

# 金輪寺臥佛像的因緣

The Story of **The Reclining Buddha Statue** at Gold Wheel Monastery

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1988年春的某天，出於好奇，我去了加州Pasadena的亞太博物館。這個博物館專門收集東方藝術品，樓上有一家店鋪。我一上去，就看到走廊上這尊佛像。雖然還有其他工藝品，但是這尊佛像是緬甸式的，立即引起了我的注意；它價格非常高，大概因為是古董，但無法確定它的年代。

儘管價格高，我還是買了下來；因為我覺得將佛像混在其它古董之間，不是個恭敬的場所。我問他哪裏可能找到修佛像的人，他介紹我一個在好萊塢的人。我想要做的只是擦淨佛像，再重新修飾光亮。但他幾乎都沒

At some time in the spring of 1988, out of curiosity I went to Pacific Asia Museum in Pasadena, California. This museum featured oriental art, and they had a shop upstairs. I went up and right at the entry way was a reclining statue of Buddha. There were other artifacts in the store, but this one caught my attention right away because I recognized the style of the statue as being Burmese. The price was very high, probably because it was antique, though I did not have the knowledge to determine how old it was.

I bought the statue despite its high price since I felt that it was not a respectful place for a Buddha statue to be in the middle of all the antiques. I asked the dealer where I could find a person who could fix the damage. He referred me to someone in the Hollywood area. All I wanted to do was to make the image look cleaner and regild it with more gold leaf. He did very little, to my disappointment, and charged me quite a bit, too.

Not long after I brought and offered the statue to Gold Wheel Monastery on 6th Street, I had a dream in which a Dharma Master was trying to prevent all the bad spirits at the museum shop from bothering me or giving me any trouble. Later,

做，令我很失望；我去取回時，他還收了我許多錢。

我將它帶到位於第6街的金輪寺供養，供養之後不久，我夢見一位法師在驅除從博物館帶來的邪氣，不讓它們再騷擾我。不久，我看見臥佛像前有張上人與一些居士合影的照片。一天，我有機會坐在上人身邊，他出乎預料地說：「妳買這尊像時，價錢很貴吧？」我點點頭。以後他從未再提及此事。我很驚訝他知道這些，因為我未曾告訴任何人它的費用。（後來有二位法友也發心贊助部分費用）

2007年1月或2月，姐姐去緬甸，我請她買金箔回來。4月上旬，母親建議就在金輪寺修復臥佛。因為它入金輪寺20年後，看起來像沒有修整過。得到法師允許後，我就開始動工。

法師告訴我，要在5月20日佛誕日之前完成；但是懷少節是5月6日，我想在這天之前完成，因為佛像放在佛殿前的人們進出必經地區。事情一件接著一件，我必須在3、4個星期完成。我開始找材料，幾個月前購買的金箔很有用，但是估計量還不够，我去買了金色漆。

一開工，許多人就吃驚了：「你會修嗎？誰要求妳做的？法師同意了嗎？」這種問題不斷。老實講，我不知道從何入手；感覺一定要修，但沒人能幫助。

5月6日的最後期限接近了，我幾乎要瘋了。最麻煩的是底部支持佛頭的木塊下面邊角上有個洞，因為這是柚木，那個洞很難修。我過去完全沒有修補經驗，雖然嘗試了不同的方法，還是很難。有趣的是，一天下班回家，想到一家賣香的商店，可能會找到甚麼來修這個洞。終於發現了一塊容易切割和彫塑的檀香木塊，就買了一袋芬芳的檀香粉和一塊檀香木。用檀香粉給佛像擦身，希望再混上漆來弄成合適的膚色。果秀看我這樣做，問我這是不是傳統的方式。我從未想到這一點，但用檀香粉把佛像擦乾淨總是件吉祥事。之後上了幾層漆，來使它有更加自然的膚色。

I saw a picture of the Venerable Master in front of this statue with some laypeople. One day when I had a chance to sit with the Master, he briefly asked out of the blue, “Wasn’t the statue expensive when you bought it?” I nodded my head. That was the only time he mentioned it. I was surprised that he knew, even though I never told anyone how much it cost. (Later, two of my Dharma friends offered donations toward the cost.)

In January or February of 2007, when one of my elder sisters went to Burma, I had asked her to buy some gold leaf from there, thinking of using them on a project. In early April of 2007, my mother suggested doing some remodeling on this reclining Buddha statue at Gold Wheel Monastery, since it looked like it had not been retouched or remodeled since it had been brought there about 20 years ago. After getting permission from the Dharma Master, I started to work.

Then, the Dharma Master told me I should finish it before the Buddha’s birthday celebration on May 20th (in 2007). But Cherishing Youth Day was going to be celebrated on May 6th, so I needed to finish it before this event because the statue was in the open area in the Buddha Hall where people would be coming in. So one thing led to another and I had to hurry up to finish the job in 3 or 4 weeks. I started my search for the materials I needed. The gold leaf I ordered several months previously became useful for remodeling this statue. But I estimated that there wouldn’t be enough gold, so I went to get gold liquid for the retouching job.

