

# 法大白描禪意佛像 繪畫工作坊側記

## DRBU Chan Practice of Line Drawing in Traditional Ink and Brush

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法界佛教大學首次舉辦的白描禪意佛像繪畫工作坊，於6月12日到16日，假萬佛聖城的美術工藝教室舉行。為期五天的繪畫營，共計有36人參與，參與者背景多元，年齡跨度極大，有僧眾、居士、兒童、退休教師、全職母親、甫畢業的法界佛教大學碩士生，以及培德中學女校畢業多年的校友，都興致勃勃地來學畫佛像。在指導教授滿芊荷的耐心教授下，學員們總共完成了一百多張的畫作。

### 願力為緣

滿教授是哈爾濱人，於2002年以第一名的成績畢業於清華大學美術學院工業設計系，曾獲多項國際國內大獎，2006年起任教於北京理工大學設計與藝術學院傳統工藝美術系迄今。

滿教授於2012年在中國北京普照寺請到宣公上人的光碟後，從此與上人結上法緣。2015年，滿教授心中許下誓願，祈望能夠在萬佛聖城貢獻繪畫特長，以報答上人法乳之恩。2016年禪七期間，她同家人首次造訪萬佛聖城，並自該趟行程起，持續日誦〈大悲咒〉108遍迄今。

2016年底在柏克萊佛寺拜見恒實法師，她於法師



The Chan Practice Traditional Brush workshop was the very first line drawing workshop hosted by Dharma Realm Buddhist University. The five day workshop started on June 12 and finished on June 16 at the Art Studio in the City of Ten Thousand Buddhas. A diverse group of 36 students of all ages including monastics, laypeople, retired teacher, full-time mothers, a recently graduated DRBU Masters program student, as well as alumni of Developing Virtue Girls School all excitedly learnt the drawing of Buddha images. Under the guidance of Professor Man Qianhe, the students finished more than 100 paintings during the entire workshop.

### Initiated by the Power of Vows

Professor Man is from Harbin, China. She graduated from Tsinghua University's Academy of Arts at the top of her class in the Department of Arts and Crafts. She has also won numerous international and domestic accolades. Beginning from 2006, she joined the faculty of the Beijing Institute of Technology as a professor in the Department

面前表達在萬佛聖城教畫的心願，法師引薦她認識譚果式。今年，她以訪問學者的身份在愛荷華大學美術學院交流，在譚居士及法大教職員的共同協助之下，促成了第一屆的白描禪意佛像繪畫工作坊。滿教授曾效法宣公上人，每天私下向父母叩頭。此次前來萬佛聖城授課前一個月，誠心禮佛滿一萬拜才成行。

### 畫具點亮心光

法大校長蘇珊朗德博士在第一天早上蒞臨工作坊，向滿教授及學員們致歡迎詞。其後並與眾人一起進行別開生面的畫具「開光」及佛像繪畫捐贈儀式。在校長點亮這次工作坊中最重要的畫具之一繪圖燈箱後，學員們隨即展開學習活動。

### 理論與實務並重

白描是中國傳統繪畫的基礎訓練之一。滿教授在五天15小時的課程裡，強調理論與實務並重。她介紹了東晉顧愷之《女史箴圖》中的「鐵線」描法，《洛神賦圖》中的「春蠶吐絲」的線條；也引導眾人欣賞北齊曹仲達及唐朝吳道子，兩位善畫佛像的藝術家在刻畫人物上不同的美學表現——即「曹衣出水」和「吳帶當風」。此外，滿教授也特別介紹了近代高僧弘一大師的白描佛像作品。在實務練習方面，學生臨摹的範本由易至難、由簡至繁；臨摹的題材從手印、花鳥、最終至佛畫。

### 作畫即修禪

每天早上，滿教授會逐一評論學生畫作。學生們在靜坐稍許後，便開始練習白描。滿教授一再強調，線條會反映畫者的內心境界及生理狀態。

學員馮嘉莉是2017年加州國際武術錦標賽的得獎人，她雖從未習畫，但一執筆便氣定神閒，畫出的白描線條成熟穩重，完全沒有新手的稚氣；法師們的定靜線條，反映出他們修行的時間。一位特別到工作坊參觀的聖城義工表示，當他踏進美術教室時，立即被眼前的影像震懾住：教室裡安靜地連一根針掉下來的聲音都聽得見，只見大人小孩個個屏氣凝神，全神貫注在作畫。

of Traditional Arts and Crafts where she is serving till this day.

In 2012, Professor Man requested and received a CD of the Venerable Master from the Pu Zhao Monastery in Beijing. Ever since then, she has had Dharma affinities with Venerable Master Hua. In 2015, Professor Man wished to contribute her skills in art to the City of Ten Thousand Buddhas as a form of her repayment for the nurturing Dharma given to her by Venerable Master Hua. During the Chan Session in 2016, she made her first visit to the City of Ten Thousand Buddhas with her family. It was on this trip that she started reciting the *Great Compassion Mantra* a hundred-and-eight times daily.

