CATEGORY 6

Calligraphy

第六大類 書法
Introduction

From ancient times to the present, no product of an art or field of study has been able to reflect a person’s moral character and knowledge—except for calligraphy. The aura created by a person’s achievements or creations in a certain form of art or field of study often covers up his shortcomings in knowledge and character. However, calligraphy is an exception to this rule. Calligraphy is like a three-dimensional projecting mirror. The depth of one’s knowledge, the level of one’s moral character, and the strength of one’s mind are revealed through each stroke of the brush. There is no way to conceal such things. When looking at the quality of a person’s ordinary writing of Chinese characters, most people can discern the level of that person’s education. This is all the more true with respect to looking at a person’s calligraphy.

One cannot find in any history book an unknowledgeable person who has made a contribution to calligraphy. Those with profound and extensive knowledge are not necessarily proficient in calligraphy. However, a great calligrapher must have both knowledge and good brushwork. Without exception, all of the famous calligraphers throughout the generations were great masters of literature who had profound knowledge. Examples of this include ancient calligraphers such as Xizhi Wang, Su Huai, Shaoji He, Huaiguan Zhang, and Fei Yue. A modern example is Youren Yu. Each one of them was an extremely learned literary giant and paragon of virtue.

Knowledge is the pillar and cornerstone of calligraphy. Moral character can be seen in the style and charm of calligraphy. Thus, calligraphy requires both knowledge and moral character.

The calligraphy of H.H. Dorje Chang Buddha III Wan Ko Yeshe Norbu Holiest Tathagata is not bound by worldly conventions and is devoid of unnecessary flamboyance. It is highly refined and based upon ingenious artistic conception. His Holiness’s strokes are sometimes written in a swift curling style. However, in an instant, His Holiness can express the innocent and natural charm of a child. There is wonder in even common strokes. His calligraphy is naturally graceful, exhibiting depth and brilliance. The calligraphy of His Holiness contains an invisible force that makes the characters seem much grander than they appear on a superficial level. His strokes look harmoniously smooth and unbroken. The Chinese characters may appear strong and vigorous, like a soaring dragon or mighty tiger. They may appear clear and gently elegant, like slowly floating clouds, cranes flying among pine trees, or dancing swans. They may appear simple and unadorned, like the free heart of a child. They are gracefully understated and completely devoid of any mundane quality. The calligraphy of H.H. Dorje Chang Buddha III is natural in quality and resonates with the true nature of the universe. A deep power underlies His Holiness’s strokes.

The ability of H.H. Dorje Chang Buddha III to reach such great heights in calligraphy is completely due to His Holiness’s vast knowledge and profound talents. Of course, His Holiness is extremely adept at learning from the styles of others since this is a simple matter for a Buddha. For example, even in the initial stage of learning calligraphy, H.H. Dorje Chang Buddha III had solid skills in the traditional cursive style of writing and also had extensive learning. We can see from the first calligraphic work in this book the adroitness His Holiness had when He was first learning this cursive script.

There is also a qi jue poem written by H.H. Dorje Chang Buddha III. A qi jue poem is a four-line poem with seven characters to a line and a strict tonal pattern and rhyme scheme. The phonetic reading of the poem is as follows: “hua gong ri yue li yang tian, xi cheng xi feng liu yue xian, gu peng lai cong ba sheng wang, shi zhi shu qi yi dong can.” One can see that this work has surpassed all traces of the mundane and has transcended all earthly impurities. Its style is lofty and pure.

When that poem was written, H.H. Dorje Chang Buddha III was living in the seclusion of an ancient temple. His Holiness used his extraordinary realization to express his thoughts and feelings. The first line expresses that although His Holiness lived alone and secluded in the room of a temple, He governed the universe and bestowed blessings upon living beings. Thus, the first line reads, “hua gong ri yue li yang tian.”

The next line, “xi cheng xi feng liu yue xian,” conveys the scene that during the idle month of June H.H. Dorje Chang Buddha III bathed in the Buddha-state of coolness while under the scorching sun. His Holiness was free of all worldly cares and attachments, and his body merged with the universe. When friends came, His Holiness heard the horns of their cars, but He had already transcended the world, residing in quietude and non-action. H.H. Dorje Chang Buddha III kept no notion of the date, and His Holiness’s mind did not abide in anything whatsoever. The people of the world were ignorantly attached to the changing seasons and came in their cars and horses to inform H.H. Dorje Chang Buddha III that summer had long passed and the winter was about to end. The ancient Buddha acknowledged this and smiled.
One can see from this how the calligraphy of H.H. Dorje Chang Buddha III has completely transcended the mundane. It is the calligraphy of a true Buddha. His Holiness’s calligraphic skills have reached such a pinnacle due to His complete realization in the Five Vidyas.

