



The Artistic Legacy of the Venerable Master (continued)

上人的藝術遺產（續）

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Chinese Translated by Liu Rui, Janet Lee

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劉睿、李采真中譯

Wang Taisheng

Master Hua was a very old friend of Wong Taisheng from Hong Kong who was an image-maker greatly renown in China, Hong Kong and Taiwan.

He visited the Master in 1971 to discuss a special project, both a school of art and a special image. At the original Gold Mountain Monastery in San Francisco in early 1973, the Venerable Master commissioned him to create a sixteen-foot-high Thousand Handed Guanyin Bodhisattva for a future monastery. Eventually it was to be the host Bodhisattva for the yet to be City of Ten Thousand Buddhas (CTTB) and grace the Jeweled Hall of Ten Thousand Buddhas.

Mr. Wang was a tireless practitioner and teacher of the ancient methods of his art. He arrived in Hong Kong after World War II and set up a school for training in the

王泰生

上人是王泰生的老朋友，王泰生是香港人，他是享譽中國、香港和台灣的著名佛像雕刻師。1971年，王泰生拜訪上人，討論一個計畫，其中包含一所藝術學校和一尊特別的佛菩薩像。1973年早期，在三藩市原先的金山寺，上人委託王泰生為將來的道場製造一尊16英尺高的千手觀音像，後來這尊觀音像不但成為萬佛聖城的主菩薩像，也讓萬佛城的萬佛殿更加莊嚴。

王先生不僅是一位孜孜不倦的雕刻師，也是其獨門傳統工藝的傳薪人。二次大戰後他到了香港，建立一所專門培訓佛像雕塑的學校並擔任工藝大師。在

arts of carving and sculpting Buddha images where he assumed the position of Master Craftsman. A great many students have become accomplished carvers and gilders under his guidance. His hope in moving to the United States was to create a similar school in the West, and the Master shared in this hope. In 1977, he became one of the faculty at Dharma Realm Buddhist University, teaching the traditional art of making Buddha Images.

Yang Yingfeng

1977 was the official opening of the new City of Ten Thousand Buddhas. Master Hua had long dreamed of a unique opportunity for students to explore the limitless Dharma-doors to experience the Buddhadharma. That time and location were the perfect culmination for this potential.

In 1977, the Venerable Master invited the artist and sculptor Yang Yingfeng (1924-1997) to design the new IIP&E monastic east campus [which is now referred to as the Wonderful Enlightenment Buddhist Institute (WEBI)] and establish an Arts College at CTTB under Dharma Realm Buddhist University (DRBU), formally founded the previous year. Mr. Yang studied architecture, landscape architecture, sculpture and painting in Tokyo, Beijing, Taipei and Rome. He achieved critical acclaim as the foremost sculptor and landscape architect in Taiwan at the time with many awards, in public and private collections, and shows of his work worldwide.

It began with Mr. Yang accepting the position of Dean of the School of Creative and Applied Arts College. He began by designing a logo for the new Buddhist university in 1978 at the Arts College, (at the time named Chin-Wan Art School), a sister college of the Toyama Art and Craft School and an alliance with the Commercial Art School of Kusan in Japan. In August of 1978, the faculty and administrators from there visited Japan. At the culmination of a summer arts program, an international seminar in the Arts titled Art, Religion, and the Human Spirit was held at CTTB. Professor Yang Chientien addressed students at DRBU's Summer Seminar graduation saying, "Who would ever have thought that we would come to America and find the Buddhadharma? And which of you students ever dreamt that you could study art, by pulling your legs up into meditation?"

