



編輯部編輯整理 Edited and Compiled by Editorial Staff

懷念上人的對聯課 (續)

In Memory of the Venerable Master's Matching Couplets Class (continued)

【附記四】楊富森教授記 (續)

為了慶賀師父的誕辰，我送給師父一首詩，親筆寫好，裝上鏡框，當場送給宣公做為紀念；我的賀詩寫的是：

「宣揚佛法渡重洋，化育英才利萬邦；

上界菩薩發智慧，人間導師啟愚盲。」

(這是一首「藏頭詩」，每句的第一個字讀在一起，正是宣化上人四字。)

師父聽了，點頭微笑，席間不加思索，立刻回贈我兩首詩；第一首是：「博洽淹貫一通儒，聲音清朗展鴻圖。富國植林樵吾材，修身齊家壯志足。」第二首則是：「精神充沛豪氣壯，蠡縣癡翁幽默奇。山僧笨拙撰俚句，祝君百歲更無疑。」我為了那首詩，想了好幾天，最後才僥倖想出了四句。而師父上人在會上即席口占七言絕句兩首，讀起來鏗鏘有聲，語意深奧，真不愧是一位博學高士，我自嘆弗如了。

Appendix 4: A talk by Prof. Richard F.S. Yang (continued)

To honor the Master's birthday, I presented him with a poem that I had written by hand and framed. It says:

To propagate the Buddhadharma, you came across the ocean.

You nurture superior talents and benefit all nations.

A Bodhisattva of the higher realm, you inspire our wisdom.

A teacher in the world, you guide the foolish and blind.

(Take the first word of each line in Chinese, and you get "Venerable Master Hsuan Hua.")

When the Venerable Master heard me read it, he nodded and smiled, and spontaneously composed two poems for me. The first poem goes:

Widely learned and erudite, he is such a penetrating scholar.

His clear, resonant voice opens up a bright future.

Enriching the country and planting the woods, he trains the talented.

He cultivates himself, regulates his family, and has great aspirations.

The second poem says:

With full energy and a magnificent spirit,

The sentimental old man from Li County has a unique sense of humor.

The dull-witted monk from the mountain composed these rustic lines

To wish you a hundred years for sure.

It took me several days of hard thinking before I came up with the four lines of my poem. The Venerable Master, right during the celebration, was able to spontaneously compose seven-character verses that are both pleasant to read aloud and deeply meaningful. He fittingly deserves to be called an

【附記五】釋果興記

九〇年代每當上人回到萬佛城時，大家競相走告，明早六點半在妙語堂有上人的對聯課——這是弟子們最歡喜的一門課，因為上對聯課可以多多親近善知識，同時上人針對弟子們的情況，藉著改正我們的下聯，來因材施教；從上人的改正處，可以檢驗自己修行方向有無走偏。

上人不但自己行孝，也很留意弟子是否孝順。記得有一回，上人出好上聯，弟子們紛紛上台寫下聯。當時對自己所寫的下聯「度盡天下堂上佛」，心裏正在揚揚得意時，只聽到上人大聲喝斥：「好大的口氣！家裏的父母都不度，還說要度盡天下堂上佛。」當著這麼多人面前被罵，覺得好難為情！隨後一想，自己真的沒有好好孝順父母，在家時常讓父母操心，出家後自己修行不力，未能度他們學佛。即低聲自言：「弟子知錯了，我會改進。」

父親已故，趕緊為他代受幽冥戒，並在萬佛城立永久牌位；1993年上人最後一次訪臺時，代母親皈依上人，並教她念佛，做簡單早晚課，此時母親已開始吃長齋了。同時也囑咐兄姐，在母親臨終時，要為她助念往生。2007年4月母親得以89歲高齡在台北家中安詳捨報，家人也記得為她念佛往生，又能同意用佛教儀式來辦告別式，乃至七個七佛事都在台北法界道場做。母親火化後，骨頭完整潔白，又有舍利子、舍利花，加上整個佛事的清靜莊嚴，兄姐至此才能諒解為什麼當初我會選擇走入空門，因為出家才能真正幫助父母離苦得樂。

弟子能圓滿為人子女之道，乃至幫助家人親近三寶，學習佛法，這些都是上人慈悲智慧的教化所賜。由衷感恩上人的教誨，惟有將此感恩化為行動，用功辦道，護持道場，才能報答善知識恩德於萬分之一。

【附記六】孫果秀記

erudite scholar, and I sigh that I cannot match up to him.

Appendix 5: By Shr Gwo Hing

In the 1990s, whenever the Venerable Master returned to the City of Ten Thousand Buddhas, everyone would race about announcing to news. The next day at six-thirty in the morning in the Wonderful Words Hall, there would be the Venerable Master's matching couplets class. This was the disciples' favorite class because we would have the chance to be near the Good and Wise Advisor, while at the same time the Venerable Master would target our particular situations and use the second couplet to correct us. Through the Venerable Master's corrections, we could examine and verify for ourselves to see if our direction in cultivation had deviated.