In recent years, there are works of H.H. Dorje Chang Buddha III that have been written in the cursive mode of calligraphy, showing a flowing and unobstructed style, and expressing even more than before the charm of this writing technique. For example, the work *Fei Cui Jade* expresses the spirit of an immortal or Buddha, thoroughly transcending the three worlds of reincarnation, standing proudly above the five elements of the universe. It is truly calligraphy beyond the category of calligraphy, expressing a feeling that incorporates the whole universe.

His Holiness’s calligraphy of the Chinese characters *lang ga luo bu* (Treasure of Heaven) excels the writing of calligraphers throughout history. It transcends all traces of worldliness. It expresses deep strength, like that which can break jade. The style of another calligraphic work called *wu wo nai da cheng* (No-Self Is Great Accomplishment), conveys the firmness and simplicity of steel and the vigor of a sharp knife. However, these same characters also contain delicate beauty. That calligraphic style truly surpasses styles of the past and present.

Another calligraphic style of H.H. Dorje Chang Buddha III is revealed in the writing of the Chinese characters *xiao bu dian* (Tiny). Such calligraphy shows the childlike innocence of a very old man, and its arrangement expresses the utmost ease and lack of rigid constraints. It is high-class calligraphy that does not even seem to be calligraphy. It is so elegant and refined that it completely transcends the mundane.

Beholding the character *sheng* (holy) written by His Holiness, one can see that it simultaneously embodies both the softness of ribbons and the inner-firmness of steel. Its inner beauty flows to the surface. Another example is the character *fo*, which means Buddha. The writing of that character demonstrates that His Holiness has truly attained the summit of calligraphic skills that the ancients extolled in the old saying, “the old pine branch cannot be weighed down by heavy snow; the might of a brush will lift a thousand-pound bronze cauldron.”

In fact, the calligraphy of H.H. Dorje Chang Buddha III has a deep foundation and an internal richness. It embodies the manifold sensations that one could possibly experience in one lifetime. The essence of all things in the universe converges at the tip of His Holiness’s brush. With such a transcendent state of realization, the myriad things of the universe are in the palm of this Buddha. The calligraphy of H.H. Dorje Chang Buddha III is like a treasury. It can be vigorous, smooth, or naturally beautiful. His Holiness incorporates the best techniques of all of the schools of calligraphy. No words can really describe this! If you want to see lively and energetic flourishes of the brush, you can. If you want to see characters with adamantine firmness, you can. If you want to see strength within softness, you can. If you want to see the childlike innocence of a very old man, you can. If you want to see charm, purity, and wonder, you can.

In other words, His Holiness’s calligraphic skills have reached the highest degree of proficiency and naturalness that only a Buddha could reach!

(This text was translated from the Chinese text that follows.)

簡 介

古往今來，任何藝術或學科及其發明，都反映不了一個人的德品和學識，但書法卻不然。而一個人在某一門藝術和學科或發明上的成績所營造的光環，往往會遮蓋他在學識和人格上的缺失，但是，唯書道除外。書法，就像是一面立體透射鏡，學問的深淺、德品的高低、心智的健弱，都在一筆一畫的運走中展露，無以遁形。且不說書法，就只是普通寫字的好壞，對於一般人，也能看出他的文化水準如何。展觀史論，從古至今找不到哪一個不具學識的人可以在書道上有所建樹的。學識淵博不一定精具書道，但大書家必是學問書風雙胞共存。尤凡歷代書道大家，無一不是出於淵深學識之文學巨匠。如古有王羲之、懷素、何紹基、張懷瓘、岳飛，近有于右任等，個個都是學富五車的大文學家，道德文章之楷模。

學識為書之棟樑，書之基石；德為書之格調，書之神韻，故書法必具雙胞學體。多杰羌佛第三世雲高益西諾布頂聖如來的書
法，脱俗无华，格高境妙。时而龙蛇走笔，转锋又童心天趣，平中见奇，飘逸自如，浑厚华滋。行墨连绵，气韵畅通，字势或雄浑矫健如龙跃天门，虎卧凤阙；或清新和雅如浮云飘冉，鹤翔松间；或樸拙率真，孩心无执。脱尽轻鲜烟火之气，收敛内含，俗染浮累已然荡尽！正是『天质自然，韵达性海，故柔中见刚，华而清奇。』

