

## 歷任《金剛菩提海》成員感言

Reflections by Successive Editors and Staff Members



《金剛菩提海》任重道遠！承載法總歷史，是法總的喉舌、法總之聲，所以在編輯上不能不審慎用心。Vajra Bodhi Sea (VBS) Monthly Journal carries with it great responsibilities and profound missions. It is DRBA's (Dharma Realm Buddhist Association) voice and encompasses DRBA's history. Consequently, VBS editorial work requires extra prudence and effort.

### Vajra Bodhi Sea: Auspicious Beginnings

By Ron Epstein

(President from 1970 to 1976)

On the occasion of the fortieth anniversary of Vajra Bodhi Sea, my heartfelt congratulations to its editor and staff, and also to all those in the past who have worked very hard for its success as a premier Buddhist publication.

The current editor-in-chief, Dharma Master Heng Mao, recently reminded me that I had been the first president of VBS and asked me to write a few words about how it began. Before doing so, I want to make clear that, despite my fancy sounding title, I personally can claim little credit for VBS's success. In my case it was more a matter of the Venerable Master giving me an undeserved high hat to wear. In the early days of the publication, all I did was submit a few short translations. And then later on, I would submit an occasional article or translation. That's all.



編輯人語

### 金剛菩提海：吉祥的開始

易象乾教授

(第一任社長1970年4月至1976年12月)

於《金剛菩提海》創刊40週年之際，我在此衷心地祝賀這份佛教雜誌的編輯及工作人員，以及曾努力以赴，使其成為最早之佛教刊物的所有人員。

現任主編恒茂法師，前些日子提醒我，我曾是《金剛菩提海》第一任社長，並邀我對於創刊時的情形，寫上幾句。首先我要聲明，雖然這個頭銜聽來響亮，其實我對金剛菩提海沒多少貢獻，是上人給了我這個名不符實的高帽子。創刊時，我只是翻譯了幾篇短小的文章，後來我偶爾寫篇文章或做些翻譯，僅此而已。

辦《金剛菩提海》全是上人的意思，當時全世界也沒有這種英文雜誌。一開始，上人就想英中雙語；但發覺因緣尚未成熟，要等到有做中文的人才來時，才能落實。看看第一期，

The idea for VBS was all the Venerable Master's. At that time, in English there was nothing like it anywhere in the world. From the very beginning he wanted a bilingual English-Chinese publication, but he realized he would have to wait until he had the qualified people to do the Chinese portion. If we look at the very first issue, we can already get a very good idea of the Venerable Master's vision and how it was understood by the young American disciples, both Sangha and laity, who worked to bring it to fruition. Although a paper copy of the issue is now a rare Dharma treasure, you can now easily find it online at <http://www.drbachinese.org/vbs/publish/1/index.htm>.

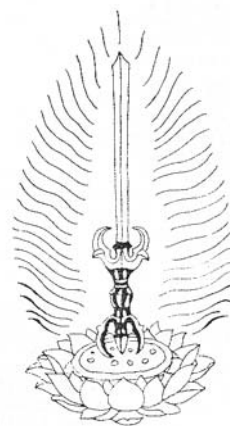
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The calligraphy of the Chinese for Vajra Bodhi Sea, jingang puti hai, which you can still find on the cover of this issue, was personally written by the Venerable Master. As we look inside the covers, we see elements of what has now become the standard format of VBS. At the beginning of the first issue is the first excerpt of the Venerable Master's commentary on The Sixth Patriarch's Dharma Jewel Platform Sutra, on which he had lectured during the summer of 1969. That is followed by a remarkably direct column, based on the Venerable Master's remarks, entitled "Demon-Cutting Sword," which blasts phony Dharma teachers and urges people to recognize what constitutes a true Buddhist teacher and true Buddhist teachings. Along with its sequel in issue two, the column upset the local phonies, of which there were many. Upon reading it, one angry leader and his followers stormed the fourth floor Buddhist Lecture Hall in Chinatown, only to be subdued by the spiritual Dharma protectors before they could enter the temple, so that they left soon after arriving, entirely cowed, with nothing substantive to say, and 'their tails between their legs.'

The next two articles, 'Studying Buddhism in the Scientific Age' and 'Why Leave Home?', and the final four, 'Buddhist News,' 'Schedule of Events,' 'For 84 Days They Sat, Unmoving,' (about the 1969 summer session) and 'Open Letter from American Bhiksus and Bhiksunis,' all highlight the importance of a fully ordained Sangha that is pure in precepts, and of vigorous self-cultivation that balances study of the Buddha's teachings with intense meditation.

'The Record of Water Mirror Turning Back Heaven' is the first installment of the preface of the Venerable Master's work of the same title. The preface is a remarkable critique of the history of human warfare, for which the tape containing the Master's commentary

我們就會明白上人的構想，也會明白僧俗兩眾弟子如何實現這一構想了。雖然這一期的印刷版已成了稀有法寶，但在網上還可以看到。網址是：<http://www.drba-chinese.org/vbs/publish/1/index.htm>.



現在還可以在封面上看得到的中文毛筆

題字「金剛菩提海」，是上人親自寫的。裏面的幾個部份，現在成了標準的排版格式。第一期一開始，就是上人於1969年夏天講的「六祖壇經淺釋」的選摘。接下來是個驚人的專欄，依上人的說法，叫「斬魔劍」；這是要破斥邪師，呼籲大家認識真正的善知識與真正的佛法。緊接著第二期的這個專欄，就觸怒了許多本地的邪師。讀了之後，有個氣急敗壞的首領帶著徒眾衝向座落於中國城四樓的佛教講堂。但還沒進到廟裡，就被護法神降服了；因此他們來沒多久就離開了——心驚膽戰，講不出有內容的東西，就夾著尾巴離開了。

接下來的兩篇文章是「在科學時代學佛法」，「為什麼要出家」。最後四篇是「佛教新聞」，「法務行程」，「84天坐禪，如如不動（1969暑期班）」，「美國比丘、比丘尼的公開信」；這幾篇文章都是強調一個受具足戒僧團的重要性，而這個僧團必須是具足清淨戒體、精進修行和禪教並進的。

水鏡回天錄，第一次印出的是上人這一作品的序。這篇序對人類歷史上的戰爭是一個卓越的批評，可惜的是上人原文講解的錄音帶被洗掉了，而由恒靜法師寫出了其中之大意。在以後的幾期中，除了上人的講經外，常常看到他對時事的評論，還有他在廟上或應邀弘法的開示。

最後是「哈，我從迷夢中醒來！麥克，你呢？」以及「修行的學者」兩文；這是第一期對個人的簡介報導，後來這演變成《金剛菩提海》每期簡介僧俗人士的專欄（即現今之「菩提鏡」與「菩提臺」）。

經過這麼多年之後，重讀第一期《金剛菩

on the written text was unfortunately erased. The main ideas were filled in by Dharma Master Heng Jing. In subsequent issues, in addition to the Venerable Master's sutra lectures, we often find his topical remarks on important issues of the day, either given in instructional talks at the temple or in his speeches given at various venues to which he was invited.

Finally, 'Hah! My Dream-Life Awakened (How about you, Michael?)' and 'The Cultivating Scholar' are first installments of



what became the brief monthly biographies of Sangha and laity that are a hallmark of each VBS issue.

In taking a look at this first issue after so many years have passed, I am impressed by its light-hearted and enthusiastic

tone that is at the same time deeply sincere and confident, which comes through strongly from VBS's young staff. The editor-in-chief was Stephen Lovett (AKA Lo Wei Te, Kuo Chan, and later Heng Kuan). Other staff members included Dharma Masters Heng Ch'ien, Heng Jing, and Heng Shou, and also Tan Kuo Shih (Madalena Lew), Tan Guo Cheng (Stella Tse), Ku Kuo Ti (Orne Grant), Li Kuo Ch'ien (Kim Lee), Huang Kuo Jen, and Tun Kuo Hsun (Theresa Dinwiddie).

Vajra Bodhi Sea has come a long way in forty years. First it taught young Westerners about the true Dharma; later its bilingual issues reached Asia and influenced the Buddhist practice of countless people there. In the dark days of Buddhism in China, copies were smuggled into the mainland from Hong Kong and passed hand to hand, from monk to monk. I personally heard them tell of the

importance of its Dharma sustenance in getting them through those difficult times. Today many Chinese university students read VBS on the Internet and are strongly drawn to the Venerable Master's teachings. My hope for the future of VBS is that it never loses its compass and retains a fresh and enthusiastic relevance in the face of ever changing times.



編輯人語

提海》我仍深深被那些年輕工作人員輕鬆又熱情，同時還誠懇而信心具足的口氣所感動。當時的主編是斯蒂芬·洛維特（法名果瞻，就是後來的恒觀）；其他人員還包括恒謙法師、恒靜法師、恒授法師，以及譚果式（譚慕潔）、譚果正（譚慕貞）、區果地（奧恩·格蘭特）、李果乾（李錦山）、黃果仁和董果薰（泰瑞莎·丁威迪）。

40年來，《金剛菩提海》走過了很長的路。先是教導年輕的西方人正法，後來以雙語版發行，在亞洲影響了無數人修行。在中國佛教受破壞的日子，人們從香港把《金剛菩提海》帶進內地，在僧侶間互相傳閱。我親自聽見他們告訴我這份正法食糧的重要性，使他們能度過那些困難的時期。現在許多中國大學生，從網上讀到《金剛菩提海》，因而親近上人的法。我對《金剛菩提海》未來的期許是：《金剛菩提海》永遠不會丟失方向，並且在不斷變化的時代，保留其清新和熱誠的實質作用。

（王青楠博士 中譯）



易象乾教授（中）於1968年參加楞嚴講修班，前為上人手書的《楞嚴經》墨寶。

Dr. Epstein (center) participating in the Shurangama Lecture Class in 1968. In front of him is part of the *Shurangama Sutra* written in the Venerable Master's calligraphy.



## From Ancient Words to Bodhi Sea

By Bhikshuni Heng Hsien

(President from Oct.1984 to Dec.1991)

Forty years ago, I was a graduate student at the University of California in Berkeley, studying Sanskrit. My basic reason for studying ancient languages was that I wanted to gain insight into the wisdom of the ancients -- to understand the philosophers, theologians and religious voices from the past. In retrospect, I think that language is one key, but the pitfall of trying to understand Dharma from the point of view of language is that it takes a lot of time, and I got sidetracked studying the languages.

One day, however, after a class on the Bhagavad Gita in Sanskrit, I had a discussion with a member of the class. His name was Ron Epstein, and he looked very much like a mainstream, non-spiritual student about to pursue an academic career. Something in that discussion must have made him realize I was serious about the spiritual path, and soon I received in the mail the very first issue of the journal called Vajra Bodhi Sea. Inside it I found Mr. Epstein introduced as both an intellectual scholar and a Buddhist practitioner. He was the president of the just-formed Vajra Bodhi Sea Publication Society, which was producing the journal.