The Venerable Master not only practiced filial piety himself, he also paid particular attention to see whether his disciples also practiced filiality. I remember one time, the Venerable Master wrote the first couplet and his disciples one after another wrote their own second couplet on the board. At the time, I wrote the second couplet, "To cross over all the Buddhas in the homes all over the world." and I was rather pleased with it myself. All of a sudden, I heard the Venerable Master loudly criticizing, "What an inflated and insolent tone! You have not crossed over your own parents in your family, yet you want to cross over all the Buddhas in the homes all over the world." I felt ashamed to be scolded in front of so many people! Later, I thought about the matter and realized that indeed I had not practiced filiality. When I was at home, I had constantly made my parents worry about me, and after I left the home-life, I had not exerted myself and tried my best in cultivation. Thus I still was not able to cross them over to study Buddhism. I whispered to myself: "The disciple knows that he is wrong; I will improve myself."

My father had already passed away, and I hurriedly received the Precepts for the Deceased on his behalf, and also set up a permanent plaque for him at the City of Ten Thousand Buddhas. In 1993, when the Venerable Master visited Taiwan for one last time, on my mother's behalf I took the refuge with the Venerable Master and then taught my mother to recite the Buddha's name and do simple morning and evening recitations. At this time, my mother became a full time vegetarian. I also instructed my older brother and sister that before our mother's passing, they must recite the Buddha's name to assist her. In April 2007, my mother passed away at the ripe old age of 89 in her Taipei home, and my family members also remembered to recite the Buddha's name to assist in her rebirth. They also agreed to use the Buddhist rituals in her funeral and farewell ceremonies, and so the seven Dharma events for seven weeks following her passing were held at the Dharma Realm Buddhist Books Distribution Society in Taipei. After my mother's cremation, her bones were perfectly intact and pure white, and there were also *sharira* (relic) seeds and clusters. The entire ceremony was peaceful and dignified. Finally my older brother and sister could understand why I had chosen to become a Buddhist monastic, why doing so could truly and ultimately help my parents to leave suffering and attain bliss.

I was able to practice filiality and even help family members draw near the Triple Jewel and learn the Buddhadharma—all these things were possible due to the compassion and wisdom of the Venerable Master. I express heartfelt gratitude toward the Venerable Master's teachings, but only through translating this sincere appreciation into action by diligently practicing the Way can I truly repay a fraction of the Good and Wise Advisor's virtuous grace and kindness.

雖然自小就愛舞文弄墨，也曾為賦新詞強說愁，得到「詩人」的虛名；其實在上大學之後，我就已傾向於鑽研四書五經的義理了，還學揚雄說：「詞賦小道，壯夫不為也。」尤其在經歷過家人的生離死別，飽嚙了世態的炎涼冷暖之後，就覺得自己過去所作，只不過是年少輕狂的無病呻吟罷了！等到學佛了，更認為自己不應該再吟詠什麼風花雪月，也不可能再吟詩作對了。我真的完全沒有料到，在萬佛聖城這一個佛教聖地學佛，我這些陳舊的知識，竟然還有機會在上人的對聯課派上用場。這個師父真是個奇妙的師父，這個萬佛聖城真是個奇妙的聖城！

上人在看過我一些作品後，就吩咐我在他的對聯課做助手。有一次，上人一字一字慢慢地唸著他即興之作の上聯，我在黑板上才寫了幾個字，上人就說：「你一筆一劃慢慢寫嘛！不要把字連到一起，教人不容易看清楚！」我急忙擦掉，重新一筆一劃寫；心裏可是更急了，那麼多人在等著師父的上聯呢！這一失去定力，用力就不平均，「啪答」一聲，粉筆斷了一截，掉在講臺的地板上。我迅速瞥了一眼，又繼續寫；我不是不想撿，總以為這種「小事」，可以等我寫完再做。殊不知師父卻顫顫巍巍地彎下腰撿起粉筆，我一下子慚愧得無地自容。師父用無言的身教來教化我：再小的事，也要為別人設想；再微細的毛病，也要隨時糾正，絕不可以說「等一下」。的確！所有的習氣毛病，不就是在「等一下」裏定型，並累積出來的嗎？

有一次上完對聯課，上人笑咪咪地說：「你對聯對得很快，詩詞歌賦也做得很有意思！你看，我都可以背起來了！」就隨口唸了我兩首小令。我瞠目結舌，但是這也提醒我去問一件我一直困惑的事：「師父，別人總說弟子是天才，寫什麼都可以信手拈來，其實不是的！弟子都是很用心、很努力的去構思、去琢磨的，有時候一字一推敲的，都有嘔心瀝血的感覺。師父，這樣的心態是不是會影響修行？弟子來萬佛城以前，以為自己應該放棄寫這些詩詞什麼的。」上人很認真地看著我說：「對對聯啊、寫詩啊、作文啊，都要很隨意的去發揮，心裏有什麼就寫什麼；所以是要很自在的，不須要嘔心瀝