三世多杰羌佛的书法能达到如此登峰造极的境界，全然来源於他博大的学识，精深的才华，当然临帖的功夫对于佛陀来说一挥体成，而纯熟雄厚，方能自成大家。比如三世多杰羌佛在初涉书坛之日，即有传统草书的坚实功夫和博大学识的修养，我们见到书法的第一张，即是初学草书的功底，而以他自吟之七绝诗『華宮日月麗陽天，喜乘西風六月閒，故朋來從叭聲望，始知暑氣已冬殘』何等诗句脱尽烟火之气，高风清奇，不染尘俗。三世多杰羌佛深居古寺，却以超凡的证量，抒情情怀，闡显寺庙虽一室之间却为孤高清高，超凡脱俗，但卻乐尽无妨华天籁，故吟曰：『華宮日月麗陽天』统率日月之天地，而会之人间福盛，一句『喜乘西風六月閒』点出了在夏日炎炎却迎纳清浴，乘驾佛陀西风之凉风沐体，心境无羁，閒於寂静，放眼宇宙，轻安极乐，人我两忘，故友来临亦闻叭声所得，已与世超然，清浄无为，三世多杰羌佛不记时日，应无所住，而世外人却茫然牵挂，登车奔马，告诉三世多杰羌佛，已经不是夏天了，冬天都快完了，古佛心有会意却莞尔一笑。由此境界，我们可见三世多杰羌佛之书法如何脱尽人间烟火之气，是真正的佛陀之书啊！

三世多杰羌佛的书法，汇聚五明之全面证德证境，方见墨情神至，又近年之草书以瘦金龙蛇无碍而写，更见神韵风驰，『翡翠玉』乃出仙风佛骨，彻底跳出三界外，豈午后我们之书，更见神韵风驰。如『朗嘎羅布』之书，已脱前人笔墨而超前者，脱俗无华，功力深厚，似砸釵碎玉，且见铜打铁铸之风之『無我乃大成』，坚硬雄樸，锋利破皮之劲道，然而又内蕴俊秀，娟美温愜，确堪跃古腾今之书风格韵。『小不點』，孩儿天趣，老叟童心，毫不约束佈局摆章，非比刻板，消盡烟火之气，内藏儒雅风骨。拜读三世多杰佛书下的『聖』字，则又是柔刚相并，内力藏秀，外放雅韵。而『佛』字时，可谓名副其实，真正达到了古人论书功力之顶峰『傲雪松枝萬古痕，筆力能抗千斤鼎』。

然而事实上，於实践中，三世多杰羌佛的书法正是『基深内养，始行万里，感诸境入性，吸万物灵媚於合笔内情之间』而得到此超凡之化境，含藏宇宙万物於佛手一掌之间。因而三世多杰羌佛书下字字珠玑，道润曼妙，无所不具，统诸家之长於一人之笔，怀万谷峻风而独笑毫端，豈可言喻！要龙飞凤舞，具之；要破釜沉舟，已见；要柔中见刚，然也；要老叟童心，即是；要格韵清奇，内含。一言以蔽之，真正是火纯青，返樸归真，佛之书矣！

（此文的英文翻译印在前面）
華宮日麗陽天，
書雲聲望，
時在八二年賦之耳

華宮日麗陽天，
書雲聲望，
時在八二年賦之耳

故朋友從但聲望
始知暮氣已冬殘

An example of a qi jue poem
A Majestic and Splendid Stone Suggestive of Poetry, Song and Painting

Temple of Good Fortune and Wisdom
福慧寺

A Majestic and Splendid Stone Suggestive of Poetry, Song and Painting
堂皇塊石兮
Treasure of Heaven
朗嘎羅布

Tiny
小不點
Bao Zhi Jade

An Ancient Castle With Entwined Vines
The Beauty of A Tranquil Spirit
莞爾靈犀

Mystery of Zen
禪玄
No-Self Is Great Accomplishment
無我乃大成
The Chinese character “sheng,” which means “holy.”
The Chinese character “fo,” which means “Buddha.”

佛
Winter Branches
冬枝
Excellent Style
格高
︵瘦金草書︶

家尊小眷岐黃

年紀花甲無私病

節儉金幣助危困

時在洛城書之零零零年三月

（瘦金草書）

（Thin Gold Cursive Style of Calligraphy）
翡 翠 玉 五 絕
來 美 六 之
時

一
碧

天

春

秋

一

春

秋
書畫真源之道