employed to cultivate his mind. Even during the times when he fell ill, he still held his pen brush with full concentration, copying and reflecting, day and night.

In 1996, having accepted the invitation from the Principal of Fu

序



呂國祈（善啟居士）

人生到處無非因緣，惟過而忘者多，記者少，永記者寥寥。吾與開印法師之緣，起於桃園宏善寺，至今歲月之深，逾二十寒暑，過從數事，印象鮮明如昨。當時，法師與如智、如恆二位同精進於圓光佛學院，如智、如恆與如範三位法師俗家時為手足，其萱堂則如願法師，母子一同披剃受戒於先師宏善寺開山住持上淳下皓老和尚座下，是為佛門佳話。

予當時每得憩，常返寺中，禮敬上人親佛法，期間曾一日見法師身著鐵衣，詢之，答云：「刻從花蓮慈濟醫院開刀返寺靜養。」有數語之談。某日，先師囑予：「開印法師正學書，可往藏經樓一觀。」既登臨，見硯邊展卷為張猛龍碑，與予宿習所好者同，因得長談。日後法師每一見，輒關切日常功課為何？當時初識佛法，以淨土為依歸，持名念佛為日課，此乃遵先師所示：「無論生活或學法要越簡單越好。」無如佛理精深，一味求簡，恐患造道畏難而退轉更不自知，雖「簡單」之境界有不易至者，須從體證而後悟。或以是，法師曾持贈印順導師《妙雲集》一套相勉：「印老的《妙雲集》很棒，不論教理教義皆能通達。」可見法師是曾親炙並深契印老義諦而有得。

出佛學院而後，禪修遊歷為法師學佛之功夫，特別讚可帕奧禪師所授，親為其編譯寶典——《智慧之光》以傳法。待弘法接引者日眾，馬來西亞多方信徒再三禮請法師，能地返沙巴以創建寂靜禪林，恢宏利生之業，其草創過程備嘗苦辛，但能從其詩略窺當時心境，如〈感懷印公〉之作：

一代宗師辭世矣 弘揚正法在人間

兩邊刺透新方便 正本清源大伙擔

寫心法一脈，發為眾生解脫諸苦之大願。

禪修之暇，法師手自烹茶，此亦古來禪門家風，藉以清神退睡，而瑞草佳種雖多，獨衷普洱之厚醞，曾有〈啜茶懷友〉一首：

夜半僧歸寺 窗前寒燼烹

掰開紅印沱 啜出故人情

一顆「紅印青沱」，為如恒法師當年所藏，中茶上還留有他寫的「1986」

小小筆跡。不經如智法師提醒，還不見呢。此時、此刻、此人、此茶、此景，

喝著啜著，怎不令人懷念這位已離而去的知己道友呢？——啜出故人情！

茶碗托在，追撫往昔念及種種，境如茶湯，惟真水無香而能涵眾味，飲過餘味漸稀，直到無味而人情翻濃，是味外說味。至於為尋千年古茶之縹緲傳奇，更身赴茶馬古道，因有（禪茶一味）之作：

九三大七壺中曬 荷葉檳榔梅子樟

亂世天華胡道蓋 舉杯一啜伽藍香

註記：陳茶之中，我喝過的【九三青餅】（大七版）真有一股特別的香氣撲鼻。伽藍香，又稱伽南香，謂榕樹的香。伽藍，又指佛教禪寺，此作後解。若不為種種世間假名、利益、人為因素等所拘，還茶本色，是禪味麼？

詩記所云，直指本色之手段亦明心探源之關鍵，闡述茶道既成而法立，卻不得但迷於其湯色氣味，蓋茶既飲則茶我之分當下已泯，徘徊於香澤口味者，適助養其嗜欲，積習不返，困於超拔之難，惟破假方能顯真。

二〇〇七年八月予遵法師之約，赴寂靜禪林，以篆刻為講義，兼述筆法要旨，拈出「跪字訣」，以運筆之起伏變化，如人之行住動作，人筆如一，但用虔敬禮拜之心法。僧俗二眾聚會，無不勤學好道。會後餘暇，蒙法師開示，學習業處，得授白遍禪法。夜宿（寮房），排闥而出，螢光上下，時來點人，天心月朗，不翳纖雲，取之遍參，吐納清涼，浸沁芬芳。晨興，漫步林間，秋陽燦爛，山氣清新，登高遠眺，神山峰頂，金碧嵯峨。神山庇陰下之禪林，蘊釀法師旋就「神山沙門」、「林下家風」、「神山開印」、「禪茶一味」、「四十不惑」等佳印，法師習印有年，運霹靂手鑿山骨，迅疾而就，所製有古泥，散木遺韻，禪意加茶韻，更覺渾然天成，是當代禪僧翹楚。

法師書藝，兼擅各體：篆法缶老；隸得力於張遷，禮器；楷富猛龍，北碑雄強氣魄；行草出入黃山谷，米元章意韻，積二十年之功，其創作媒材，施於陶瓷竹木，無不可為。前曾為川緬災民籌款，舉辦「擁抱蒼生」義賣會；日前海地強震，災情慘烈，值法師籌辦「書藝二十·禪心墨韻」，預備將義賣所得捐與台灣慈濟基金會，作為賑災之用。法師以佛法慈悲為教化，以藝術修為行拯救，其願力之大，功德之高，將昭顯人間，匯聚大愛共成殊勝之事業。

Master Ru-Zhi's (Master Ru-Heng's sibling) hint, no one would have noticed this tiny note. As we drank, at the spur of this moment, our hearts ached with the sense of the old affection toward this deceased friend.

For a long while, we lingered over the nostalgia of our past memories, as the tea changed from its diluted flavor to one without taste. We observed this sensation of tea tasting, receptive to all its flavors, aroused, and emptied of anything tasteful, we realized how much true tastes were concealed behind the tea and how friendship could be passionless and prosaic just like the tea's later apparent tastelessness flavor - emitting no fragrance but embracing all flavors, and yet perfect in tastelessness and friendliness.

As far as Master Kai-Yin's interest in Pu-Er tea, it even culminated a journey to the "Ancient Tea Route" (茶馬古道), to retrace the legendary path of the ancient Pu-Er tea. His poem "Oneness in Zen and Tea" (禪茶一味) summarized his feelings: *As I brew the Pu-Er tea from the Big-Seven Series of 1993's collection, is the aroma bear resemblance to the lotus, beetle nuts, prune or camphor? Let's frolic together, vent our feelings, and utter our sentiments, And down with this Sangharama in a single bumper!*

Note: 1. Among the aged teas, this 1993's raw Pu-Er with the Big-Seven series is filled with a heady aromatic flavor. The Sangharama fragrance comes from the banyan tree. However, this word has another colloquial expression for monastery. 2. In Master Kai-Yin's poem where drinking tea is like returning one to oneself or to return life as it is lived. Do we detect the brim full of Zen Buddhism in it? We will never realize Zen until we personally experience it through our own efforts, independent of any words, names, artificial representations or intermediaries.

This poem expresses itself most intimately to Master Kai-Yin's feelings and is best suited for his original ways of viewing things. Here stands the fact, that when everything is open to our full view, finding our way to freedom through tea is exactly what Dharma tries to deliver. While enjoying the tea, there is no splitting into two within the tea and the tea drinker as we are already merged into one, dealing only directly with the present moment experience. Once we finish, they are what they are. Here is the epigram, if we infatuate ourselves with it, not seeing the danger, simply enslaving ourselves by the flood of sensuality, sunk in smells, in taste, we cannot shake it off. We must see this as mass delusion, see the real hidden danger behind, and that is what Buddha calls "Seeing" in accordance with the truth.