The first issue appeared in April of 1970. At that time, Vajra Bodhi Sea was small and printed very simply. Everything was in English, and it looked somewhat like the "little magazines" favored by modern writers at the time. The cover was gold, representing the center and the earth element. That little journal was a genuine eye-opener for me. It offered real answers to my questions about what is important in this world and what we are supposed to be doing here.

The most special thing about Vajra Bodhi Sea was that it talked about Venerable Master Hsuan Hua, and I learned of his temple in San Francisco. An international group studied at the temple, and it was meaningful for me that they were not cut off from the larger intellectual community of the world. Many of them had been graduate students at the University of Washington, and had come to San Francisco to attend a session on the Shurangama Sutra led by Venerable Master Hua. Those students later transferred down from Seattle to study in the San Francisco Bay Area, even though they lost credits in the process, so they could draw near



## 從古老的語文進入菩提海

比丘尼恆賢

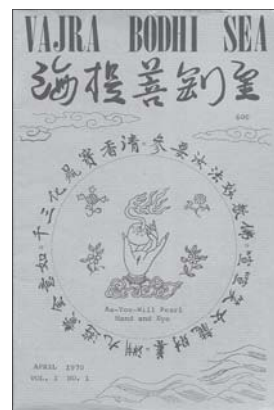
(前任社長：1984年10月至1991年12月)

40年前，我是一個在柏克萊加大研究所學習梵文的研究生。我學習古老語言的理由是因為我想要洞察古人的智慧，去瞭解過去哲學家，神學家和宗教的主張。回顧既往，我認為語言是一把開啟智慧的鑰匙。但是其陷阱在於想從語言的角度去明白佛法，不僅耗時費事而且使我轉向語言的學習而不是研究佛法。

有一天，上完梵文課《薄伽梵歌》後，我和一個同學在討論。他的名字是易象乾，看起來他像一個沒有宗教信仰，只追求學術前程的主流學生。在那次談話中，可能因為某些事情促使他知道我對靈修之道是很認真的。不久，我就收到一份名為《金剛菩提海》刊物的第一期。在這期刊裏我看到介紹易象乾先生是一位學者，同時也是一位佛教的修行者。這個剛成立的「金剛菩提海出版社」的社長就是易象乾先生。

第一期是在1970年4月出版。在那時，《金剛菩提海》是小本的，而且印刷很簡單。裏面的內容都是英文，看起來就像那時的當代作家喜歡的小型雜誌。封面是金色的，象徵著中心和(四大之)「地」大。這本小期刊真的讓我大開眼界。為我「在這個世界上什麼是最重要的，和什麼是我們應該要做的」等等問題提供了真正的答案。

《金剛菩提海》最特別的是提到宣化上人，從中我知道他在三藩市的寺廟。有一群國際人士在他的廟裏學習，這對我很有意義，因為他們並沒有切斷與世界學術界的交流。他們很多是華盛頓大學的研究生，來到三藩市參加宣化上人所指導的「楞嚴經課程」。這些學生後來就從西雅圖轉校到三藩市灣區，不惜失去他們已有的學分也要親近上人。從雜誌中可以判斷出



the Venerable Master. They were an impressive group, judging from the magazine, and not long afterwards I was one of them.

Forty years have passed since I learned of the temple and the Venerable Master from that first issue of the Buddhist journal. Now a reprinting of my monthly Sanskrit lessons on the Amitabha Sutra, this time on computer and in bilingual format, is also completed with this issue – just in time for the Fortieth Anniversary of Vajra Bodhi Sea.

他們是令人印象深刻的一群，不久我也成為他們其中的一員。

從我在這本第一期佛教期刊裏知道這個寺廟和上人，到現在已經40年了。現在用電腦和雙語再版我以前每個月所講的《阿彌陀經》梵文課，同時在這一期圓滿，剛好也是《金剛菩提海》的40週年！（六人合譯）

## The Precious Lesson

By Bhikshu Heng Lai

(Front Cover Designer/President from Nov. 2002 to the present)

The only story I have in regards to VBS was a teaching experience from Shr Fu. This happened during remodeling the first Gold Mountain Monastery (1731 15th Street in the Mission District). I was a layman and showing the Bhikshunis how to apply joint compound on wallboard after I learned this dharma earlier from a volunteer. The Master later that day told me to concentrate on finishing the VBS cover for the next issue.

So, the next day I focused only on working on the VBS cover. Later a Bhikshuni came and politely asked me to come upstairs and continue showing them how to apply joint compound. “I don’t have time!” I barked at her. “I have to finish this VBS cover.” And she went upstairs to report my response. Feeling they had no support, all the Bhikshunis left Gold Mountain together that day.

Later, Shr Fu called me upstairs and asked me why I caused all the Bhikshunis to “go on strike.” I told the Master that I had to work on the VBS cover. This answer did not satisfy him, and I started to reflect on my behavior.

That evening I bowed in repentance before the Master and the entire assembly. I said because of my impatience and disrespect for my Dharma sisters I caused them to become upset and leave. They forgave me and Shr Fu showed me my arrogant mind, so I could change for the good.

## 寶貴的一課

比丘恒來

(早期封面設計 / 現任社長: 2002年11月至今)

關於《金剛菩提海》，我只有一個故事要講，那是師父給我上的一課。當時我是個在家人，因為在裝修老金山寺（米慎區15街1731號），照計畫我要教比丘尼將石灰漿塗到牆上，這是我從一個義工那學到的。後不久上人又交付我另一個工作，要我專心完成下一期《金剛菩提海》的封面設計。

因此第二天，我很專注於設計封面這件事。後來，有位比丘尼過來，客氣地要我上樓繼續教她們塗石灰漿。「我沒時間，我要完成這個封面！」我向她吼。她上樓去告訴同伴我的反應，因為沒人幫她們，當天所有比丘尼就一起離開了金山寺。

後來，師父叫我上樓，問我為何弄得所有比丘尼都罷工了。我告訴師父因為我必須做封面設計。師父對這個回答不滿意，我說我會反省一下。

那天晚上，我在上人及全體大眾之前頂禮懺悔。我說因為我沒有耐心，沒有尊敬尼眾，使得她們煩惱離開。她們原諒了我，而且師父指出了我的傲慢心態，讓我能改過向善。

(王青楠博士 中譯)



## Commemorating Vajra Bodhi Sea's Fortieth Anniversary

By Bhikshuni Heng Chih

(English Editor-in-Chief from Sep.1978 to Apr.1984, and July 1984 to March 1987) (Issues No.100-167, 170-202)



Vajra Bodhi Sea, a Buddhist monthly journal, has survived many changes in staffing and formatting to reach this fortieth year. The categories of content, however, prescribed and adjusted by the Venerable Master (as editor-in-chief), have remained relatively stable over the years, offering first and foremost English translations of the Buddhist canonical texts with the Master's modern-language commentaries. That content alone makes Vajra Bodhi Sea an invaluable source of undiluted information about Buddhist principles and practices.

In addition to its obvious merits as a repository of the teachings, Vajra Bodhi Sea has, of itself, over the decades, served as an excellent learning tool through which the Venerable Master exercised countless expedients in teaching his disciples. We learned what to say and what not to say and why. We learned how to say what should be said and when to say it.

Timing, as it is taught in the Vinaya, was taught to us through Vajra Bodhi Sea. We learned how to make strong statements, but not contentious ones. We learned how to make gently purposeful statements, without being weak or ineffectual. We also learned how and when and why silence can sometimes be as powerful as words. We learned how to express important hidden meanings in seemingly simple sentences. In effect, through the medium of Vajra Bodhi Sea, as we were taught expediently, we learned how to be expedient ourselves. And this would prove one of the greatest gifts of Dharma that the Master offered his disciples.

My particular lesson with Vajra Bodhi Sea came when I took over as its third editor. I inherited from the second editor one serious problem: Vajra Bodhi Sea, a supposedly monthly journal, had fallen behind by several issues. My mandate was to bring it up to date, which meant I had to somehow publish the back

## 紀念金剛菩提海四十週年

比丘尼 恒持

(英文主編: 1978 年9月至1984年4月; 1984年7月至1987年3月)

《金剛菩提海》是一本佛教的月刊。在歷經許多人事和格式的蛻變下，堂堂邁入第四十年。其內容分類，在上人（總編輯）的指導下，經過那麼多年，仍然維持著原有的風貌。這本月刊，為正統佛教經典提供了最早、最主要的英文翻譯以及上人的白話註解。單是這經典淺釋，已使《金剛菩提海》在佛教的教理和修學上，成為純正知識的無價來源。

顯然《金剛菩提海》是一個價值非凡的教學寶庫。除此之外，月刊本身在過去的數十年中，透過上人對弟子們無數的方便教化，已成為一份優越的修學教材。我們學到了什麼該說、什麼不該說，以及為什麼要這樣。同時，我們也學到了如何去說應該說的，和什麼時候才應該說。

就如在戒律中所示，《金剛菩提海》教我們如何應機制宜。我們學會怎樣去做強而有力的聲明，但不是有爭議性的；我們也學會如何作溫和而中肯的聲明，但不是軟弱無能的。我們學會如何、何時、為什麼要保持緘默，以及緘默有時和言語一樣具有力量；我們也學會如何用看似簡單淺顯的句子來表達重要的含意。實際上，由於我們接受的教化是方便法，通過《金剛菩提海》我們也學到了如何行方便。這將是師父給弟子們無上法寶的其中之一。

在我出任《金剛菩提海》第三屆主編時，我得到了一個特別的教訓。我從第二任主編那裏接下一個很嚴重的問題：《金剛菩提海》應該是每月出刊，但是已經落後了數期。我的第一要務是要迎頭趕上、如期出版；也就是說，我既要出版過去的數期，同時也要出版當期的。我選擇發行一系列雙期和三期的刊物——就是設計很厚的一冊，裏面同時放上過期的和當期的。

原則上，上人以總編輯的身分，為了要趕上發行時效而同意，因為這也是解決問題的合理方法。所以在六個月內，我趕上落後的期刊，也開始發行單期版，直到我



編輯人語



issues while also going forward with the current ones. I chose to do this by publishing a series of double and triple issues—fat volumes designed to catch up by putting back and current issues out simultaneously.

In principle, the Venerable Master agreed that this method was a reasonable solution to the problem and as editor-in-chief he approved these rather cumbersome issues as they came up for publication. And so within about 6 months, I brought the issues current again and then began publishing single issues from that point on until I retired as editor. I thought I deserved a pat on the back...

It was only later, after I'd retired as editor, that the Venerable Master one day told me what he thought of what I'd done. "You cheated!" he said. His comment caught me by surprise and I was puzzled.

"Didn't you approve every issue I put out?" I tried to ask respectfully without any accusation or challenge in my voice or mind.