At the end of 2016 Professor Man visited the Berkeley Buddhist Monastery to pay her respects to Reverend Heng Sure. It was then that she expressed her wish to teach art at the City of Ten Thousand Buddhas and he later introduced her to Madalena Tan. This year, she served as a visiting scholar in the Art School of the University of Iowa. Under the assistance of Upasika Tan and many others, they have successfully organized the first workshop on the traditional ink and brush line illustration of Buddhist figures. Professor Man, under the influence of the Venerable Master, has bowed to her parents without their knowing, as well as bowing ten thousand times before making her visit to the City of Ten Thousand Buddhas.

### The Opening Ceremony

Dr. Susan Rounds, the President of DRBU, delivered the opening speech on the first morning of the workshop. Then there was an “opening the light” ceremony as well as a donation of Buddhist images. After Dr. Rounds lit the “light box” which was one of the most important painting materials in this workshop, students started their learning.

### Theory Combined with Practice

Line drawing is essential for traditional Chinese drawing. In the five-day workshop there was 15 hours of theory during which Prof. Man emphasized the importance of balancing both theory and practice and explained the “iron line” techniques used in the famous Admonitions Scroll of the East Jin dynasty, the “silk line” techniques used in the classic Chinese painting Luoshen Appraisal as well as the different techniques in drawing portraits – the highly detail oriented Cao School in contrast with the elegant and dynamic Wu School. Prof. Man also introduced line drawing works by the contemporary High Sangha – Master HongYi. In the practice sessions, the students started from tracing simple work and gradually moved on to more complicated drawings. The topics evolved from mudras to flowers and animals to Buddhas.

### Drawing as a Chan Practice

Every morning, Prof. Man commented on the students’ work. They





### 法輪未轉，畫輪先轉

比丘近巖法師在結業典禮上語重心長地提出「法輪未轉，畫輪先轉」，他認為繪畫是弘揚佛法的重要工具，希望將來有更多人能夠學習這份技藝，以協助佛教經典的普及！退休教師Karen說，這五天的課程是震撼教育，它同時充滿療癒性及滋養性；從小研習書法的男校義工老師李彥甫感性地表示這幾天的課打開了他的心窗；謝嬋與7歲的兒子（鄒宇科締）一起參加工作坊，為了這個課程，她特別延遲回中國的時間。她充滿感激地表示，沒有一個夏令營的參與者像這個工作坊的年齡跨度那麼大，從老至小，每個人都透過畫作展現了自性的光芒；年僅11歲的劉自如，從白描繪畫中領悟到了熟能生巧、業精於勤的道理……

滿教授的專業與耐心讓學生尊敬不已，而全體學生的學習熱情及尊師重道的精神也讓滿教授感動得熱淚盈眶。五天的工作坊，在學生和家長的感恩聲中畫下圓滿的句點。滿教授並從上百幅學員作品中挑選出30餘幅裝裱後，送到萬佛聖城行政辦公室展出。❀



meditated then began drawing. Prof. Man emphasized that the lines one draws are a reflection of one's inner state of mind.

Feng Jiali, a champion of California International Martial Arts Contest in 2017, became very calm when working with the brush. Despite being new to painting, her drawing reflected her calmness and maturity. The calm lines drawn by Dharma Masters reflected their years of cultivation. One CTTB volunteer who visited the workshop expressed that he was in awe when stepping into the Art Studio, by the sight of everyone drawing with such concentration and quietude.

### The Turning of the Art Wheel as a Precursor for the Turning of Dharma Wheel

On the last day, Bhikshu Jin Yan Shi said it was like “the turning of the Art Wheel as a precursor for the turning of the Dharma Wheel.” He said that drawing is a very important expedient for the propagation of Buddhism. He hoped that more people would be able to develop this skill in order to spread the teachings of the Buddha. Karen, a retired educator, was impressed by this five-day workshop because the practice was healing and nurturing. Li Yanfu, a volunteer teacher skilled in calligraphy, said that the workshop opened his heart. Xie Chan and her son Kedi delayed their trip back to China in order to participate in the workshop. She expressed deep gratitude because

the workshop enabled everyone – despite the age differences – to show their inherent wisdom through their art work. Amy Liu, although only 11 years old, realized during the workshop that practice makes perfect.

The patience and dedication of Professor Man was inspirational to all students, and the enthusiasm from the students toward line drawing as well as their kindness and propriety moved Prof. Man to tears. The five-day workshop came to its completion with heartfelt thanks from everybody. Professor Man selected 30 some out of the more than 100 works done by the students for display in CTTB's exhibition hall in the Administration Office. ❀