In August of 2007, arranged by Master Kai-Yin, I went to the Santavana Forest Hermitage to deliver a lecture on "Seal Script and the Calligraphic Principles". During the session, I demonstrated the "Kneeling Rhyme", incorporating the pictographic imitation into one's handwriting, positioning of one's brush downward to simulate the posture of kneeling before executing the strokes. The goal was to let the calligraphic appearance accord with your inner moments, and to follow your inspiration as spontaneously and instantly as it was moved. Your brush was guided as if it

were together with your whole being. In a profound sense, imagine bringing yourself to your knees to give the work its own merit and fill it with a reverential spirit. Each time we (lay and monastic) met, while chastened in spirit, we always prepared ourselves to unburden our hearts for each other, diligently engaging in conversation covering all aspects of Buddhism subjects. Between leisure and discussion, Master Kai-Yin also taught me techniques in learning the "White Kasina" meditation method and I practiced this method during my stay at the Monastery. Due to my physical and mental solitude in the Kuti (mediator's bamboo hut), here in the forest, I got a chance to sow and cultivate the White Kasina. While practicing at night, with fireflies everywhere, as I gazed afar through the Milky Way in the pale sky with filmy clouds and visualizing the white image of the moon, spread out to the entire forest. Amid in the clear and crisp air, my mind was completely absorbed in the breathing; I felt I steeped myself thoroughly in the atmosphere. Then, in the morning, I strolled about the wood trails, surrounded by the floating mountain mist. As I climbed to the very summit of the Mount Kinabalu, I had viewed the overlapping hill tops that glowed with the bright autumn sun. It was this salvation - Mount Kinabalu which cultivated Master Kai-Yin's creativities in seal-carving. In the realm of this art, examples of "Mount Kinabalu's Monastic" (神山沙門), "Homestead in the woods" (林下家風), "Mount Kinabalu Kai-Yin" (神山開印), "Oneness in Zen and Tea" (禪茶一味), and "At forty, there is no confusion" (四十不惑) became the very soul of Master Kai-Yin's precious works, garnered him fame and earned him praise from the Sangha community.

Master Kai-Yin's aesthetic qualities excelled in all calligraphy forms. Models of calligraphy which influenced him include: the inscriptions of the seal script from Wu Changshuo (吳昌碩), the official script from Zhang Qian (張遷) as well as liqi (禮器), the regular script from Zhang Meng-Long and the Northern Wei's (北魏) epitaphs which stressed its strength and powerful manner. Some prominent running script calligraphy masters like Hwang Shan-gu's (黃山谷), and Mi-Fei's (米芾·字元章) charm and mellowness, also had a profound impact on him. Exploited in all the possibilities of this medium, his creativity even proliferated to engraving on ceramics, porcelains, bamboos, and woods. In the last twenty years, these masterpieces provided the exemplary samples for him to learn, follow, emulate and further sharpen his artistic quality. Earlier, Master Kai-Yin organized and auctioned his works in a fundraising charity event, "Embracing Mankind", in support of the Sichuan and Burma' earthquakes victims. Again, when Haiti's earthquake struck, the timing coincided with Master's launching of his "Twenty Years of Calligraphic works - Zen's Mind, Ink's Charm" (書藝20: 禪心墨韻). The Tzu-Chi Buddhist Foundation (台灣慈濟基金會) gratefully accepted the entire proceeds collected from this magnificent benefaction for the relief efforts in Haiti.

It is a great blessing that Master Kai-Yin has gracefully inspired us with the depth and breadth of Buddha's teachings through his heart-breaking compassion and the vitality of his arts. May his vows be propitious to the undertaking. May his merits awaken wisdom and compassion in us all.

Prologue

by Lu, Guo-Qi (Lay Disciple Shan-Chi)
Translated by Ming Yang



In this journey of life, we are bound to encounter lots of karmic relationships. We tend to forget most of our casual acquaintances, and those few who we do retain to be congenial friends are rarer still. I first met Master Kai-Yin (開印法師), more than twenty years ago in Hong-Shan Temple (宏善寺) in TaoYuan (桃園), Taiwan. My memories are still fresh with vivid images even after these many years of friendship. I recall one event that occurred while Master Kai-Yin, Master Ru-Heng (如恆) and Ru-Zhi (如智) all studied at the Yuan Kuang Buddhist College (圓光佛學院). Master Ru-Zhi, Ru-Heng and Ru-Fan (如範) were siblings before their monastic life together with their mother, Master Ru-Yuan (如願), all tonsured under the late Master Chun-Hao (淳皓), Founding Abbot at the Monastery. The story that mother and sons were all tonsured and ordained under the same Master won much admiration and affection from Buddhist circles.

Back then, I often visited the Hong-Shan temple, trying to learn the profound meaning of Buddhism delivered by the late Master Chun-Hao. One day, I caught sight of a medical corset worn by Master Kai-Yin and curiously asked him why the dress? We exchanged a few words, and he explained that he had just had a spinal operation from Hualien Tzu-Chi General Hospital (花蓮慈濟醫院) and returned to the Hong-Shan temple to convalesce. In a later visit, my master instructed me that Master Kai-Yin was practicing calligraphy and how I might proceed to the Sutra Library for a visit. When I arrived, I noticed that by his ink stone, he was practicing Zhang Meng-Long's rubbing inscriptions (張猛龍碑) which happened to be one of my favorites. This coincidence spurred on our conversations. My further visits there always followed by Master Kai-Yin's inquiry about the progress on my Dharma practices. At the time, I was only a novice and took refuge under the "Pure Land" teachings. This school emphasized the practice of reciting the name of the Amitābha Buddha as a daily practice. Exhorted by my late Master that "All in all, one should lead a simple life whether it is in the study of Dharma or living a daily life" I followed faithfully. I understood that the profound Buddhist scriptures, the lectures, and the teachings of the Buddha ought to be studied, taken to heart, and above all practiced in daily life. Thus, strictly simplifying the method might present obstacles which would hinder one from leaping the hurdle. Master Kai-Yin gave me a set of books, the "Miao-Yun Collection" (妙雲集) and explained that Master Yin-Shun's (印順導師) Miao-Yun Collection provided a systematic

approach to Buddhism and served as a wonderful guide to allow for better insight and understanding of Dharma. Through this comment alone, I knew Master Kai-Yin had already examined, grasped and delved into Master Yin-Shun's core teachings with no wavering or doubt. After Master Kai-Yin's graduation, he continued his investigation into the Dharma, travelling throughout the monasteries to learn from various well-known teachers. He turned his attention to Sayadaw Pa-Auk, and began intensifying his meditation practice and participated in the editing and translation of "Light of Wisdom" (智慧之光). As the Master's reputation steadily grew and inspired, in response to Master Kai-Yin's Malaysia disciples and faithful followers' wishes, he returned to his hometown, Sabah to start building the Santavana Forest Hermitage (寂靜禪林). Facing this daunting challenge ahead, and understanding fully that the task could only be realized with unwavering commitment, the following verse from "In Memories of My Master and Mentor", summarized Master Kai-Yin's mood on this occasion: *Far gone with our Master and Mentor, whom we have ever venerated; Espouse his teachings of a humanized understanding of Buddhism; Not confined to either the Mahayana or the Theravada practice, But advocating the integration and embracing them both as a feasible ultimate path; Now, the responsibilities are upon us: Perceive the Way and fathom the origins of Dharma.* This verse fully disclosed Master Kai-Yin's sincere spirit, his commitment to Buddhism and his vow to relieve the suffering of all living beings. As a pastime to his meditation practice, Master Kai-Yin also enjoys the preparation of tea as a hobby. Drinking tea has always been a pleasure for the Zen Buddhists as there is something in the nature of tea that leads one to stay aware and alert. Among many choices of teas, Master Kai-Yin especially enjoys the Pu-Er tea (普洱茶). In his "On Tea and Remembering My Old Friend" (啜茶懷友) sonnet, he conveyed: *As I withdraw to my temple in solitude at midnight, by the window in a chill breeze; I snap a piece of the red Pu-Er tea, brew in the boiling spring water. While sipping, the bittersweet memories of the moments we have spent together creeping over me, indelible and inerasable!*