"I did." He said. "But I don't read English and I was assuming that you were trustworthy in your work. Little did I know that you would cheat!"

"How?" I asked. "What did I do that was cheating?" I demanded—a little more urgently.

The lesson the Master then taught me is one I've been learning from ever since.

He said, "You told me you wanted to publish two or three issues each month until we were caught up. That idea was fine. But what you didn't tell me is that you did not include in those combined issues all the content that is required for each issue. So, for instance, according to my instructions, Vajra Bodhi Sea is to have in each issue a Patriarch—a biography of a sage; a Bodhi Mirror—a biography of a Sangha member; a Bodhi Stand—a biography of a layperson. But you prepared the double & triple issues with only one Bodhi Mirror, only one Bodhi Stand, and only one Patriarch. Now, isn't that cheating the readers? They got one for the price of two—or even three!"

Ah! I had nothing to say. The Master was exactly right. I had, as the Chinese idiom puts it, "Saved on labour and skimmed on materials."

Those kinds of lessons were hard-learned but invaluable, and this particular lesson I have carried with me throughout my monastic life, always remembering that if something was worth doing, it was worth doing properly and thoroughly.

My deepest appreciation to Vajra Bodhi Sea for providing readers with invaluable content and for serving as the platform upon which we learned invaluable lessons.

從編輯職位退下來。我想我值得讚許！

有一天，就在我從編輯的職位退下來後，上人跟我說他認為我所做的是「取巧」。他這突如其來的評語，使我震驚和困惑。

我嘗試用很尊重的語氣詢問：「您不是都批准了我所出版的每一期？」我的聲音和心裏都沒有任何反駁或控訴。

「是。」上人說：「但我不讀英文，我以為你是一個在工作上可以信賴的人。我真的想不到你會欺騙！」

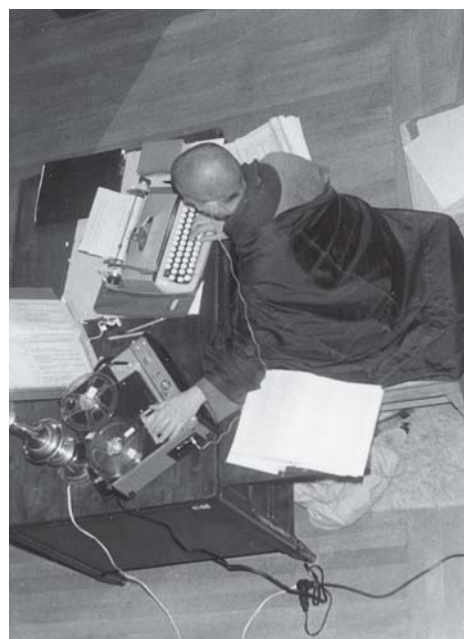
我不解的問：「如何欺騙呢？」我有點迫切地追問：「我做了什麼欺騙的事？」

接下來上人給我的教誨，是我從那時起一直不停學習的一門功課。他說：「你跟我說你要一個月發行兩期或三期，直到我們趕上為止。這個構想是很好，但你沒有告訴我，在這些合併的月刊裏，你沒有包含每一期所有的規定篇幅。譬如：按照我的要求，每一期《金剛菩提海》裏都有一篇『祖師道影』（一位聖人的傳記），一篇『菩提鏡』（一位僧人的介紹），一篇『菩提臺』（一位居士的介紹）。但你的雙期和三期的刊物裏，只有一篇『菩提鏡』，一篇『菩提臺』，和一篇『祖師道影』。現在，你說是不是欺騙讀者？讀者付雙倍或三倍的價錢，卻只得到一本！」哦！我無言以對。上人說的很對，我就像一句中國成語所說的「偷工減料」。

諸如此類的教訓，要付出辛苦的學習代價；但是，這類的教訓是無價的。這個特別的教訓一直留在我心中，陪我渡過我出家的生涯。常常提醒我，如果有值得去做的事情，就要做得正確和徹底。

我對《金剛菩提海》最感恩的是，為讀者提供無價的內容，並為我們提供一個平臺來學無價的課程。

(果殊中譯)

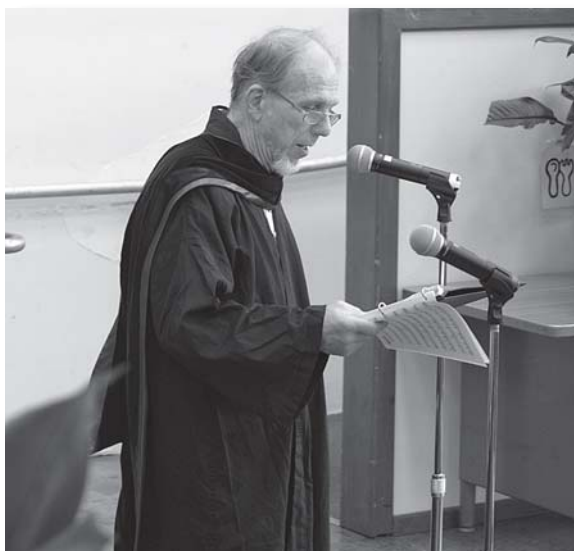


## VBS : The Living Dharma

By David Rounds

(English Editor-in-Chief from May 1984 to June 1984)

(Issues No.168-169)



In the early days of the Ven. Master's ministry in America, I was one of a diverse group of young Americans who had gathered around him. Two things united us. First, we had recognized the Master as our spiritual teacher, even though few of us had had any experience or knowledge of the great Asian religious traditions of the teacher-disciple relationship. I myself didn't know what it meant to be a disciple, and it had never occurred to me to be one. Nevertheless, when I saw the Master for a second time, I somehow knew immediately that he was my teacher and that the course of my life had taken an unexpected right-angle turn.

The other thing that characterized me and many of my fellow American disciples is that we had spent time in the counterculture movement of the Sixties. That meant that we could talk philosophy far into the night but that, in the morning, it was obvious that we had no practical skills and didn't know how to do anything that the Master wanted us to do. Translate? We may have done a bit of that in high school French class, but translate Buddhist Sutras? And from the Chinese? Cook vegetarian food, and live off it? Sit in full lotus and quiet our minds? Take precepts, and what was more, keep them? All of it was entirely new to us, and the Master had to teach us everything. He instructed us that it didn't matter if we didn't know how. We were to do it anyway, and if it came out poorly, we'd just learn from our mistakes, and try our best next time.

As I remember, not a single one of us knew anything about publishing a monthly magazine. We did it anyway. The Master told us to call it Vajra Bodhi Sea, and we did that, too, though

## 《金剛菩提海》：活生生的佛法

大衛·阮果舟

(英文主編：1984年5月至1984年6月)

上人在美洲弘法的早期日子裏，我是圍繞在他身旁一群形形色色的年輕美國人之一。兩件事聯結著我們。第一，我們已認定師父是我們的精神導師，雖然我們沒幾個對亞洲宗教傳統內，這偉大的師徒關係有任何經驗或知識。我並不知道做一個弟子是什麼意思，亦從未想到自己會成為一個弟子。無論如何，當我第二次見到師父時，不知何故，立即便知道他是我的師父，而且我生命的歷程已做了一個意想不到的九十度轉彎。

另外，我和許多我的美國師兄弟所具有的特徵，就是我們都曾花時間在六十年代的反主流傳統文化運動；這意味著我們可以談哲學直至夜深，但在早上，很明顯的我們沒有去實行的本事，也不知道怎樣去做任何師父希望我們做的事。翻譯？我們或者曾在高中的法文課做過一點。但翻譯佛經，而且還是由中文直譯？烹煮素食，並從此長齋？結跏趺坐和靜慮攝心？受戒，而且更甚者，還要持戒？這一切對我們全是新的，因此師父必須一一教我們。假如我們不知怎樣做，不要緊，師父會教導我們。即使明知成效不佳，無論如何我們都要做；我們只是從錯誤中學習，並且在下次盡量做好。

記憶所及，我們當中沒有一個懂得任何出版





we weren't necessarily quite sure what those words might mean. If the first issues were more pamphlet than magazine, it didn't matter. We had gone public. We were telling the world that we were there. Back then there was no internet. How else were we to announce what we had come to know, that there are such things as Sutras and that that rarest of beings, a true spiritual master, was taking disciples right there in the San Francisco Mission District? I know of one young man studying chemical engineering in New Jersey who just happened to see a copy of Vajra Bodhi Sea in the periodical section of his university's library, his hand followed his eye, he opened the magazine, and his roots in the Dharma burst into flower. He made his way to California, bowed to the Master, and left home. I have no doubt that many others have awakened to a life in the Dharma just because the Ven. Master had us publish a magazine with the unexpected name of Vajra Bodhi Sea.

Now, of course, we know how to do things a little better (though there is still a lot of room for improvement) and the younger generation has expertise that none of us older disciples had when we were starting out. Still, forty years later, one of the things the Master wanted us to do, we have done. Thanks to the labor and devotion of a succession of dedicated editors in the Bhiksuni Sangha, VBS is still there every month in our mailboxes, keeping us informed about the good news of the living Dharma.

月刊的事，我們還是做了。師父叫我們稱它為「金剛菩提海」，雖然我們不一定很清楚這些字的意思，我們也做了。假如頭幾期更像是小手冊而非刊物，那也不要緊，我們已公諸於眾了；我們正在向世界訴說：我們在這裏！那時沒有網際網路，還有什麼方法可讓我們發表我們所知道的：這兒已有經書這樣的東西、最罕見的人類、一位真實的精神導師，現正在三藩市米慎區收授門徒？我知道有一位在新澤西讀化學工程的年輕人，在他大學圖書館期刊部剛巧見到一本《金剛菩提海》；觸目所及，隨手打開刊物，他的法根因而伸展開花。因此他到加州，參拜師父，並且出了家。我一點也不懷疑，正因為上人要我們出版一本有著意想不到名字的「金剛菩提海」刊物，許多人因而醒悟到生活中的佛法。

當然，我們現在了解該如何把事情做得比較圓滿（雖然這還有很多改進的空間），而年輕一代有著我們當初開始時，這些老弟子沒有的專長。儘管如此，四十年後，其中一件師父希望我們做的事，我們做到了！感謝比丘尼僧團內歷屆熱誠的編輯之辛勞奉獻，《金剛菩提海》仍是每月出現在我們的郵箱裏，讓我們得悉關於活生生實用佛法的好消息。（蔡志豪中譯）



## 憶那段編輯《金剛菩提海》的日子

比丘尼恒雲 文

(主編：1993年11月至1994年8月)