Appendix 6: By Jennifer Lin

Although I enjoyed creative writing since I was very young and was called a poet because I liked to compose verses, after entering the university, I focused on studying the Chinese classics. I even emulated the famous scholar Yang Xiong of the Han Dynasty and said, "Poetry is child's play, not suited for mature adults." Especially after suffering the death or separation of loved ones and experiencing both the snobbishness and amicability of human society, I felt that all the poems and verses I had composed were nothing but the affected sentimentality of a careless youth. When I started learning Buddhism, I decided that I shouldn't compose those fancy poems and verses anymore. I never imagined that all my old and hackneyed knowledge would come in handy again in the Master's class of matching couplets after I moved to the City of Ten Thousand Buddhas. This Master was surely a wonderful master and this City of Ten Thousand Buddhas was surely a wonderful, holy place!

After reading some of my verses, the Master asked me to be his assistant in his matching couplets class. One day, as he slowly read out word by word the first line of a couplet that he had just composed, I had only managed to write a few words on the chalkboard when he said, "You should write every stroke slowly. Do not combine all the strokes in a word. People will not be able to see clearly what you wrote." I quickly erased the words and then wrote them slowly, stroke by stroke. But I started rushing even more when I saw so many people waiting for Master's first line of the couplet. As soon as I lost my *samadhi*, my chalk broke into half and fell to the floor. I took a quick look at it and continued to write. I wanted to pick up the other half of the chalk from the floor but I felt that it was a "small thing" and could wait. Unexpectedly, the Master bent down cautiously and picked up the other half of the chalk from the floor. I felt so embarrassed at the moment. He was teaching me through his actions. No matter how trivial a thing is, you need to be considerate of others. No matter how small your mistake is, you need to correct it right away. You must not say, "Just wait a bit." Indeed! Isn't that how all our bad habits have grown and accumulated from our "waiting a bit"?

Another day after the class, the Master smiled and said, "You match the couplets quite fast, and your verses are also interesting. You see, I can even memorize your poems." He then started reciting two of my short verses. I was wide-eyed and tongue-tied, but this reminded me to ask one question that had always confused me, "Shr Fu, others always say that I'm a genius and can write freely without much thought. That is not the case. I always carefully plan my writing structure and work hard to improve each sentence. Sometimes I even ponder back and forth on a single word and get exhausted by my intense thoughts, as if my heart were bleeding. Shr Fu, will this type of mood affect my cultivation? Before I came to CTTB, I thought that I should give up writing poetry." The Master looked into my eyes and said seriously, "When matching couplets or writing poems or articles, you should let your mind flow freely. Write whatever comes to your mind. Then you shall be carefree and at ease. It's not necessary to ponder to the point that your heart is bleeding. Moreover, after you start to cultivate, your mental state will be different from what it was before, so your writing

血的！而且你如果在修行，和以前的心境就不同了，寫出來的東西自然也就不同了！那麼為什麼要放棄寫？」我想：孔老夫子所說的「遊於藝」和「從心所欲而不逾矩」，就是這種自在吧？上人一針見血地破除了我在藝文上的執著，也解除了我在學佛上的困惑。

很奇怪的，從那以後，我真的能逐漸從文章的型式走出來，也能讓心情從許多無謂的世間成規中釋放出來。師父以對聯課，在無形中對我們「傳道、授業、解惑」，這真是個奇妙的經驗！毋怪乎弟子們對上人的對聯課都回味無窮。

最後附上一付對聯來結束本文，這是我在1993年時，述志進呈上人的壽禮：

上聯：化雨薰風 嘔心瀝血
誓教冥頑成金玉
下聯：承先啟後 繼往開來
願為佛聖做橋樑

will be different as well. So why do you need to give it up?" I guess that this "ease" is what Confucius was referring to when he spoke of "enjoying the arts," and "acting according to one's heart without transgressing the rules." The Master straightaway got rid of my attachment to the arts and literature and dispelled my confusion in learning Buddhism.

Strangely, I was really able to gradually free myself from the constraints of literary forms as well as relieve my heart from unnecessary ordinary worldly conventions. The Master used his class of matching couplets to "Transmit the great principle, teach the lessons and resolve students' problems and delusions." It really was a wonderful experience. No wonder all the disciples who attended his class recall the pleasure of matching couplets so much.

In conclusion, I would like to share a couplet that I respectfully presented to the Master in 1993 as his birthday gift.

Opening line:

*Exerting a good influence, transformative like the rain and breeze,
Devoting my efforts to education until my heart bleeds,
I resolve to teach the dull and stubborn until they are like gold and jade.*

Matching line:

*Carrying on the heritage of ancient wisdom to inspire later generations,
Continuing the past lineage to pave the way for future learners,
I vow to be a bridge for Buddhas and sages.*