Note: This was the poem from Master Kai-Yin - thinking of his old friend, Master Ru-Heng, who passed away years ago. Master Ru-Heng enjoyed Pu-Er tea; collected many types of his favorite teas and one of them had the footnote denoting the collection year of 1986. Without

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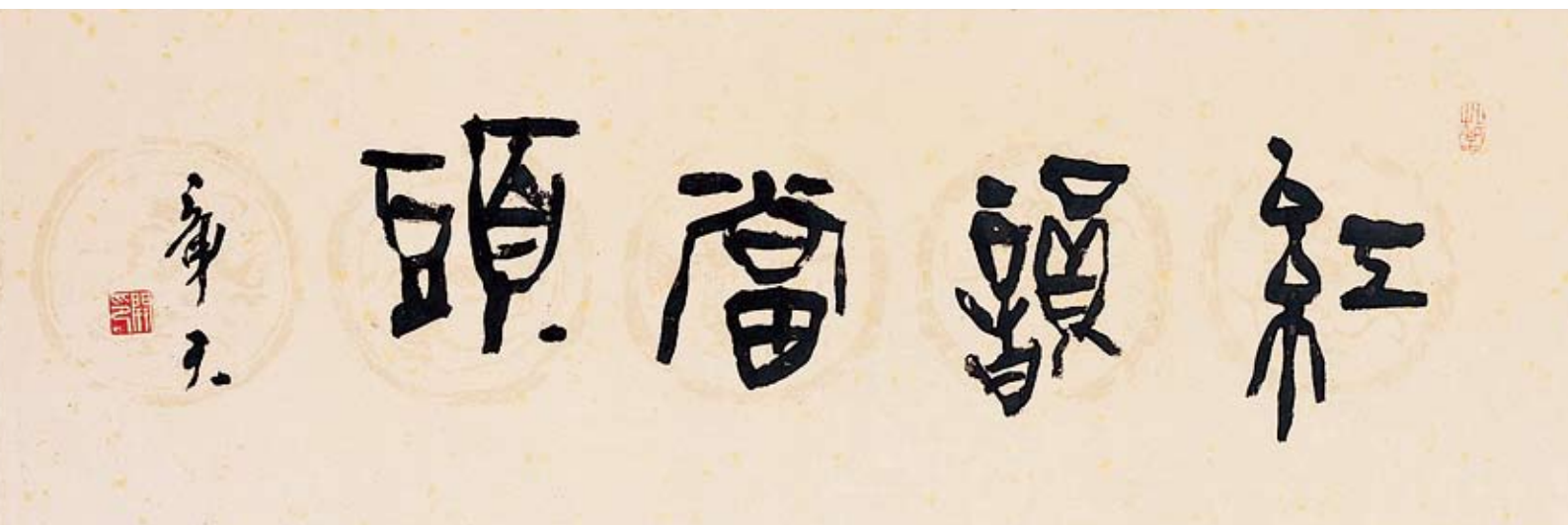
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書



書法藝術的傳承與發展
中國書法藝術的歷史與現狀
書法藝術的審美特徵
書法藝術的社會功能
書法藝術的國際交流
書法藝術的未來展望



紅韻當頭——篆書 30.6×93.6cm
「紅韻當頭」章元。

金鼎玉衡 — 篆書 113×57cm —
 「金鼎玉衡膺寶命，黃旂未鞞揚國華。」旂迺旗之異體字。對聯各遺末一字，章元。

金鼎玉衡膺寶命
 黃旂未鞞揚國華

金
 具
 王
 徯
 旂
 鞞

黃
 旂
 未
 鞞
 揚
 國
 華

旂迺旗之異體字
 對聯各遺末一字
 章元



社嵩公故
 王眇五豕
 玄高千郡
 君五故大
 真百從守
 二穎事魯
 百川魯廡
 長張次
 堯元

神道碑
 碑誌
 碑誌
 碑誌
 碑誌
 碑誌
 碑誌
 碑誌

橫江王公年一月初一日書神道碑一碑

臨禮器碑 | 隸書 117 X 59.5cm

千
 年
 古
 樹
 百
 年
 茶
 一
 世
 滄
 桑
 幾
 代
 芽
 矯
 矯
 雲
 壺
 傾
 注
 下
 濛
 濛
 海
 碗
 泛
 仙
 霞
 零
 八
 年
 初
 訪
 雲
 南
 茶
 山
 南
 糯
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 所
 見
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 賦
 詩
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 首
 為
 誌
 章
 元
 書
 註
 一
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 一
 異
 體
 字
 為
 僣
 字
 之
 誤

雲南糯山
 據不見中
 有感
 賦詩一首
 為誌章元
 書
 價為僣字之誤

千年古樹百年茶——隸書 70×136cm

「千年古樹百年茶，一世滄桑幾代芽。矯矯雲壺傾注下，濛濛海碗泛仙霞。」零八年初訪雲南茶山南糯山，據所見聞有感賦詩一首為誌章元書。註：「便」（異體字）為「僣」字之誤。