從1988年末，上人在臺灣成立了正法佛學院，自此個人在臺區道場服務多年，不過這期間每年總會回美一趟，為期一個月。記得1993年10月離美返臺，臨行前在電話中向上人告假，上人說：「你留下來，在HQ（當年的法總總辦事處）做出版的事。」「可是上人，行旅已經進倉了，機票不能改了！」因為HQ離機場近，所以已先去機場辦好登機手續，再回HQ。上人說：「你去把行旅拿回來。」我心想：拿得回來嗎？不可能吧！沒想到，一到機場空服員二話不說就將已進倉的行旅退出來，讓我把行旅拿回來。這件事，至今尚覺得妙不可言！

就這樣，個人有因緣當了《金剛菩提海》282~291期的主編。時逢特殊因緣，一些人士大聲急呼要改革《金剛菩提海》的版面、美編、行銷，所以當時上人對《金剛菩提海》特別注意，編排好了必須先呈給上人，或是逐字讀給上人聽，或上人親自過目，經上人指正後，方可付梓。

上人這麼用心，做弟子的當然也不能掉以輕心，因此在文編方面，除了原有版面外，又新闢「每月一經」：每期精要地介紹一部經、「萬佛信箱」：佛法答問專欄。美編方面亦重新設計，以祈圖文並茂。在四眾分工合作下，《金剛菩提海》有了新的風貌。其實，就一個文編的角色來說，文稿的來源並不困難，上人豐富的法寶，如：「正法印」的經典講述，「人物誌」的佛祖道影、水鏡回天錄，「法語

法雨」的上人開示；這些取擷不盡的法寶，一直是《金剛菩提海》的骨幹；再輔以其它的文稿，輯成每期的文稿。

若論困難度稍高的，則是介紹僧人的「菩提鏡」與介紹居



編輯人語

## Remembering My Days as VBS Editor

By Bhikshuni Heng Yun

(Editor-in-Chief during Nov.1993-Aug.1994) (Issues No.282-291)



Toward the end of 1988, the Venerable Master founded the Proper Dharma Academy in Taiwan. From that time onwards I have served in the Taiwan branch monasteries for many years. During those years, I annually returned to the U.S. and stayed for about one month. On the day before my return to Taiwan in October

1993, I called the Master to bid him farewell. He commanded, "You stay in HQ (during that time HQ was DRBA's headquarters; it is now officially called the Buddhist Text Archives) and work on our publications." I replied, "But Venerable Master, my luggage has already been checked in and is being loaded on the plane. I can't change my plane ticket either!" Since the airport is near HQ, I had already gone there and checked-in for pre-boarding, and then I returned to HQ to call the Master. But he insisted, "Go ahead and ask for your luggage back." I thought it would be impossible to get my luggage back, but to my surprise, the airline crew pulled it off the plane without a question. To this date, I am fascinated with that inconceivable experience.

Thereafter, I had the opportunity to serve as the chief editor of Vajra Bodhi Sea (VBS) for issues #282-291. During my editorial stint, some of people proposed innovations to VBS's layout, graphic design, and distribution methods. As a result, the Master paid special attention to the VBS publications during that time. Upon the completion of each issue, the staff either read the journal to the Master word by word or waited for him to review it on his own and give us his critique and final approval before it was cleared for printing.

Since the Master demonstrated such dedication to VBS; we as disciples did not dare slack off and be lax and imprudent. While retaining the original contents, we added the "Sutra of the Month"—a succinct introduction of a chosen sutra each month—and the "Ten Thousand Buddhas Column," a Question and Answer column about the Buddhadharma. New graphic designs were introduced, hopefully enriching the content and illustrations. With the cooperation of the fourfold assembly, VBS was replenished with a new style.



士的「菩提臺」邀稿較難。此二專欄自創刊雛形已具，歷時30年不衰，早年每次拿到新一期的《金剛菩提海》時，總迫不急待要看看這期刊的是誰，這些或僧人或是居士的學佛心得、學佛歷程，總鼓舞我，給我一些啟示。今，此二專欄聲跡匿，想必編者有其困難，但難免有些遺憾。

回想那一段時間因編輯《金剛菩提海》留在HQ的日子，一些上人的教誨湧上心頭……，那時上人剛購置位於柏林根市的國際譯經院（男界道場）與法總總辦事處（女界道場）不久，兩座道場相隔很近，徒步數分鐘可到。HQ沒電話，女界在HQ進行出版事宜，難免有些事要聯絡，沒電話不方便，就有居士發心要在HQ安裝電話，上人回絕了。上人讓我們到國際譯經院用電話，當然不是那麼方便，去國際譯經院用電話或辦事的時候，依律必須結伴而行，上人則要我們排隊照顧威儀而行，路上不准講話。後來，居士又發心要在HQ安裝網路，上人也回絕了，上人說：「越快越慢！」時至於今，面對網路、電話廣泛的使用，走在修行的路上，上人的話、上人的教誨仍在心裡回盪、省思。

又有一次，上人難得到HQ來，大家又興奮又緊張，我心想：上人應該會欣慰我們努力工作。沒想到，上人上上下下走了一圈，到了辦公事，看到桌上擺了一些東

Speaking from an editor's point of view, it was not difficult to acquire resources for the contents because of the abundant treasury of Dharma that the Master gave us. This included the sutra lectures for the "Proper Dharma Seal" section, the accounts of the lives of the patriarchs and the "Water-Mirror Reflecting Heaven" lectures for the "Biographies" section, and the Master's Dharma talks for the "Dharma Rain" section. This inexhaustible Dharma treasury has served as the backbone for the literary content of VBS. These would be complemented with other essays to complete each monthly issue.

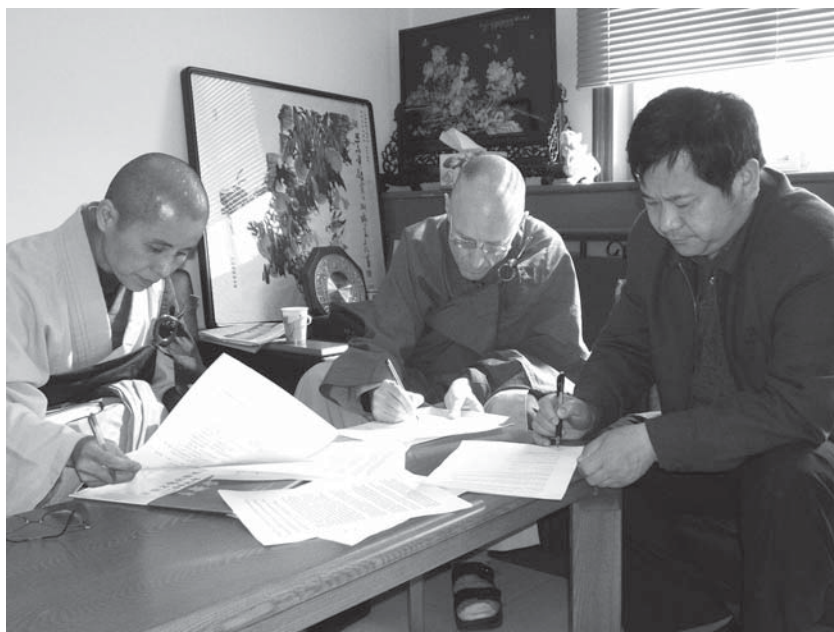
The most challenging aspect of the VBS editorship was obtaining essays from the Sangha members and laypeople for the "Bodhi Mirror", a column featuring Sangha members, and for the "Bodhi Stand", a column presenting lay practitioners. These two columns have developed into well-defined formats since VBS's initial publication, with thirty years of success. During the earlier years of VBS, I excitedly looked forward to finding out who was being presented in the next issue and was continuously encouraged and inspired by the Sangha members and the lay practitioners' stories of their cultivation and attainments in learning Buddhadharma. Although I regret that these columns have disappeared from the journal, I can certainly empathize with the hardship of the current editors.

In reminiscing about my days in HQ, the Master's teaching and advice come to mind. He had just purchased the International Translation Institute, which was designated as a men's monastery, and HQ as a women's monastery). These two monasteries are located in Burlingame only a few minutes' walking distance from each other. Initially, since we did not have a telephone at HQ, it was somewhat inconvenient to proceed with many of our publication tasks, as there was always an inevitable need for making phone calls. As a result, a layperson brought forth a generous intention to install a telephone at HQ, but the Master declined the offer.

Instead, he asked us to use the telephone at ITI, but it was still inconvenient. According to the monastic rules, nuns should go in pairs when entering a monks' monastery. The Master also required us to walk in lines and remain mindful of our deportment, and not to talk while walking either. Later, another layperson offered to set up an internet connection in HQ, but the Venerable Master declined again, saying, "The faster, the slower." [i.e., "The speed







2006年3月在北京，實法師與雲法師等代表法總佛經翻譯委員會與中國政府出版機構簽約，同年8月底上人法寶正式出版在中國流通。

In March 2006 in Beijing, DM Sure, DM Yun and other representatives of the Buddhist Text Translation Society of DRBA signed a contract with the Chinese government's publishing house, and in August of that year, the Venerable Master's Dharma officially began to be published and distributed in China.

西，就斥責：「桌上要收乾淨！」冷不防，來個當頭棒喝！

1994年5月28日，國際譯經院、法總總辦事處同時舉行開幕典禮，那天上人大概身體欠安，一直到開幕典禮結束後，人潮已散才出現。上人上了HQ三樓講堂，為了迎接開幕典禮，我們費心將三樓講堂整理佈置一番，以備上人開示及來賓致詞用，所以除了在正前方的講臺供奉佛像外，講堂兩側也懸掛了佛菩薩的像。這次，我又想：上人應該會欣慰我們佈置得很好。沒想到，上人一看到兩側懸掛了佛菩薩的像，馬上訶責：「你們不知道佛菩薩像不可以當裝飾品嗎？」又一次，來個當頭棒喝！

如今，上人已去，再要有上人的當頭棒喝已不可得，但在修行的路上有上人的當頭棒喝，的確是好事！

of technological devices creates great delay in spiritual development].” As a practitioner walking on the path of cultivation and faced with the current days’ extensive usage of internet and telephones, I can’t help but ruminate deeply upon the profound teachings of the Master.

On one of the Master’s rare visits to HQ, we were both excited and nervous. I thought that the Master should be delighted to see us hard at work. But to my surprise, he walked around the building and discovered some stuff on the office desk. He reprimanded us. “The desk should be tidied up!” Caught off-guard, I received an “awakening blow on the head” from him.

The International Translation Institute and DRBA Headquarters held their inauguration ceremonies on the same day, May 28, 1994. The Venerable Master did not appear until the end of HQ’s ceremony, and the crowd had dissipated. I guessed that he might have been feeling under the weather. Having shown up, he walked up to the lecture hall on third floor. Again, I thought that he would be glad to see the good job we had done in decorating the lecture hall to welcome him and other guest speakers. Besides placing a Buddha statue on the front podium, we also decorated the two sides of the lecture hall with Buddhas and Bodhisattva images. Unexpectedly, when he saw them, he admonished us, “Don’t you know that Buddhas and Bodhisattva’s images should not be used as ornaments?” For the second time, I received an “awakening blow on the head” from the Master.