When I started doing the work, most people at Gold Wheel Monastery were astonished, making such comments as “Do you know how to fix it?” “Who asked you to do it?” “Did you get permission from the Dharma Master?” ...on and on. To be honest, I had no idea where to start. I just felt I needed to fix it and I could not find any person with this kind of experience either.

As May 6th deadline approached, I was almost frantic. The part I had the most trouble with was the hole at the bottom corner of the lower woodblock supporting the head of the Buddha statue. Since this was teak wood, it was hard to patch that hole. I had no prior training at all to fix it. I tried different methods, but it was a very difficult process. What was interesting was that when I was coming home from work one day, I thought about stopping by an incense shop, thinking that maybe I’d find something there to fix the hole. I found a sandalwood block that was easy to chop and shape. I bought a bag of fragrant wood powder and a block of sandalwood. I used the powder to rub the body and intended to use paint and mix it to get the skin color. Jennifer Chang saw me doing it and asked me if that was the traditional way to do it. I never thought about it, but it could be an auspicious thing to rub clean the body area with incense powder. And I painted it with several coats of paint afterward to get a more neutral tone of skin color.

To raise the level of the statue, I thought of putting something beneath the board where the statue sits. My mother and I went downtown one day, and we saw at the front of a store this sponge which was the one we were



為了把佛像墊高，我想要在佛像下面的墊板上墊個東西。有一天，母親和我到城中區，看到一家店面前的一塊海綿，這正是我們所要找的！這海綿又硬又結實。母親用它做成米黃色墊子，放在佛像墊板的底下。

最後工作是畫上眉毛、眼睛、嘴唇，但是實際上它們已經雕刻在那裡，我只要照著描上去。看到原來雕刻的輪廓是如此之清晰而易於描畫，這相當令人驚訝！好像佛像在對我說法，見本來面目，迴光返照見佛性：「什麼是父母未生前的本來面目？」這是個譬喻，我們本有佛性都具足，不需向外尋求。

我修改了墊頭木塊的設計。原來採用的玻璃片質量很差。我必須很快設計出一個看來比較莊嚴又具有意義的圖案，因為找不到法輪的圖案，我就採用自己發現的圖案——一個圍繞著小花朶的木雕花圈。

擔心不會按時完成這項工作，快到5月6日懷少節那週時，接近完工時做了一個夢，在夢中感覺師父保證我能完成——雖然實際上沒有在夢中看到，只看到他部份的長袍，他在附近走來走去，觀察每個人的活動。後來工作就令人驚奇地，開始慢慢地穩步進展了。

在法師、母親和護法居士的大力幫助下，我竟按時完成了。我不知道怎麼做到的，很高興能有這個機會來成就此事。願將功德迴向給苦難的緬甸人民，以及所有眾生——諸惡莫作，眾善奉行。希望當人們看到佛的莊嚴相好，能發菩提心，速成無上道。修復佛像的機緣很稀有，如《地藏經》所說；像這種修復聖像的工作，就是給我們種福的機會。

looking for. The sponge was tough and strong. Just in case it was not, I decided to get a thicker one. My mother made a beige color cushion out of it to go underneath the resting board.

Near the end of this work came the retouching and drawing of the statue's eyebrows, eyes, and lips. I noticed the outlines were already there for me to trace over. Seeing the original carved outlines in perfect traceable form was quite astonishing for me. It was like the Buddha statue was speaking Dharma to me—to see your original face, to return the light and see your Buddhature: What was your original face before your parents bore you? It is analogous to the perfection of our Buddhature, which is there already for us to explore; we don't need to start from the beginning or search in places.

I altered the design on the headrest woodblocks. The glass pieces used in the original design were of poor quality. I had to quickly come up with a design that looked a bit more decent with some meaning to it. Not being able to find the Dharma wheel design, I used what I found—a flower centerpiece made of wood, surrounding it with small pieces of flowers.

I was worried that I wouldn't finish that remodeling job on time. I had a dream, closer to the week of May 6th Cherishing Youth Day, before the completion of the remodeling of this statue. I had a sense of feeling in the dream that I had some sort of reassurance from Shrfu—although I did not actually see his form in the dream, I saw part of his robe and sensed his presence, walking around the area, inspecting everyone's activities. Amazingly things started to work out slowly but surely.

With a lot of help from Dharma Masters at Gold Wheel Monastery, my mother, and Dharma protectors, I managed to finish it on time, amazingly. I don't know how I did it. I was glad that I was able to have this chance to do this work. I dedicate this work to the suffering people of Burma as well as to all beings. I hope that living beings refrain from evil and do all good deeds. And I hope that when people see the adornment of the Buddha, they will bring forth the Bodhi mind and quickly attain the Way. It is rare to get to work on the statue of the Buddha. As explained in the *Earth Store Sutra*, repairing holy images such as this gives us a chance to create blessings.