此乃女教隨子子子人

混呀 亦且真心實意

習的 客之江書

此乃亦足人習之書

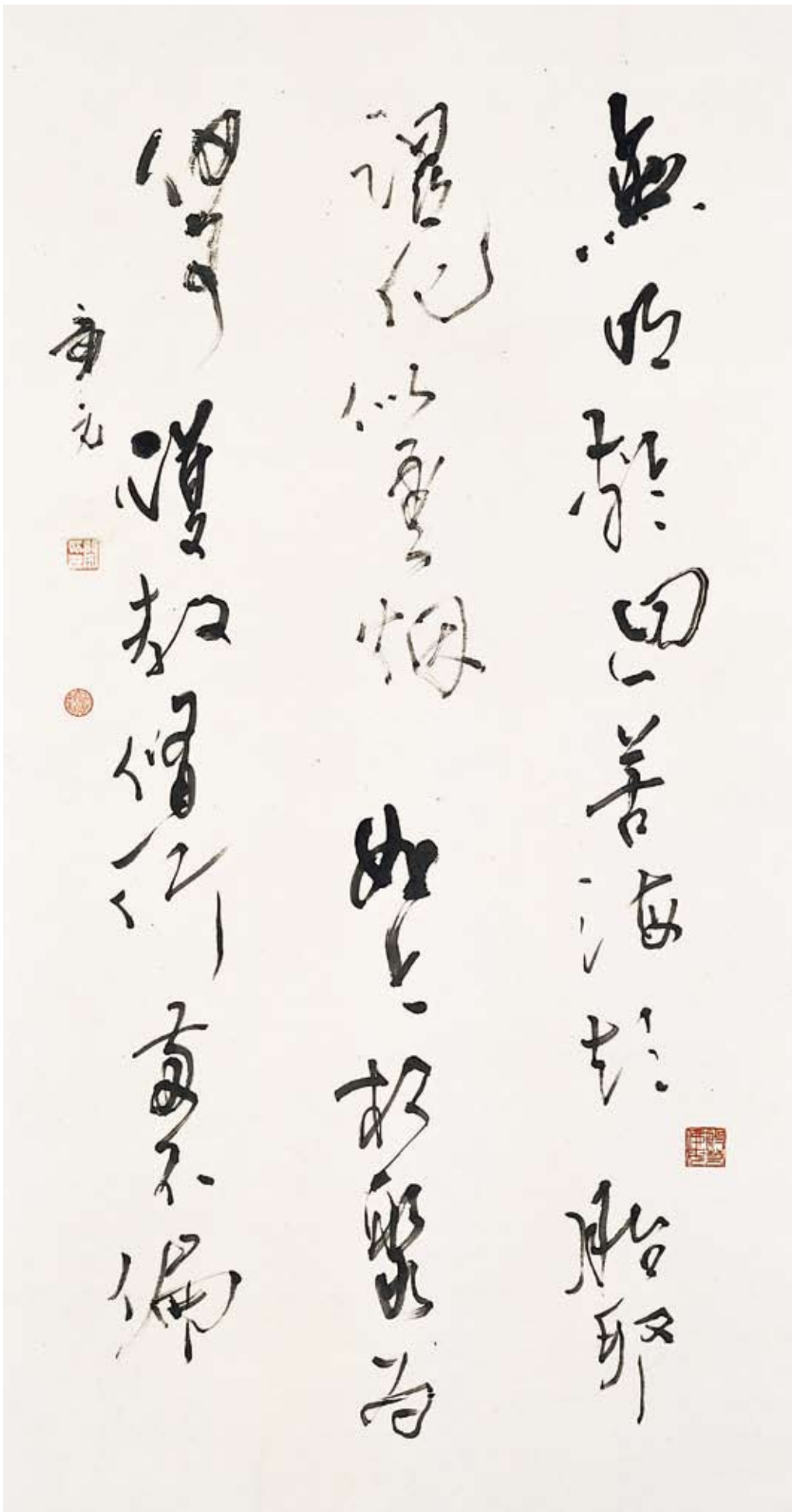


千山鳥飛絕 — 草書 43×41.5cm —

「千山鳥飛絕，萬徑人蹤滅；孤舟蓑笠翁，獨釣寒江雪。」
「空山不見人，但聞人語響；返影入深林，復照清苔上。」 章元。

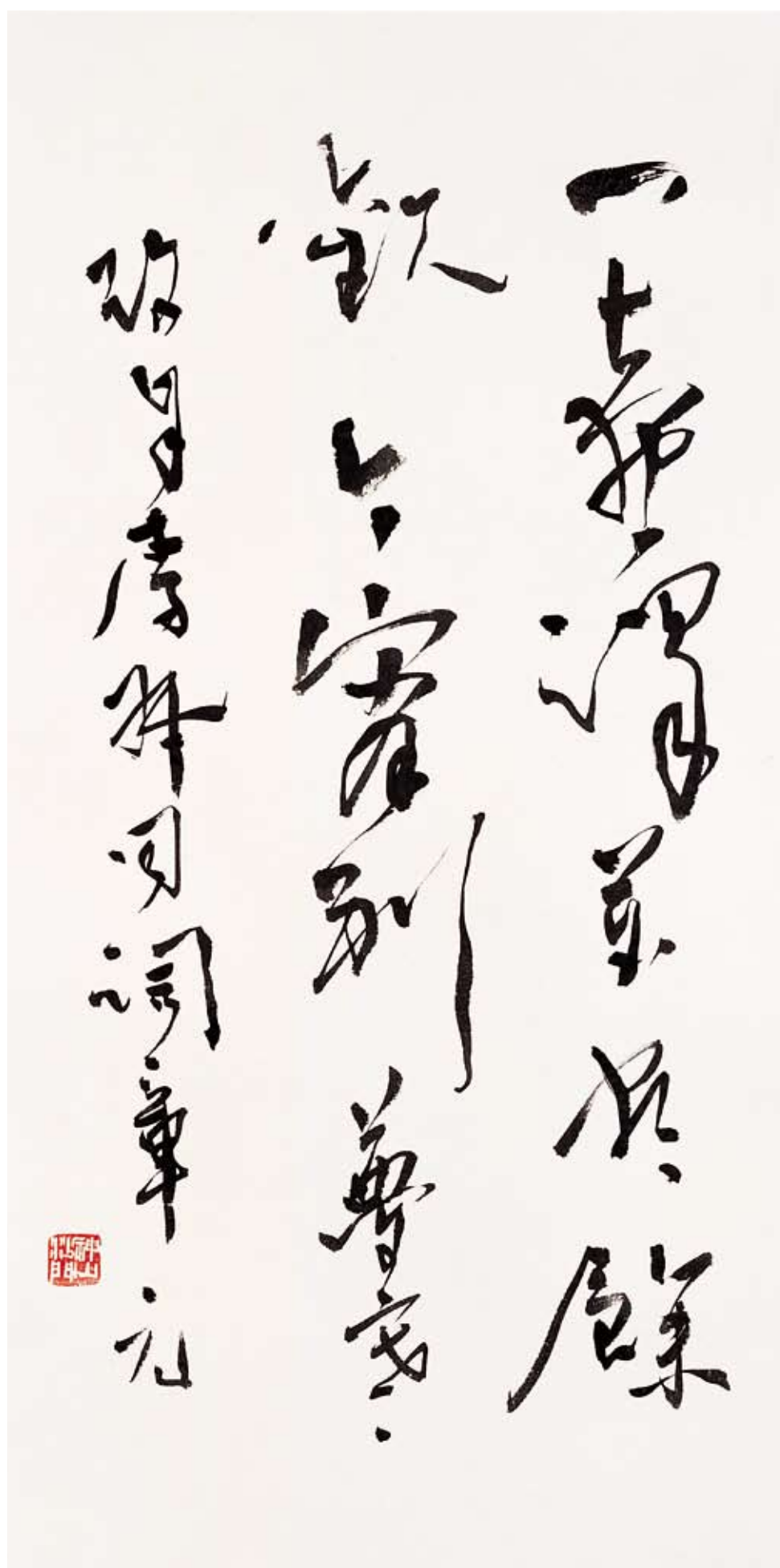


惠風和暢・化日舒長——楷書 85×34cm×2——
「惠風和暢，化日舒長。」章元。



兩不偏 — 草書 137×69cm —

「無明輪迴苦海顛，胎卵濕化似雲煙。如今相聚為何事？護教修行兩不偏」章元。



「一壺濁茶盡餘歡」草書 99 X 47 cm

「一壺濁茶盡餘歡，今宵別夢寒。」改自李叔同詞，章元。

舒卷意何窮
 窮空瑩若流
 復何形無物
 隨風相與然
 長性本累空
 有物無形復
 何意若流復
 何

辛卯夏安居
 章元書

舒卷意何窮——隸書 70×114cm
 「舒卷意何窮，瑩流復帶空。有形不累物，無跡去隨風。莫怪長相逐，飄然與我同。」（唐·皎然）辛卯夏安居，章元書。

北魏元顯墓誌銘

君諱顯，隳河南洛陽人也。若夫太一玄象之原，雲門靈鳳之美，固以瓊峯万里，崑崙無津，龍櫨紫引，錦於竹帛，景穆皇帝之曾

孫鎮北將軍冀州刺史
文城陽懷王之季子
也君資性夙靈神儀
卓尔少翫之竒琴書
時歲次己丑夏臨習
輝章元於佛泥國北



鷹前坡高豎不準一馬前路長睡無用

鷹前坡高豎不準一馬前路長睡無用

為東刺初西 東也又乃 給與名句

鷹前坡高豎不準一馬前路長睡無用

字急 相厚不容高峯 阻礙 白頭 東元並記

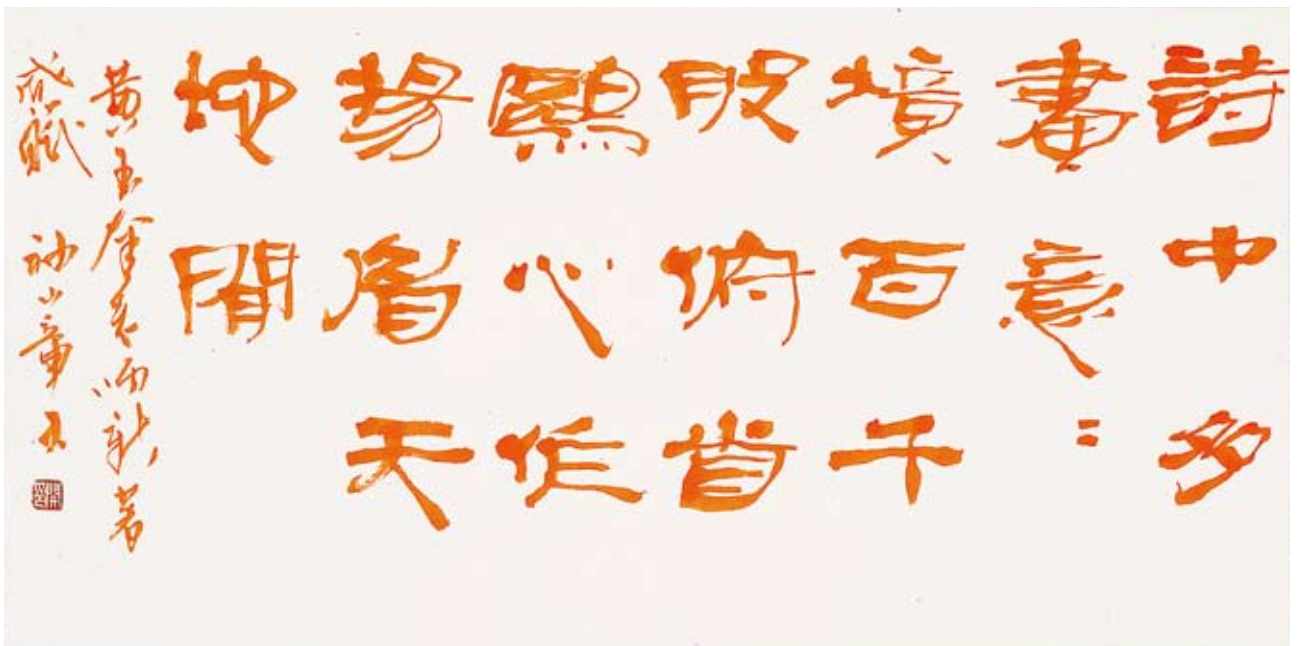
乙丑冬月 神山章元並記

鷹前坡高 — 東巴文 132.5×67cm —

東巴文：鷹前坡高豎不準，馬前路長睡無用。為雲南納西東巴文經典名句。原意：雄鷹不容高峯阻，駿馬豈怕路途遙。己丑冬，神山章元並記。



百福莊嚴 — 隸書 34×68cm —