Now that the Venerable Master has passed on, it is impossible to receive his “awakening blows on the head” anymore. However, on my journey of cultivation, I was fortunate enough to have that experience.

(translated by Chin Wen)

## 《金剛菩提海》之旅

### ——上人的教誨

比丘尼 恒瓏

（文編兼美編：1992年7月至1993年10月；主編：1994年9月至1996年3月）

## The Venerable Master's Teachings in the VBS's Journey

By Bhikshuni Heng Lung

(The copy editor and design/layout editor from July 1992 to Oct. 1993, and Editor-in-Chief from Sep. 1994 to March 1996)

(Issues No. 266-281, 292-310)



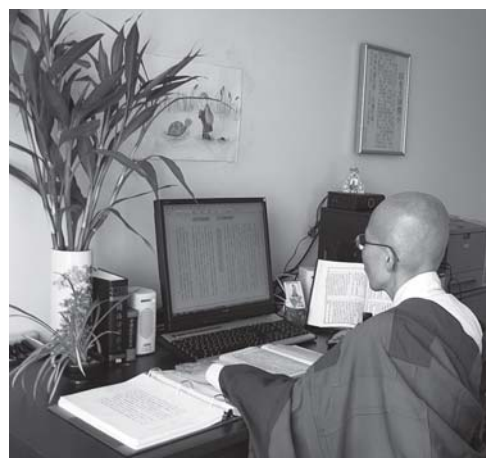
1992年8月還在三壇大戒的戒期中，一天，陳果璞居士傳達了上人指示，上人在佛經翻譯委員會會議上指示：「叫臺灣來的果玲留下來做《金剛菩提海》，不要回臺灣！」原本計劃是受完戒要返台，繼續臺灣正法佛學院的出版工作，因為上人的一句話，自此讓我與《金剛菩提海》結了不解之緣——266～281期的文編和美編，以及292～310期的主編。

剛接手時，雜誌已經遲出了兩期。記得上人很嚴肅地說：「如果三個月沒有出來，雜誌就要被取消，就得在郵局重新申請許可證！」又說：「雜誌不可以遲，這樣是對不起讀者。」當時已經是八月底了，七月號的雜誌還沒有出來，整個工作團隊為此竭盡所能地加班。終於在一個月內，將七月號到九月號（266～269期）三期的雜誌付梓寄出。

從269期開始，上人指定將「華嚴經淺釋」放在最前面（佔4～5頁篇幅），其次是「法華經淺釋」（2～3頁），再其次是「楞嚴經淺釋」（2～3頁），接下來是「楞嚴咒句偈解」、「佛祖道影

In August 1992, during the Threefold Precepts Training Period, one day Upasika Chen Guo-Pu called to deliver the Venerable Master's message that he presented in his lecture at the International Buddhist Text Translation Society's committee meeting: "Tell Guo-Ling who came from Taiwan to stay in the United States and continue working on the Vajra Bodhi Sea. Tell her to not return to Taiwan." Initially, I had made the promise that after receiving the precepts I would continue to do publishing work at the Proper Dharma Buddhist Academy in Taiwan; however, this one word from the Master allowed me to create indissoluble affinities with Vajra Bodhi Sea—first, as the copy editor and design/layout editor for issues 266 to 281, and then as the editor-in-chief for issues 292 to 310.

When I took over the job, the last two issues had been late. I remember that the Master solemnly said, "If the journal doesn't go out within three months, the post office will cancel our bulk-mailing permit for nonprofit organizations." He added, "We can't be late publishing the journal because then we will be letting our readers down." It was already the end of August, and the July edition hadn't yet been published. The entire staff feverishly devoted all our





白話解」、「水鏡回天錄」，然後是「上人開示」。緊接著有「教育專欄」、「專文介紹」、「菩提田」，最後是「法界音」。豐盛的文稿，就像座取之不盡的法寶山。讀者在每期的智慧之旅中，採擷一帖心靈良藥。

上人為了讓雜誌和佛書以及語音的出版能就近指導，所以在1992年11月2日就把這些部門從 CTTB 搬到舊金山柏林根市新購買的HQ大樓。雖然HQ上人起名為「法總總辦事處」，但上人總稱之為「女界譯經院」，有別於對面男界的「國際譯經院」。

上人非常重視《金剛菩提海》的內容。以我的經驗，文稿選定後經過初排，都得先印出來呈給上人；上人的侍者會把每一篇文，逐字地讀給上人聽。有時自以為所下的標題頗有禪機，結果被上人教訓了一番；有時經過潤飾的文辭，上人會再修復回來。有時，會聽到上人稱讚寫文章的人；有時也會被罵說，怎麼把這樣的文章也登出來了？

上人對於刊登內容的考慮，是兼顧許多層面的，令人深深感受到一位善知識的智慧與慈悲。舉例來說，「菩提鏡」和「菩提臺」這兩個專欄，一向是讀者最先想要翻閱的單元。可是為了選定每期的人物，都傷透腦筋。上人建議說，本人可以提供稿子的最好，不好意思的或有困難的，你們就用採訪的方式協助他們來寫，不要囉囉嗦嗦地在那兒繡花。

有一次，看中一位二十出頭的年輕新戒比丘尼。稿子擬好了，初排後呈給上人看，沒想到迎來一陣上人的訶斥：「她太年輕了，不適合登！什麼時候就還俗了都不知道哩！」哦，年輕的不適合登，那三十多歲可沒問題吧？把一位三十多歲沙彌尼的出家因緣擬好，呈給上人看。哎，上人看起來很不高興，我正感到納悶，上人就很嚴肅地說了：「沙彌尼不要放上去！」我心想早期的《金剛菩提海》不也是有登沙彌或沙彌尼嗎？上人就說了：「現在人多了，受了



strength, working overtime. Within a month, we were able to mail out the three issues, from July to August (Issues #266-269).

Starting from Issue #269, the Venerable Master decided that “The Flower Adornment Sutra with Commentary” should be placed at the very front of the journal (occupying 4 to 5 pages), followed by “The Dharma Flower Sutra with Commentary” (2 to 3 pages), then “The Shurangama Sutra with Commentary” (2 to 3 pages), followed by “The Shurangama Mantra,” “Lives of the Patriarchs,” “Reflections in the Water-Mirror,” and “The Venerable Master’s Lectures.” These sections of the journals are an inexhaustible mountain of Dharma treasures that can never be fully mined. These were followed by the sections “Education,” “Special Features,” “Bodhi Field,” and “News from the Dharma Realm.” The rich content of the articles in every issue can launch living beings on their journey toward wisdom; they are like an efficacious remedy for the mind and spirit that living beings could gather and pluck on this mountain of Dharma treasures.

To better synchronize and guide the publishing of the journal, Buddhist books, and Dharma lectures, on November 2, 1992, the Venerable Master relocated all these departments from CTTB to a newly purchased building called Headquarters (HQ) in Burlingame, on the outskirts of San Francisco. Although the Master named the building “Headquarters of the Dharma Realm Buddhist Association,” he also called it the “Women’s Sutra Translation Institute,” distinguishing it from the “International Buddhist Text Translation Institute” run by men across the parking lot.

The Master placed much emphasis on the contents of the Vajra Bodhi Sea. Based on my own experience, after completing the preliminary draft of the journal, we always asked him to review it. The presenter read every word of every article to



編輯人語



大戒的比丘和比丘尼都可以放！」

上人也常常鼓勵我們投稿，甚至投稿到其他的報紙或雜誌，以倡導道德，來挽救末法人心。上人還建議我們以不同的筆名來投稿，他說：「古來的人都有很多名字，也有很多別號，不要『恒』啊、『果』啊滿天下的，要活動一點！」因此，為《金剛菩提海》撰文的人，通常都有好幾個不同的筆名哩！

對於投稿到《金剛菩提海》的讀者，文章一旦被錄取刊出，上人要我們贈以對方十本的當期雜誌。上人說，這樣他們可以送給親朋好友，同時也讓多一點人有機會認識這本雜誌，薰聞佛法。

除了文稿的內容，上人也細看每一篇的版面設計。記得在做第268期的「水陸空法會」單元時，特別設計每翻一頁就有一張上人的德相，自以為這樣是很得體、大方的。結果，反而被上人罵：「放這麼多我的照片，我又不是某某人！」又有一次，在第269期一篇「修道最好持銀錢戒」的上人開示中，特別放了幾枚大小不一的古銅錢作為插圖，結果被上人訶斥：「放這麼多錢做什麼！太臭了！」

無論是文稿的內容、標題，或是版面的編排、插畫，甚至行銷，無一不是上人所關心的。上人鼓勵我們參考其他雜誌的編排設計，譬如台灣出版的中英雙語《光華雜誌》，和在美國暢銷的英文《地理雜誌》等。上人要我們細細研究這些知名雜誌的整體設計和所使用的字型等，還會問：「說說看，它好在哪裏？」

記得當年剛接手雜誌，對於每一段的起頭，到底是要空二個字，還是不空字，不知如何是好？



編輯人語

於是請問上人這個問題。上人對此特別叮嚀：「中文書籍每一段起頭都要空二個字，雜誌每一段起頭是空一個字。要

the Master. Sometimes, we thought that our titles were clever in expressing some Chan nuances, but often we received a correction from him, instead. Even after our careful editing and crafting, he still found things to further revise and rehash. Sometimes, he praised the authors of certain articles; other times, he admonished us for even thinking about publishing such articles.

In regard to the types of contents to publish, the Venerable Master's considerations were multifaceted and multileveled, allowing us to deeply feel the wisdom, kindness and compassion of a good and wise advisor. For example, the two special columns "The Bodhi Mirror" and "The Bodhi Stand" were usually the readers' favorites. However, selecting the people to feature in every issue was troublesome. The Master suggested that it would be the best for them to write the articles themselves. If they are somewhat embarrassed, then we can use the interview format to assist them in writing their articles. That way, we could avoid long-winded embellishments.

One time, we interviewed a young Bhikshuni in her early 20s, who had just been fully ordained. After we finished the article, we presented it to the Master. We weren't prepared for his rebuke. He said, "She's too young. It is not appropriate to publish her story. Who knows when she might return to home-life?" Ah, so it was not appropriate to focus on one so young; then what about one in her 30s? So we wrote about an older Shramanika's causes and conditions for leaving the home-life. The Master was also displeased. Sensing my puzzlement, he said, "Don't write anything about the Shramanikas!" I thought, in the early issues of Vajra Bodhi Sea, did we not feature Shramaneras [novice monks] and Shramanikas [novice nuns]? The Venerable Master continued to say, "Now we have more people, so we can write about the Bhikshus and Bhikshunis who have been fully ordained."