Mr. Yang took up residence at CTTB and made many paintings and sculptures of Buddhist deities, including a large Medicine Master Buddha image, Earth Store Bodhisattva, and the 40-foot high painting of the Thousand Handed Guan Shi Yin Bodhisattva hanging in the dining hall. Later back in Taiwan, he sent as a gift, his creation of the very large Buddha made in fiberglass, previously near the 10,000

他的指導下，培育出許多非常優秀的雕刻師和鍍金師。他希望移居美國，在西方建立一所類似的學校，上人支持他的理想。1977年，王泰生成為法界大學的教師，負責教授佛像製作的傳統技藝。

楊英風

新建的萬佛城於1977年正式啟用。上人一直希望給學生們一個難得的機會去探索各種法門。當時的天時地利為此提供絕佳的機會。

同年，上人邀請畫家和雕塑家楊英風設計萬佛城的東區，並成立藝術學院，納入1976年成立的法界佛教大學。楊先生曾在東京、北京、台北和羅馬等地研習建築、景觀建築、雕塑和繪畫。他被認為是台灣當代最傑出的雕塑家和景觀設計家，作品獲得高度的肯定，也贏得無數獎項。他的作品不僅在私人收藏和公共藝術陳列上受到歡迎，作品也常在世界各地展出。

楊先生受邀擔任法大藝術學院創作暨應用藝術學院院長。1978年，他著手為法大藝術學院設計院徽。當時，法大藝術學院叫新望藝術學校，是日本富山美術工藝學校的姐妹校，並與日本的谷山商業藝術學校合作。1978年8月，日本富山美工的教職員來訪。在萬佛城舉辦一場「藝術、宗教與人文精神」的國際研討會，為此次夏季藝術展演活動的焦點。楊乾天教授在法大夏季研習營結業典禮致詞時對學生說：「誰想得到我們來美國能遇到佛法？哪個學生曾經想過自己可以在盤腿打坐中，學習藝術？」

楊先生後來成為聖城的住眾，完成許多佛教繪畫和雕塑作品，其中包括大尊藥師佛像、地藏菩薩像和掛在五觀堂那幅40英尺高的千手觀音畫像。楊先生返回台灣之後，以玻璃纖

Buddha Hall that has currently being restored. The Venerable Master visited Taiwan in 1988 to promote the Dharma Realm Buddhist University at a conference and Mr. Yang designed posters for the event.

Yang Yingfeng also influenced the artist and sculptor Flory Chowe to carry on as director of the DRBU Arts Department. Flory became the acting dean and professor of the Fine Arts Department at DRBU from 1979 through 1981.

Flory Falong Chowe

In 1979 one of her teachers, Yang Yingfeng, introduced her to CTTB where she met the Venerable Master Hua. He invited her to become an associate professor and acting dean of the then new Dharma Realm Buddhist University's Fine Arts Program. She served in that position from 1979-1981. Her lively and dynamic manner and artistic skill drew many students from both the CTTB community and Mendocino County. All of her classes were well attended. She also set up a studio gallery where students' work could be displayed and art shows held.

Besides teaching and helping to lay the foundation for the university's fine arts department, Ms. Chowe worked closely with the Master on several other projects. She did an in-depth study of the Elder Master Xuyun and then created a painting called "Song of the Skin Bag." The painting depicts the Elder Master with his famous poem "The Song of the Skin Bag," written in Chinese calligraphy around him. She also carved a wooden sculpture of the Elder Master. Other works included sculptures of Guanyin Bodhisattva, Earth Store Bodhisattva and Venerable Master Hua.

Her work is represented in permanent sculpture collections in Italy, Switzerland, the United States, Japan, Taiwan, and China. She donated some of her work to Dharma Realm Buddhist University for which the University is very grateful.

Here are some examples of how art informs the human experience. Buddha images are consecrated through rituals that imbue sculptures and paintings with a sacred power.

The Venerable Master had a small statue of Amitabha Buddha that the Master had brought with him from Manchuria. The statue and the Master had great affinities with each other. It is an unusual statue, but not unique, as I have seen photos of others like it from temples in China. Originally the flesh was milky white porcelain, but later the skin on this statue had turned to a pinkish flesh color, vivid and life-like. In Hong Kong he went into a one-year meditation retreat at Guanyin Cave. For this occasion, he had no appropriate

維造一尊非常大的佛像作為禮物送到聖城，這尊佛像以前放置在萬佛殿附近，目前正在修復中。1988年上人到台灣訪問，在一場會議中，介紹法界佛教大學，楊先生特別為此設計海報。藝術家和雕塑家趙法朗亦追隨楊英風，自1979年到1981年間，擔任法大藝術學院代理院長和美術系教授。