「百福莊嚴」辛卯春，章元。



詩中多畫意 — 隸書 34×70cm —

「詩中多畫意，意境百千般。俯首鷗心作，揚眉天地間」黃玉奎老師新著【《南海一鷗》詩集】感賦，神山章元。

觀自在 — 草書 33.5×29cm —

「觀自在」章元。



空山新雨後
 雲氣晚
 來秋
 明月照清
 泉石上深
 潭竹色
 宜歸
 洗
 意
 春帶
 歌
 王孫
 自可
 西

王維山居秋暝詩
 辛巳年
 大





山居秋暝 — 隸書 101×69cm —

「空山新雨後，天氣晚來秋，明月松間照，清泉石上流，竹喧歸浣女，蓮動下漁舟，隨意春芳歇，王孫自可留。」王維山居秋暝詩，辛卯夏章元。

德為取友，善在尊師 — 篆書 45×90cm —

金文(大篆)：「德為取友，善在尊師」。丁亥年，神山章元。

藏 霽
暉 世
忌 太
潔 至
人 貴

李白詩句 章元



處世忌太潔 —楷書 135×33cm—

「處世忌太潔，至人貴藏暉」李白詩句，章元。

煮茶自有清泉水

暮鼓晨鐘煙裊處

神山霧雨聲音明

玉壺老師詩作

己丑年十二月初九日寶島歸來後書

章元

乙丑年十二月初九日寶島

歸來後書并記章元

煮茶自有清泉水——行書 69×117cm

「煮茶自有清泉水，悟道何須玉露英，暮鼓晨鐘煙裊處，神山霧雨聲音明。」玉壺老師詩作，己丑年十二月初九日寶島歸來後書並記，章元。

大江東去浪淘盡千古風流人物故壘三吳故國

千古風流人物故壘三吳故國

西邊人道是三國周郎赤壁小

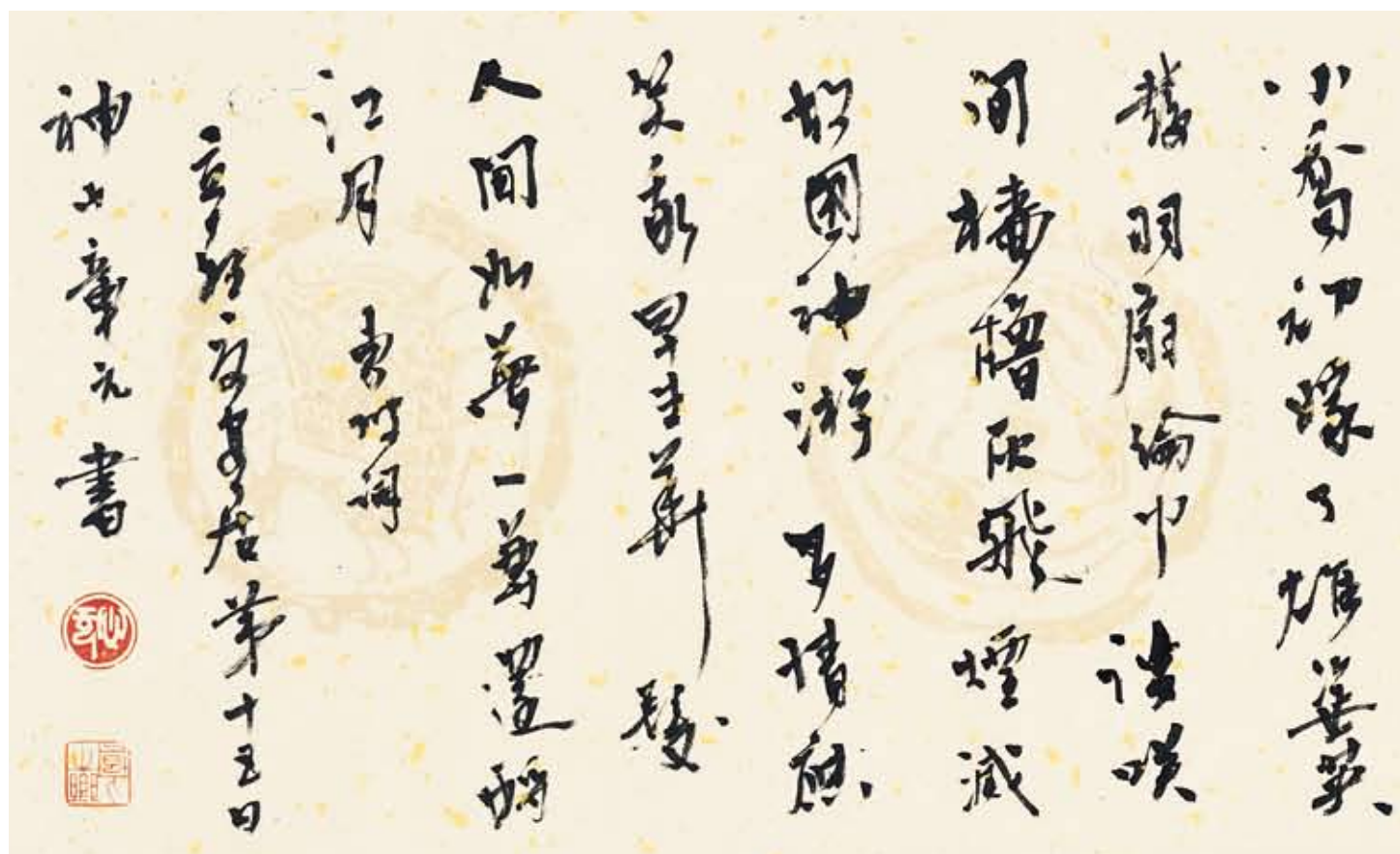
周郎赤壁小

故壘三吳故國

故壘三吳故國

一時多少豪傑

遙想公瑾當年小



念奴嬌 — 行書 32×109cm —

「大江東去，浪淘盡、千古風流人物。故壘西邊，人道是，三國周郎赤壁。亂石穿空，驚濤拍岸，捲起千堆雪。江山如畫，一時多少豪傑。遙想公瑾當年，小喬初嫁了，雄姿英發。羽扇綸巾，談笑間，檣櫓灰飛煙滅。故國神遊，多情應笑我，早生華髮。人生如夢，一尊還酹江月。」東坡詞。辛卯年安居第十五日。神山章元書。