The Venerable Master often encouraged us to write articles—even submitting them to other newspapers and magazines—so as to use our strength to turn back the wildly swelling tides of immorality in this Dharma-Ending Age. He also suggested that we use different pseudonyms for the articles that we submit. He said, "Writers in ancient times often had many pen names and pseudonyms. Don't use 'Heng' and 'Guo' every time so we see those names everywhere under the sky. Be more creative and flexible." For this reason, the writers for Vajra Bodhi Sea often have different pen names.

As for readers who submit articles to the Vajra Bodhi Sea, once they are published, the Master asked us to give them ten copies of that particular issue. "This way," he said, "they can present the monthly journal to their friends and families, giving more people the opportunity to come into contact with this journal and the Buddhadharma."

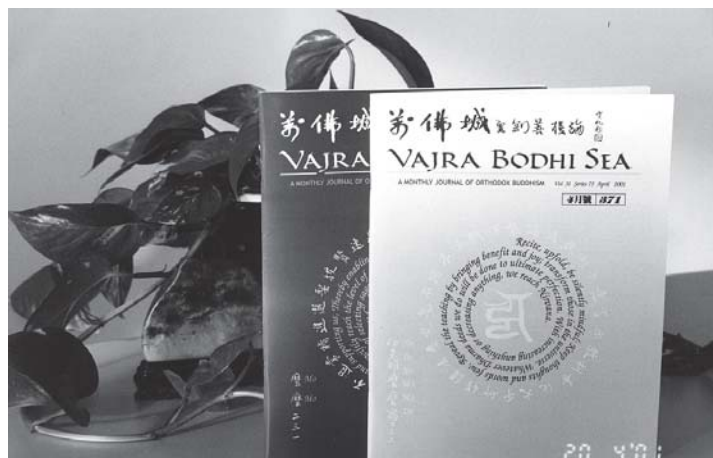
In addition to the journal's content, the Master was also careful in reviewing the artistic designs accompanying each article. I remember in Issue No. 268, we had a special section on "Water-Land Dharma Assembly"; I designed it with a photograph of the Master on every single page, thinking that it was fitting. However, the Master corrected me. "Why did you use

是每段之間有空行，起頭要不要空一個字都可以，不過最好能空一個字。」

而《金剛菩提海》的封面設計，向來都是討論的焦點。40年來，隨著主編的不同，就有不同的樣式風格——有簡單的、有富變化的，有圖片的、無圖片的，兩色印刷的、四色印刷的等等。記得1993年的初秋，當時有些人主張要改革雜誌的種種，尤其建議封面要突破二色的傳統風格，改為彩色的四色印刷。上人對此強烈反對，理由很簡單：「二色就好了，不需要印彩色的！」

關於封面的用色，上人曾於1992年9月開示說：「《金剛菩提海》封面顏色，是以五行相生來運轉——木生火（紅底綠字）、火生土（黃底紅字）、土生金（白底黃字）、金生水（黑底白字）、水生木（青底黑字），五行配五色。五色就是青、黃、赤、白、黑，青色屬木、赤色屬火、黃色屬土、白色屬金、黑色屬水。相生，就是彼此相益，或互相促進，在法界這麼不停地來運轉。」

因此，《金剛菩提海》封面的特色就是，顏色按照五行的相生運轉，同時加上一句〈楞嚴咒〉，以及一個上人手寫的〈楞嚴咒心〉梵字組合而成。其含意套用上人曾說的：「〈楞嚴咒〉是天地間的靈文，靈文中之靈文；秘中之秘，無上法寶，是一切眾生的救命之寶。」此正是出版《金剛菩提海》的宗旨所在。



so many of my pictures? I'm not the celebrity so-and-so." Another time, for one of the illustrations for Issue No. 269, in publishing the Venerable Master's lecture on "In Cultivation, It Is Best to Uphold the Precept of Not Holding Money," we inserted several ancient copper coins of varying sizes as illustrations. The Master reprimanded me. "Why did you put so much money in there? It stinks too much!"

The Master cared about every aspect of the journal, from the content, titles, design and layout, illustrations, to the distribution. He encouraged us to consult other monthly publications' design and layout as references—for example, the bilingual magazine from Taiwan, Sinorama, and the popular National Geographic magazine from the United States. He wanted us to study and analyze these well-known magazines' overall design and every aspect of their layout, even the fonts and typeface used. He asked, "Tell me, what are the good points of that magazine?"

I remember when I was first handed the responsibility of publishing the journal, it wasn't clear whether or not we should insert two blank spaces at the beginning of each paragraph. I didn't know how to resolve this issue, so I asked the Master. He exhorted with care. "In Chinese books, there are always two blank spaces inserted at the beginning of each paragraph, but for journals, one blank space is enough. If there are blank lines in between the paragraphs, it is not necessary to insert a blank space at all—however, it is best to insert a blank space anyway."

The front-cover design of the Vajra Bodhi Sea has always been the focal point of discussion. Over the 40 years of its history, every editor has brought a different style to the monthly journal—simple, ornate, luxurious, with photographs, without photographs, two colors, four colors, etc. I remember in the early autumn of 1993, some people proposed to transform every aspect of the journal, which especially raised the issue of breaking the traditional style of publishing with only two colors. The Master was strongly opposed to the change, saying, "Two colors are enough; there is no need for so much color printing."

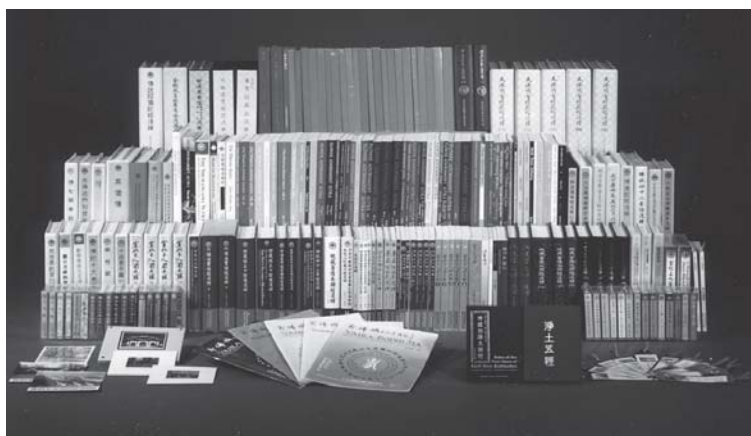
Regarding the color of the front cover, the Master said in a lecture, September 1992: Vajra Bodhi Sea's cover color should revolve around the five elements—wood generates or feeds fire (red base with green words), fire creates earth (yellow base with red words), earth bears metal (white base with yellow words), metal carries water (black base with white words), and water nourishes wood (green base with black words). The five elements should be matched with the five colors: green, yellow, red, white, and black. Green belongs to the wood element, red corresponds with fire, yellow represents earth, white matches with metal, and black corresponds to water. The generative cycle is thus mutually benefitting, mutually promoting and advancing; likewise, the Dharma Realm is continuously revolving this way."

For this reason, the special feature of Vajra Bodhi Sea's

至於書籍的封面設計，上人也有清楚的指示：「不要黑壓壓的，也不要陰陰暗暗的，這會令人很不舒服！」封面可以放佛菩薩的像嗎？上人斬釘截鐵說：「不可以！」放在封面很莊嚴啊？上人回答說：「不可以把佛菩薩像放在封面，為什麼？就因為很多人不懂得要恭敬佛菩薩，隨便一扔，或者就把書掉到地上或垃圾桶裏邊，這是不行的，是造業的！」哦，那總可以放上人您的德相吧？上人說：「不行！」那還有什麼圖片不可以放呢？上人細說了：「落葉啊、夕陽啊、老人啊，這都不要放，封面要呈現有光明的未來遠景。」這些都是我們寶貴的參考資料。

1993年5月，經上人指示，《金剛菩提海》編輯部門遷往南加州長堤聖寺。當時上人住二樓，我們住一樓，得以有機會親近上人並接受教導。雖然只有短短的三個月，但期間獲益匪淺，尤其對於書籍和雜誌的出版，上人不時都有新的指示和交代。譬如有關中英雙語對照之事，上人就說：「佛法從東方傳到西方，所以要以中文放在第一欄，英文放在第二欄。若作者來稿是英文，英文就要放在第一欄，中文翻譯就放在第二欄。」我問師父，若有第三種語言要雙語對照，譬如英文和西班牙文，什麼在先，什麼在後呢？上人答覆說：「我們的書先有中文，英文是從中文翻譯來的，英語又是屬於國際語言，所以英文在先，西班牙文在後。」

上人特別提到：「你們看看這麼一本



cover is that its colors must correspond to the five elements' generative cycle. At the same time, there is one phrase of the Shurangama Mantra and one character of the Shurangama Mantra's Heart Mantra in Sanskrit, which is handwritten by the Master himself. The meaning of this design was explained by the Master as follows: "The Shurangama Mantra is the efficacious and spiritual syllables between Heaven and Earth, the most magical and efficacious of all spiritual syllables that ever existed. It is the ultimate secret within secrets, the most esoteric of all, the most supreme of all Dharma treasures. It is also the life-saving treasure for all living beings." This is precisely the primary objective behind publishing Vajra Bodhi Sea.

The Master also had explicit instructions about book cover design: "Don't use a dark and depressing design, and don't use ambiguous and gloomy designs either—these will make people uncomfortable." We asked, "May we put the Buddhas' or Bodhisattvas' images on the covers?" The Master said, "No!" We asked again, "But wouldn't the Buddhas and Bodhisattvas adorn the covers, making them magnificent?" The Master replied, "Don't place the images of Buddhas and Bodhisattvas on the covers. Why? Because many people don't know how to be respectful toward Buddhas and Bodhisattvas, and they casually throw books on the ground or into the trash can. This is wrong; this is creating karmic offenses." "Oh, then may we place your photograph on the cover?" He said, "No!" "Then what other kinds of photographs and illustrations should we not use for the covers?" The Master explained in detail, "Falling leaves, sunsets, old folks—don't put these kinds of photographs. The front cover should show the brightness, brilliance, and optimism of the future vision." These words of advice constitute a precious reference for us to follow.

In May 1993, the Master instructed the VBS staff and department to relocate to Long Beach Monastery. At the time, he lived on the second floor, and we lived on the first floor. There we had many opportunities to be near the Master and receive teachings. Although we were there for three short months, we benefitted immensely, especially in regards to book and journal publishing. The Master would always give us new instructions. For example, on the matter of bilingual Chinese and English publishing, he said, "The Buddhadharma is transmitted from East to West, so we must place the Chinese in the first column and English in the second column. If the writer submits the article in English, then English must be published in the first column and Chinese translation in the second column." I asked the Master, "What if there is a third language, such as Spanish, which should we put first and which one last?" He replied, "Our books must first be published in Chinese, and since English comes from the Chinese translation and is itself an international language, it should come before Spanish."