趙法朗

趙法朗在指導老師楊英風引薦下，1979年到萬佛城拜會上人。楊英風邀請她擔任副教授和法大新增藝術學院的代理院長。趙法朗自1979年至1981年任教期間，萬佛城周遭社區和郡立學校的學生都為其活潑的個性和精湛的繪畫技巧慕名而來。她所開設的課程都相當受歡迎，她也成立了一個藝術工作室，用以舉辦各種藝術展和陳列學生的作品。

趙女士除了教學和幫助法大的藝術學院奠定紮實的基礎，她也和上人密切合作進行了幾個計畫。她深入研究虛雲老和尚，創作「皮袋歌」作品。這幅畫實際上就是描繪虛老的「皮袋歌」。在這幅作品裡，圍繞著虛老的皮袋歌歌詞是以中國書法字體呈現。她也製作一尊虛老的木雕像，她的其他藝術作品還包括觀音菩薩像、地藏菩薩像和上人像。她的雕塑作品陳列於義大利、瑞士、美國、日本、台灣和中國等地。趙女士也將部分作品捐贈給法界佛教大學，為此我們非常感謝。

以下舉出幾個如何以藝術傳遞人類經驗的例子。佛像通過儀式給予雕像或是畫像開光、賦予力量。上人有一小尊他從東北就一直帶在身邊的阿彌陀佛像，這尊佛像和上人之間的關係非常緊密。它是很特別的一尊雕像，但並非獨一無二，因為我在照片上

place to keep it so he loaned it to two Bhikshus who had a temple that could care for it.

When the Master decided to establish Western Bliss Gardens, it was Amitabha Buddha whom he called upon to aid him in carrying out the work and he asked for the return of the statue. The two monks refused to return it and kept it at their temple. Living by the principle of no-fighting, he carried on but soon became so sick he almost died. Another monk from the same temple heard of the Master's grave illness and returned it and he soon returned to good health and then began construction of the new temple.

The Original Image

There are many other stories about images in the history of Buddhism. We are told in the beginning that they could not imagine making likenesses of the Thus Come One. For hundreds of years after the Buddha's Nirvana, people made what are called Indexical Icons, which did not contain any image of the Original Teacher but was represented in metaphor by footprints, an empty seat, or perhaps a Bodhi tree.

But there is a tale that is told in many different and very early Buddhist cultures that describe a sandalwood seated image made during his lifetime. When the Tathāgata first arrived at complete enlightenment, he ascended to heaven to speak the Dharma for the benefit of his mother, and for three months remained absent from Sarasvati. The king, either King Udayana or King Prasnajit as the stories go, desired to have an image of his person. He asked Mudgalyayanaputra, by his spiritual powers, to transport an artist to observe the marks and characteristics of the Buddhas body so that he could return and carve his likeness.

Upon his return, he carved an image of the Buddha in a seated posture. When the Thus Come One returned and saw the statue, the statue rose to bow to the Buddha whereupon the Buddha motioned it to return to sitting and spoke, "The work expected of you is to toil in the conversion of heretics and lead in the Way of the Dharma in future ages."

Mind or Matter?

The following is a short anecdote that Martin Verhoeven mentioned of a trip with the Venerable Master to a monastery in China. The monastery had a workshop where monks were making statues and he saw a particular one he really liked so he told the monk that was making it, "You are really talented; this

看到中國其他寺廟也有類似的佛像。最初，這尊阿彌陀佛的皮膚就像一般瓷器的乳白色外觀，但後來這尊阿彌陀佛的皮膚竟然變成和人一樣帶有粉色，栩栩如生。上人在香港觀音洞閉關那一年，因為沒有適合放置的地方，就把這尊佛像借給兩位比丘放在他們的廟上保管。