法影——行書 37×24cm
「法影」章元。

秦 里 龍 馬
時 長 城 度
明 征 飛 陰
月 人 將 山
漢 未 在
時 還 不
關 但 教
萬 使 胡

王昌齡詩
章元

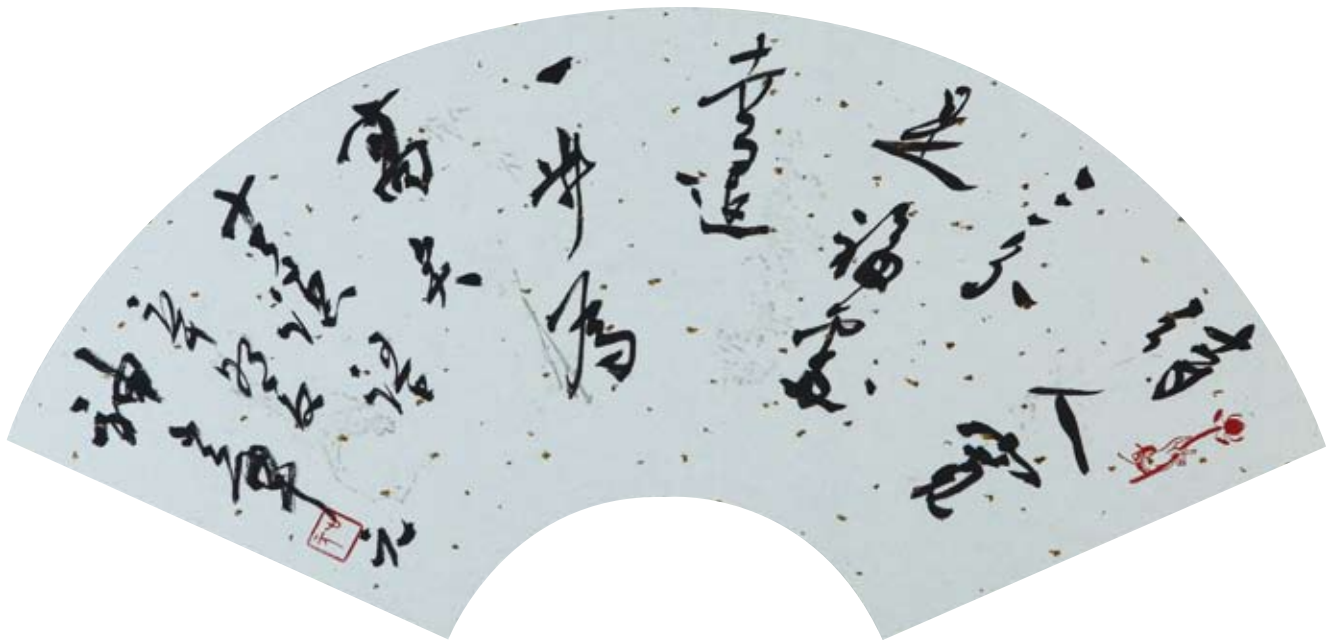


出塞 — 隸書 137×70cm —

「秦時明月漢時關，萬里長征人未還。但使龍城飛將在，不教胡馬度陰山。」王昌齡詩，章元。



人生有新故——隸書 91×35cm
辛卯年正月初七日「人生有新故，貴賤不相渝。」神山章元書。



待人寬三分是福——行書 32×65cm
「待人寬三分是福，處事退一步為高。」古德語，辛卯夏神山章元。

方陳留之吾人也

周周宣王中興

為行披覽詩雅

臨張遷碑 一隸書 110×49cm
臨漢張遷碑

君諱遷字公方陳留己吾人也君
出先出自有周周宣王中興有
張仲以孝考為行披覽詩雅煥
漢叔父城長蕩陰令張君表頌 章元 啟

歲次己丑冬之後自溫哥華返台。

人 於 真 實 境

於 桃 園 第 二 航 廈 入 口 處 拜 晤 杜 老 與 傅 中 甲

對 聯 於 南 帝 讀 其 詩：

吸 著 特 折 為 法

照 記 香 慧 炎

將 又 入 於 真 實 境 照 以 智 慧 光 輝 元 恭 書



入於真實境——篆書 133×60cm

「入於真實境，照以智慧光」歲次己丑冬之後自溫哥華返台，於桃園第二航廈入口處拜晤杜老與傅中甲對聯於兩旁，被其深深吸著。特抄為誌。章元恭書。

一切有為法——行書 100×50cm
「一切有為法，如夢幻泡影，如露亦如電，應作如是觀」《金剛經》偈，章元書。



福 百



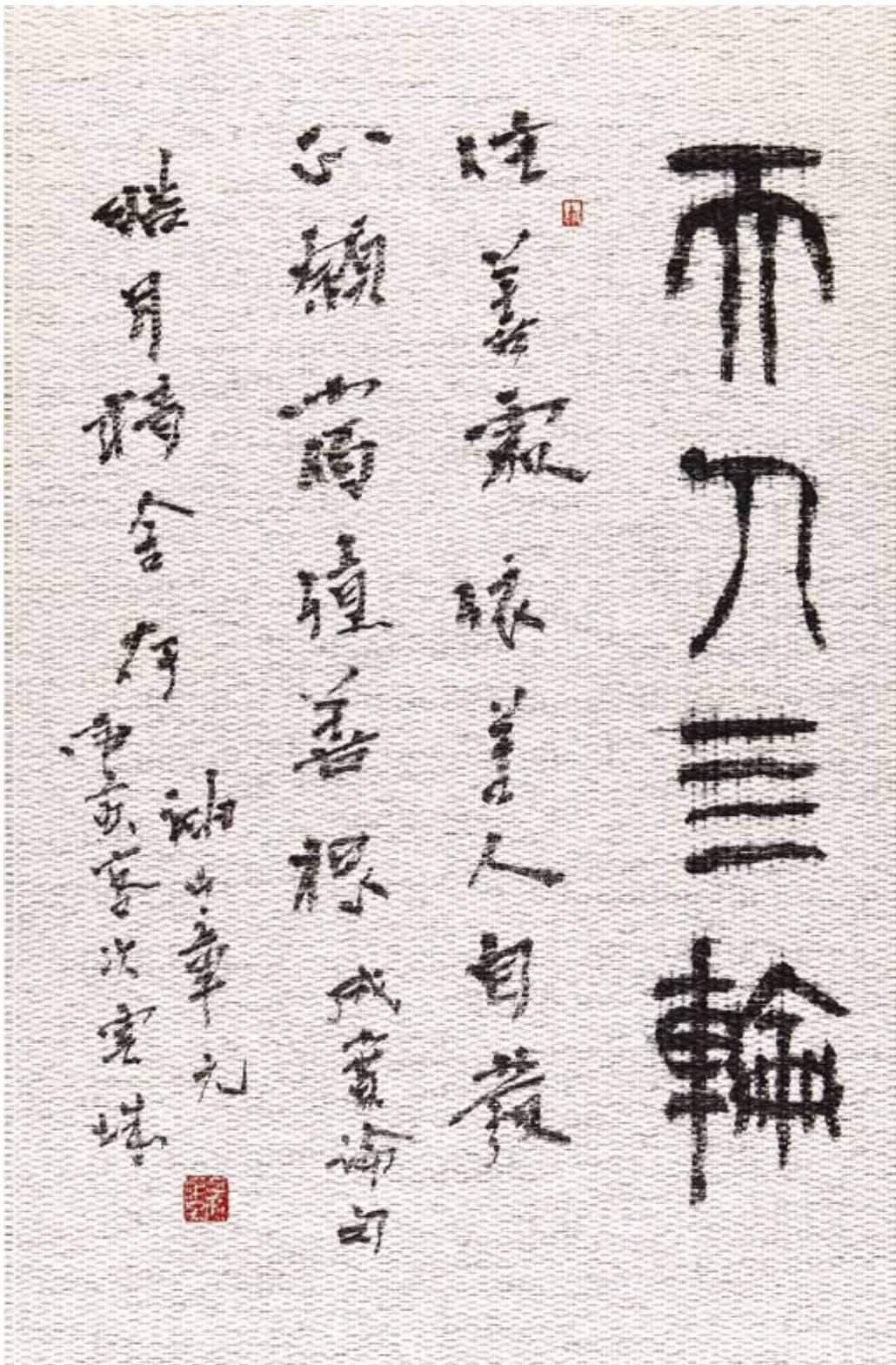
百福莊嚴——楷書 34×125cm
「百福莊嚴」章元。

凡所有相皆是虛妄
若見諸相非相
即見如來

金剛經句
章元



凡所有相——楷書 38cm×24cm——
「凡所有相，皆是虛妄，若見諸相非相，即見如來。」金剛經句，章元。



天人四輪——篆書 91.5×60cm

「天人四輪——住善處，依善人，自發正願，宿植善根，〈成實論〉句。皓月精舍存，神山章元。庚寅客次雲城。」

青海長城窟，
孤城遠望玉
門山。黃沙百
戰穿金甲，不
見行人度。青
海長城窟，孤
城遠望玉門
山。黃沙百戰
穿金甲，不見
行人度。

王昌齡詩
辛卯年
章六





從軍行七首——隸書 105×69cm——

「青海長雲暗雪山，孤城遙望玉門關。黃沙百戰穿金甲，不破樓蘭終不還。」王昌齡詩，辛卯安居章元。

一水抱城西——行書 21×46cm——

戊子霜月「一水抱城西，煙靄有無，拄杖僧歸蒼茫外；群峰朝閣下，雨晴濃淡，倚欄人在畫圖中。」雲南華亭寺聯楊慎撰，章元。



一點傲骨——隸書 99×51.5cm
 庚寅亥月「一點傲骨，三分癡情。」神山章元。

七步藍園——行書 108×77cm
 「七步藍園右脅嬰，金剛座上道嚴明。雙樹下，鶴林暝，三期一慶夜光興」丙戌之夏衛塞前夕，章元并書。

七步成詩
表