The Master especially mentioned this: "All of you should look at the Holy Bible, which is published





《聖經》就有好幾種語言放在一起，你們來研究研究，如何在出版佛書上也能這樣，一翻閱就有三種語言或四種語言！」我問：「師父！如果有三種語言或四種語言來對照，好比說有中文、英文、法文、越文，什麼在先，什麼在後？」上人直截了當就說了：「中文第一，英文第二，法文第三，越文第四。」

對於佛書出版的內文用紙，上人也特別關注，1993年上人曾交代：「以後，出版經典就要用聖經紙，這樣就不會太厚了！」這些年來我都忘了這事兒，直到2008年核對上人講述的《法華經淺釋》套書的打樣稿，此時突然想起上人在長堤的囑咐「內文要用聖經紙」，所以計畫未來重新出版《華嚴經淺釋》時，內頁要用「聖經紙」。

出版中英雙語的《金剛菩提海》，一直都是上人的心願。雖然當年（1974）以英文雜誌創刊，但朝向中英雙語出版的目標始終沒有改變。因此從第100期（1978年9月）開始，終於有了中文的出現，但與英文的內容卻是各自獨立的，所以左翻是英文版，右翻是中文版，並採用直式的排版。一直到了第264-265期（1992年5~6月合刊），才正式進入中英雙語對照的時期。而從第266期開始，更採用了一欄中文、一欄英文的兩欄式排版。這種兩欄雙語對照的版面，一直沿用至今，而這也正是上人所期望的目標。

回想那段在出版部將近四年的歲月，上人的教誨時時在心裏迴盪著，今文中所述，僅能算是其中的一二而已；但若能因此發揮一些「承先啓後」的作用，也算是報答上人法乳之恩於萬一。

in many languages in one volume. You should investigate and study how we can publish Buddhist books this way, so when we open the book we see three or four languages all at once.” I asked, “Master, if we publish four languages in the same volume—such as Chinese, English, French, and Vietnamese—which one should be placed first and which one should follow?” His answer was straightforward: “Chinese goes first; English, second; French, third; and Vietnamese, fourth.”

The Master also paid special attention to the kind of paper used in publishing Buddhist books. He said in 1993: “In the future, when we publish sutras, we should use the same kind of paper that is used in Bibles so the books won’t be so thick.”

Throughout the years, I had forgotten this instruction until 2008, when I was checking the sample manuscript of the Master’s lecture on *The Dharma Flower Sutra with Commentary*, which had just come from the printer. Suddenly I recalled his special instructions in Long Beach—that the text should be printed on paper like the Bible.” So we made plans to publish the future editions of *The Flower Adornment Sutra with Commentary* on “Bible paper.”

Publishing the bilingual Chinese and English Vajra Bodhi Sea is one of the Master’s vows. Although the journal was first published in 1974 with only English, his objective of a bilingual Chinese-English publication never changed. It was not until the beginning of September 1978, that the Chinese first appeared in Issue No.100, separated from the English text. To read the journal in English, one needed to open the journal from the left-hand side. And to read in Chinese, one needed to open from the right-hand side. It was only in May-June 1992, with Issues No. 264-265, that the journal entered its period of printing Chinese-English side-by-side. Starting with Issue No. 266, we adopted the two-column Chinese and English layout format. This type of two-column, bilingual layout format is still used today, and it is precisely the long-anticipated goal of the Master.

Reminiscing about these nearly 40 years of my publishing journey, I realize that the Master’s teachings are still reverberating with me—the ones I recall in this article are merely a few incidences of the many. However, if we can carry these forward, it will be like repaying simply a fraction of the Venerable Master’s kindness.

(Translated by Jo-Shing Yang)



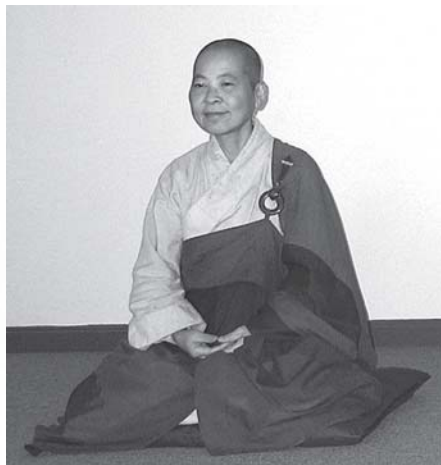
編輯人語

## 藉路回家

比丘尼恒茂

(現任主編: VBS#258-263 / 1991年11月號至1992年3月號; VBS #450 至今/ 2007年11月號至今)

很多人看《萬佛城金剛菩提海》月刊，印象最深刻，影響最深遠，最歡喜閱讀的就是上人的應機教化。上人乘願再來就是幫助眾生早日成佛，他要萬佛城成為名符其實的萬佛成。《萬佛城金剛菩提海》四十年來本著上人創刊宗旨——「真真實實萬佛刊，忠心報導醒慳貪；無花無葉菩提樹，只望眾生不倒顛。」兢兢業業，默默地幫助眾生修行金剛法，利樂眾生遨遊大覺海中。如前文美籍比丘尼恒賢法師的例子，她因為閱讀VBS，找到修行的方向，從讀者→義工→出家→受大戒，一步步地踏上菩提大道。



## Taking the Road Home

By Bhikshuni Heng Mao

(Editor-in-Chief from November 1991 to March 1992, and November 2007 to the present)) (Issues No.258-263, 450 till present)

Those who read the monthly journal of the City of Ten Thousand Buddhas, Vajra Bodhi Sea (a.k.a VBS), usually favor reading about how the Venerable Master taught and transformed people according to their situations, for such accounts leave an indelible impact. Master Hua was here to help living beings become Buddhas, and he wanted the City of Ten Thousand Buddhas to live up to its name. For forty years, Vajra Bodhi Sea followed Master Hua's initial aim of creating this monthly journal –

*The true and actual periodical of the Ten Thousand Buddhas,  
Reports honestly to awaken those with greed and stinginess.  
Without flowers and leaves, there is the Bodhi Tree.  
The only wish is that living beings will not be deluded.*



編輯人語



與《萬佛城金剛菩提海》的因緣，那得從近廿年前還是沙彌尼的一件事說起。1991年春天有一天早課結束後，信步走出大殿，看到大殿旁邊停了一輛大巴士，載滿了四眾弟子欲開往剛買下沒多久的國際譯經學院，正好有一空位，就上車跟著去。到了國際譯經學院，上人在那裡等我們，他很高興帶著我們在國際譯經學院上上下下、前前後後走一圈，最後停在二樓大廳。等大家坐定以後，上人說：「今天你們在座的每一位過去生都跟譯經很有緣，這棟大樓將來要成為國際譯經學院，來，你們說說要為譯經做什麼？」大家輪流地表示意願。輪到個人說：「師父，弟子雖然英文不好，但只要弟子能做的，都願意去做。」上人點頭默許。

此事不久，即入戒壇。九月受完三壇大戒，就接到指示要恒茂與另一位師兄接手萬佛城月刊中文版編輯的工作。那時是手工排版，編輯成員不多，雖然僅僅作了六期（#258~263），但是從中獲益良多。

製作編輯過程，往往從現場聽寫或錄音聽寫→謄稿→整理→編輯→美工→人工排版→校對→完稿清樣→付印，其間需投入很多心力，也會學到很多。也許一般人會把這個當作是一種工作，然而這是上人教化弟子的善巧方便之一。《萬佛城金剛菩提海》的發行，不僅是讀者得到法益，以個人的經歷來說，每期有幸比讀者早一步喝到上人的法乳，是我樂在工作的原動力。

譬如剛接手時，當年上人在地藏法會的一段開示，上人說：「我自己雖然有這麼一個『白孝子』的虛名，可是並沒有把孝道作得圓滿，所以很遺憾，為此我會想要照顧老年人。」啟發我們製作長青專輯的靈感。在採訪年長的比丘尼的過程中，對她們感恩上人的恩德——慈悲剃度，提供安身立命的場所，還安排專人妥善地照顧生活起居——而回報以精進地修行，留下深刻印象。（將來因緣具足，長青專輯可望成為《萬佛城金剛菩提海》的叢書出版。）其後



We worked hard and silently, all for the sake of helping living beings cultivate the Vajra Dharma, and encouraging living beings to swim in the sea of enlightenment. Take the aforementioned American Bhikshuni, Dharma Master Heng Hsien: she found the path to cultivation by reading Vajra Bodhi Sea. From a reader, she became a volunteer, who then left home and became a fully ordained nun. Just like that, with each step she took, she was walking on the great path of Bodhi.

In the Spring of 1991 when I was still a Sramaneri, one day after the morning recitation while walking out of the Buddha Hall, I saw a bus parked, preparing to take members of the fourfold assembly to the newly acquired International Translation Institute. One seat was left, so I jumped in. The Venerable Master was waiting for us there when we arrived. He delightedly showed us around from basement to the top floor and from front to rear. We finally stopped at the hall on the second floor. The Venerable Master said right after everyone had sat down, "Every one of you here today has a past-life affinity with sutra translation. This building will be the International Translation Institute. Now, can you tell me what will you do for sutra translation?" Everyone took turns to express their aspiration. I said, "Venerable Master, even though your disciple's English is poor, I am willing to do whatever I can." The Venerable Master nodded with tacit approval.

I, along with another fellow cultivator, received instructions to take over the editing job for the Chinese section of the monthly journal of CTTB. At that time, layout was done manually, and there weren't very many other editing members. Even though I only contributed to six issues (VBS #258-263), I gained profuse knowledge.

The process of editing – from listening and transcribing either on the spot or from the recorder, to submitting articles, compiling, designing, manually doing the layout, proofreading, putting on the finishing touches, all the way to printing – requires a tremendous amount of effort. Some may see this as a job, but this is one of the expedient methods that the Master used to teach and transform his disciples. The publishing of VBS not only benefits the readers who receive Dharma blessings, it also benefits me. From my experience, I would say that being fortunate enough to read Master Hua's Dharma treasures earlier than anyone else has always been my motivation to complete this task that was given to me.