有奇效

金忍在上有
道嚴以沒

耐
耐
三
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庚寅年解夏後
增臘一歲
章元

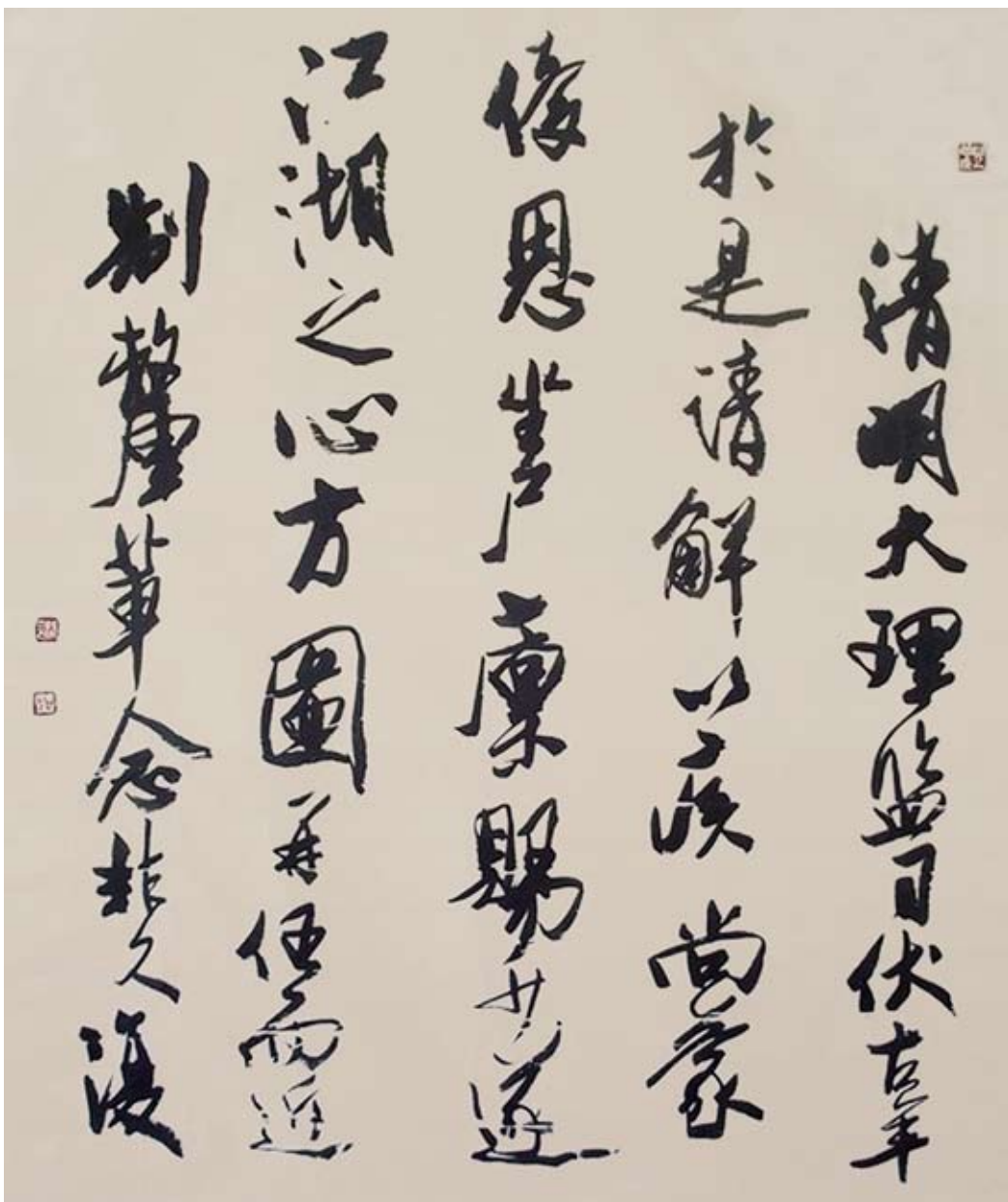
萬歲

增臘一歲
章元



萬歲 — 篆書 120×70cm —

「萬歲」庚寅年解夏後，增臘一歲，章元。



臨米芾帖 一行書 60×43cm

「清明，大理監司，伏辜。於是請解以疾，尙蒙優恩，坐屍廩賜，少遂江湖之心。方圖再任，而近制厘革，念非久復。」

慧定無驟
慧者定慧
具无無者

定 波 涅
與 實 槃
慧 近

法句經三七二偈

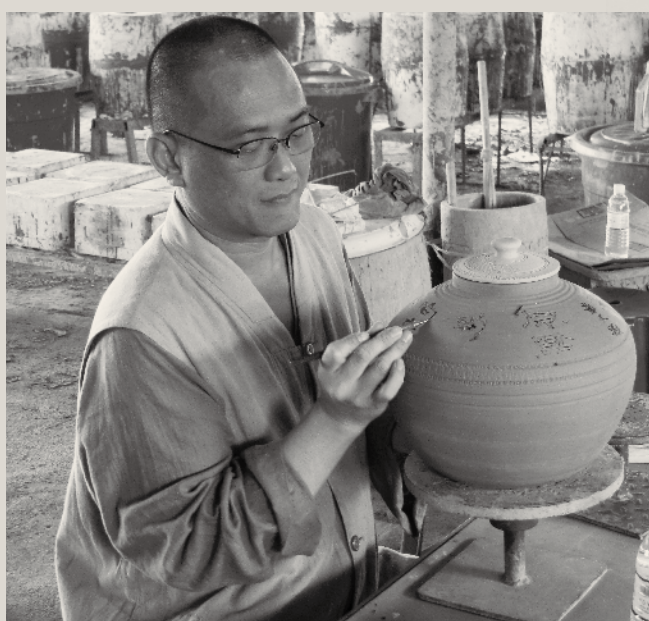
偉仁居士惠存章元敬書



無慧者無定——隸書 60×120cm——

「無慧者無定，無定者無慧，兼具定與慧，彼實近涅槃。」法句經三七二偈。偉仁居士惠存，章元敬書。

畫
印
陶



君子之愛其澆
如水執事而求
道之不可
聞者似廢一
年之功
華社主滿天
心天因





魚樂 — 24 × 26cm —
『九零年赴臺留學前作。「魚樂」莊、惠對話於濠梁之上。章元補。』



回首 — 24 × 26cm —

『往事只能回味，廿年前畫作諸多不成熟之處，走過必留下痕跡也。此即說明彼時之心境與諸相之所現矣。』「回首」驀然回首；眾裡尋他千百度。庚寅年初十。章元又補。神山章元。』

庚子年正月初八日為書藝二十辰誌

鄂爾忠言

廿年前於

檀山授書時

子下年長

閱法河齋

通如字卷之





廓爾爾三 | 28×60cm

庚寅年初八日為書藝二十展誌。「廓爾爾忘言」：廿年前於檳州授畫時留下至今，問余何適？迺四字答之，章元補。據弘一大師云：「君子之交其澹如水，執象而求咫尺千里。問余何適？廓爾爾忘言。華枝春滿，天心月圓。」章元補。



覺風



章元心畫



禪



禪安



振森心畫



靜一



小周心畫



草堂



珍露



印



三寶弟子



道盛



喫茶去



禪茶一味



弘品



樂餘年





雲心



神山沙門



斐園茶莊



觀





禪正
華嚴
紅韻
品茶論道





法財
悟道
矯矯雲壺
茶馬古道





陶冶 厚德 飲 古道





勃泥
 積學貯寶
 擁抱蒼生
 皓月
 勃泥古國



開印法師 書藝簡歷



一九六八

生於馬來西亞沙巴州亞庇市。

一九八六

從亞庇劉春草老師（嶺南陳樹人門生）入門國畫。

一九八七

隨檳城劉達勇老師（北派溥心畬學生）學習山水、花鳥。

依檳城洪福寺文建長老披剃出家。

一九八七—一九九〇

曾任檳城佛教義學班、國畫班老師。

一九九〇—一九九七

從本慧法師（俗名任博悟，又號入迂上人，為齊白石學生）及張穆希（王壯為學生）學歐、褚楷體，乙瑛、禮器、張遷等漢隸，張猛龍、龍門二十品等魏碑，及王羲之聖教序、黃山谷行草等。

一九九八