不久，又參與彙編報導「萬佛聖城大事記」，深為上人住持正法的悲心所感，真切認識到隨眾共修的重要性，常常提醒自己，共修功課要跟得緊，早晚功課不可缺。所以編輯過程就是在學習，就是在受教。

回顧那段時間，感恩上人、僧團讓個人作中學，學中長，藉事鍊心。累積少許經驗，進而於1992年9月被上人派到臺灣服務，幫忙中文部編輯出版及正法佛學院。可能與《萬佛城金剛菩提海》有緣，在2007年10月又重回《萬佛城金剛菩提海》的工作崗位。準時出刊、照片的清晰、字體的清楚，適時地反應讀者需求；進而更新排版軟體，學習新的排版技術，以期在封面及內容上有「更新」的風貌，是這二年來我們努力的目標。

《萬佛城金剛菩提海》的讀者群，遍及世界各地，適時的迴響與指導，給予我們很多寶貴的意見；非常感謝40年來，一路支持《萬佛城金剛菩提海》的讀者，令《萬佛城金剛菩提海》有更好的展現。同時，感謝提供我們稿件、照片、圖片的各界大德，豐富《萬佛城金剛菩提海》的內容；更感謝所有的工作伙伴，齊獻心力，為法辦事！

《萬佛城金剛菩提海》是修行者的反光鏡——幫助我們返本還原，歸到菩提海，這也正是上人發行《萬佛城金剛菩提海》月刊的本懷。最後願作者、讀者、編者、相關工作者，藉著《萬佛城金剛菩提海》，藉路回家，早日認識本地風光，得到真正的解脫自在。

For instance, the year I first took the job, during the Earth Store Dharma Assembly, the Master said in one of his lectures, “Even though I have been given the false name of ‘Filial Son Bai,’ I didn’t perfect the practice of filial piety. For that, I feel remorse, and therefore, wish to take good care of the older generation.” His words inspired us to publish a series featuring elder cultivators. When interviewing the elder Bhikshunis, I was touched by their gratitude towards the Master’s compassionate deeds and virtue, for shaving their heads for them, providing them a place to live, and even arranging for people to take care of their daily lives. In return, these Bhikshunis cultivated vigorously. (In the future, when the affinities permit, this series from VBS might be published in book form.) Before long, I was involved in reporting that resulted in an article, “The Great Events of the City of Ten Thousand Buddhas.” Moved by the Master’s compassion in propagating the proper Dharma, I truly realized the importance of cultivating with the assembly and frequently reminded myself that I should be constantly doing my part in the shared cultivation, taking care not to be absent from the morning and evening ceremonies. Therefore, the process of editing is, in fact, the process of learning, the process of receiving teachings.

Looking back at those days, I am truly grateful towards the Master and the whole Sangha assembly, for I have learned through working, and grown through learning, as well as using events to cultivate my mind. I accumulated some experience, and in September 1992, was sent to provide my service in Taiwan by the Master, to help edit the Chinese section and help out at the Proper Dharma Buddhist Academy. Possibly due to my affinities with VBS, I was again assigned to be the VBS Editor in October 2007. Publishing on time, checking for the clarity of the pictures and the fonts, satisfying the readers’ need, updating the software layout, learning new layout techniques, and creating a different style and feeling for the cover and the contents have been our goals that we have been working hard to reach in these two years.

The readers of VBS consist of people from all over the globe. Their appropriate feedback and guidance have provided us with precious suggestions. Our utmost gratitude goes towards VBS readers who have been supporting us for the past forty years, creating a better future for VBS. Also, we are grateful to those who have provided us with documents and pictures, enhancing the content of VBS even more so, to all fellow colleagues, for doing what they can and working for the Dharma.

Vajra Bodhi Sea of the City of Ten Thousand Buddhas is a reflective mirror for all cultivators: it helps us return to the origin, back to the sea of enlightenment. This is precisely the Venerable Master’s original aim when he started this monthly magazine. Finally, may all writers, readers, editors and other volunteers take Vajra Bodhi Sea as a road home so as to see the scenery of our true mind and accomplish true liberation.

(Translated by Joanne Phua)



## 我的天職

孫果秀

(資深編輯)

俗話說：「顆顆子彈有歸宿——天命難違。」我想我成為這本叫做「金剛菩提海」的特殊佛教月刊之編輯，是一種宿命，也是天職。做了將近二十年的編輯，我目睹《金剛菩提海》從一株幼苗長成大樹，蔭覆著這個難忍而又堪忍的娑婆世界，使許多承受各種熱惱、困惑的心得到清涼、明朗。四十年來，所有《金剛菩提海》編輯者彼此之間的溝通，始於當面傳遞或郵寄那佈滿紅、藍、綠、紫各色校對筆跡的紙稿；到如今由於網路效益，有更廣泛的聯繫管道，讓更多義工透過電子郵件傳稿，從世界各個角落來幫忙。

這活生生的法水形成法流，匯入了一個既清淨我們自心，又清淨過去、現在、未來讀者的菩提智海；而所有編輯過程裡有過的緊張、挫折、困難、安慰與歡聲笑影等等，都化為這深沉大海裡已幻滅的粒粒浮嘔。

往者已矣，來者可追。我對《金剛菩提海》的期許，是希望它能保持既有的好傳統，讓菩提根植得更深、樹幹長得更高壯，在開枝散葉之餘還能不斷抽出新芽；更進一步，能永續燈燄，饒益有情。《金剛菩提海》四十週年，榮光永垂不朽！我的天職也再接再厲！

## My Mission

By Jennifer Lin (Senior Writer)

It says that every bullet has its billet. I guess it is my destiny and mission to become an editor for this unique monthly Buddhist journal called Vajra Bodhi Sea (VBS). Being an editor for nearly 20 years, I witnessed VBS grow from a young sprout to a big tree that shades Samsara from the heat of various worries and confusions. For 40 years, the communication between all VBS editors happened through passing paper drafts filled with red, blue, green or purple pen marks in person and by mail. Today with the availability of the internet, we have wider connection to outside world. Therefore, more volunteers are able to assist VBS via e-mail from any location in the world.

This living Dharma forms a Dharma River that flows into the Bodhi Sea, which purifies our own mind as well as those of readers from the past, present and future. All the emotions of nervousness, disappointment, hardship, comfort, and laughter encountered during the editing process are like drops of water vanishing into the deep sea.

Although the past has passed, the future is still to come. My hope for VBS is that it will continue to let its good traditions become more deeply rooted, stand taller, grow stronger, and sprout new buds while spreading its branches and furthermore, last forever and benefits all living beings. Eternal glory to the 40 year anniversary of Vajra Bodhi Sea! Let us keep going strong on our mission!



編輯人語





## From Color to Black and White

By Bhikshu Jin Fan (Correspondent from Nov. 1997 to the present)



### 從彩色到黑白

比丘釋近梵 (特約編輯)

1997年秋天敬老節後，收到一張小條子，要求我寫一篇報導敬老節的短文。當時來聖城才一年多，初發菩提心，本著有事大家做的原則，因此來者不拒。過後發現短文登在《金剛菩提海》上，之後主編法師「得寸進尺」，所以做的事情又逐漸多了一點，從此與《金剛菩提海》就結下不解之緣。

那時候《金剛菩提海》有「菩提鏡」與「菩提臺」，是專門介紹出家與在家眾之專欄。當事人資料大部分由主編提供，我只是幫著編輯整理而已。由於大家都很謙虛，不願曝光，久了，稿源就有些問題。責任所趨，有時就會主動「物色」合適人選。

有次在佛殿外遇到一位居士，他長得溫文儒雅，衣著樸實整齊，一看就是非常有涵養之人。他並非是聖城之常住眾，但一有大法會就會出現。那時也不知道他是誰，只覺得這是一個好人選，所以就問他



In the fall of 1997, after Honoring Elders Day, I received a note requesting me to write a short article about Honoring Elders Day. I had only been in CTTB for about one and a half years, but I felt that I should contribute to the work being done, so I obliged. Later, I discovered that my article was published in Vajra Bodhi Sea. Since then, the editing Dharma Master has continued to request contributions, so my volunteer work for VBS has slowly increased, thus building my inseparable affinity with it.

At that time VBS contained “Bodhi Mirror” and “Bodhi Stand,” which were specially used to introduce the monastic and lay people. The material was mostly provided by the editor, and I only helped to compile and organize it. Because of everyone’s humility and unwillingness to be in the spotlight, we soon ran out of people to interview. Wishing to carry out my duties, I occasionally found suitable “subjects” about whom to write.

I once saw a layman outside the Buddha Hall, with a gentle and scholarly appearance. His clothing was plain but neat, and I could see at once that he was well cultured. He didn’t live in CTTB; however, he attended every major Dharma Assembly. I did not yet know who he was, but I felt that he would be a good candidate, so I asked him, “Would you be willing to appear in VBS?” With a smile on his face, he immediately waved his hand no.



願不願意上《金剛菩提海》？他馬上含笑搖手婉拒。

隔年在無言堂外又巧遇他。這次他主動和我搭訕說：「我叫鄭溫仁，上人給我的法名是果溫。」我根本不知道他的來歷，就問：「您是否曾受過上人特別的教導？如果現在不寫下來，將來上人這些事蹟就會淹沒，太可惜了！」他連連說：「有！有！」並答應會寫給我。

過了不久，聽說法總的一位大護法，也是一家電腦公司的大老闆鄭溫仁在巴西車禍往生了。當時心想：「鄭溫仁，這名字好熟啊！但不會是那位居士吧！」因為在無言堂外的「鄭溫仁」怎麼看都不像是位「大老闆」。直到他的遺體送到聖城，看到他的遺照後才確定——原來是他！人命無常，一語成讖，或許他想寫的精彩內容與我們無緣吧？從這段故事，可見我們要把握當下。

這十四年來，《金剛菩提海》已歷經三位主編，並由黑白(二色)的封面變成彩色(四色)，正在成長茁壯，大作佛事。反觀自己，也成了《金剛菩提海》的「三朝元老」，並由彩色(精力)的人生變成黑白(頭髮)，邁入花甲之年，垂垂老矣！唯願有生之年，與法界眾生同發金剛菩提心，同入金剛菩提海！

A year after that incident, I happened to meet him again by coincidence outside No Words Hall. This time he introduced himself to me. “My name is Jeng Wen-Ren [William Jeng]. My Dharma name that the Master gave me is Guo Wen.” Not knowing anything about his background, I asked him, “Did the Master give you any special instruction? If you don’t write them down now, in the future they may be lost forever, and that would be a shame.” He answered, “Yes, yes!” and agreed to write an article for VBS.

Not long afterwards, we received word at CTTB that Jeng Wen Ren, a great Dharma protector in Dharma Realm Buddhist Association and the owner of a computer company, died in a car accident in Brazil. I thought, Jeng Wen-Ren—that name is familiar, but it couldn’t be that layperson.” This is because the Jeng Wen Ren that I met at No Words Hall looked nothing at all like a “big boss.” It was only when his body was sent to CTTB and I saw his photograph that I was sure – it really was him. Life is impermanent; one word may unexpectedly come true. Perhaps we did not have the affinities to hear his unknown story. From this small incident, we can see that we need to seize the moment.

In these past fourteen years, VBS has had three editors, has gone from a black and white [Note: actually, it was a two-color cover] to a color cover, and is growing steadily, doing the Buddha’s work. Reflecting upon myself, on the other hand, I’ve become the “old senior of three dynasties,” having gone from color (energetic) to black and white (hair color), and upon entering my sixties, I am now like an old man who’s just barely hanging in there. My only wish is that I can, while I’m still here, bring forth the Vajra Bodhi Mind with all the living beings of the Dharma Realm, and together enter the Vajra Bodhi Sea. (Translated by Joseph Zhu)