創建沙巴州斗亞蘭「寂靜禪林」，並任住持迄今。

一九九八—二〇〇八

近年來轉學石鼓、散氏盤等大篆（依法楊沂孫、吳昌碩等清代諸家），楷師鐘繇、魏碑及初唐虞、褚二體，行學二王、米芾之人晉人格轍，好平淡、重天真、見超逸。章法上取法王鐸、傅青主等諸家。

二〇〇八—二〇一一

從紙上書法推展到宜興紫砂壺、陶作、木匾、竹簡及臘染：等。書法不僅在紙上，更呈現於生活中的各種器物、素材。

二〇〇八年一月，為四川地震與緬甸水災舉辦「擁抱蒼生」書畫義賣展。

二〇一〇年三月，馬來西亞亞庇市「書藝二十」書藝個展。

二〇一〇年十月，中國洛陽白馬寺「佛光藝緣」邀請展。

曾任 檳城佛教義學佛學班、國畫班老師（一九九〇）；台灣圓光佛學院講師；福嚴佛學院教務主任（一九九六）。

現任 沙巴寂靜禪林住持；沙巴亞庇慈音寺宗教顧問；阿含、戒律、書法及止觀禪修班指導老師。

專研 阿含、阿毗達磨、南傳註釋書、清淨道論、大智度論及瑜伽師地論等。

篆印與陶刻

餘暇，遊刃於方寸之間（金石），自得其樂，多揣摩學習於秦印、漢印及清代吳讓之、吳昌碩、黃牧甫、鄧散木等諸家。更以刀為筆，陶泥為紙墨，窯燒落彩，陶刻意趣乃由篆印中來。



寂靜禪林行政大樓一景



開印法師揮毫



寂靜禪林沙門樂住一景

陶藝家 簡歷



張赦棠 (雲青)

- 一九四一 出生於江蘇宜興
- 一九五六 進宜興紫砂工藝廠，拜師予任淦庭門下
- 一九六一 作品多次在國內外展出獲獎，深受外商喜愛
- 一九九〇 獲輕工部貢獻榮譽證書
- 一九九三 輕工部編入《中國當代陶瓷美術家辭典》
- 一九九六 在台舉辦精品收藏展
- 一九九八 作品多次登於《紫黃金砂》等權威刊物

創作理念：以紫砂傳統工藝為基礎，施以瓷器高溫色彩繪畫為創新，集雕刻、瓷面繪畫、堆泥為一體。





黃怡文

- 一九六〇 生於台南。復興美工畢業，師事陽文濱、杜輔仁
 - 一九九六 成立工作室
 - 一九九八 騰黃藝術中心「春陽陶藝」聯展
 - 二〇〇六 成立〈鼎甲窯〉工作室
 - 二〇〇七 臺南市立文化中心，南陶會聯展
 - 二〇〇九 東門美術館，陶畫相衣首展
 - 二〇一〇 方圓美術館，陶畫相衣雙人展
 - 二〇一一 新營文化中心，「無住生心」雙人展
 - 二〇一一 台南文化中心，「十方見禪」雙人展
- 創作理念：化意念於形體與色質的表達，不離生活感想與器用人與陶，生滅相待，與時俱同。



林重光 (塵客)

- 一九六三 生於台北金山鄉
 - 一九八六 中國文化大學美術系畢業，曾師事王百祿
 - 一九八九 成立個人工作室
 - 一九九五 台中耕讀園藝廊個展
 - 一九九五 台中大觀藝術中心個展
 - 一九九六 鶯歌富貴陶坊雙人展
 - 二〇〇三 嘉義世外陶園「新陶古韻」個展
 - 二〇〇八 成立〈樂陶居〉工作室
 - 二〇一一 台中春稻藝坊陶藝個展
- 創作理念：取法古樸，捏塑率真，蘊借筆墨氣韻，採集天然礦石、木灰與泥土，燒製相見恨晚之釉色。



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