當上人決定建西樂園時，他想祈求這尊阿彌陀佛像加被自己興建道場，遂請這兩位比丘返還佛像。不料，這兩位比丘拒絕歸還，並將佛像繼續供奉在自己廟上。上人向來謹遵「不爭」這個原則，遂空手而返，但不久他就病了，而且病得相當嚴重。廟上的另一位比丘聽到上人重病的消息，旋即歸還佛像。上人很快復元，可以開始修建新道場。

原始圖像

佛教歷史上還有許多其他有關圖像的故事。我們早在一開始就被告知像如來這樣的影像是超乎想像。佛陀涅槃後的數百年裡，人們製作的索引圖標並不包含本師的任何圖像，而是以腳印，空座位或菩提樹作比喻。

但是，在許多不同的和非常早期的佛教文化中都有個故事，描述佛陀在世時坐在檀香座上的形象。當如來大徹大悟時，他升到天上為母親說法，有長達三個月的時間不在人間。有位國王，可能是優填王或者波斯匿王，非常渴望能見到佛陀，遂請神通第一的目犍連尊者送一位雕刻師到天上去觀察佛陀的印記和特徵，使其返回後能雕塑佛的形象。

當雕刻師返回人間後，他雕刻了佛陀坐像。當佛陀歸來看到雕像，雕像即從座起頂禮佛足，隨後佛陀示意雕像回座並說道，「當精勤攝受那些外道，將來能夠證入佛道。」

statue is really beautiful”, to which the monk replied in a stern tone, “What has talent to do with making statues?”

This next story happened to me in relation to restoring a carved statue. At Gold Mountain Monastery the Venerable Master asked if I would restore and refinish a life-sized statue of the Sixth Patriarch, Hui Neng, as it had cracked, and the gold leaf was in poor shape. We went to look at it together and I said I hadn’t done this kind of work before and asked him how to approach it. With great compassion, he said, “It is very easy, just bow to the Buddha three times and begin, everything will work out fine”. After I had worked on it for a while and was beginning the new gilding, the Master brought Wong Taisheng in to show me his technique of applying gold leaf.

Those two stories go together to remind us that while there is a certain amount of skill needed, the most important factor is a sincere mind and a willingness to do the work of the Buddhas and Bodhisattvas and be receptive to their guidance.

In another event, in the early 1970’s, I had a dream that Earth Store Bodhisattva took me to visit my father who had recently passed away. The Bodhisattva did not appear like any other paintings I had seen. Sometime later, The Master painted a picture of Earth Store Bodhisattva that was this same Earth Store Bodhisattva that I saw. I couldn’t have seen it before this happened, and then The Master gave us this painting and said, “Here, this is my painting of Earth Store Bodhisattva”.

Images deeply enter the minds of living beings and provide a door for the sincere to explore their relationship between the human mind and the Buddha mind. Upon seeing these statues, living beings establish their faith, feel joy, bring forth the Bodhi mind to resolve on the path, and create meritorious vows. The Master devoted his whole life in finding ways to propagate the Buddhadharma and inspire living beings to draw near the Buddhas and Bodhisattvas. ❀



—宣公上人畫作

—Earth Store Bodhisattva

By Venerable Master Hua

心或物？

以下是馬丁·韋荷文提到隨同上人去參觀中國寺廟的簡短軼事。廟上有個比丘塑造佛像的工作坊，他看到一尊雕像特別中意，就向塑像的比丘說道：「你真是有才華。這尊雕像很莊嚴。」和尚用嚴厲的口吻回答道：「造佛像跟天分有什麼關係？」

下一個故事是我在修復雕像時發生的。在金山寺的時候，上人問我能不能試著修復真人大小的六祖慧能雕像，因為這尊雕像已經有裂痕，而且金箔也開始斑駁。我們一同檢視這尊雕像，我跟上人說，自己從未做過這樣的工作，請上人教導我該怎麼做。上人非常慈悲

的告訴我說：「這很簡單的，只需向佛拜三拜，就可以開始動工了，一切都沒問題的。」等這個工作進行了一段時間並開始重新貼金的時候，上人把王泰生請來，讓他傳授我佛像貼金的技巧。

這兩個故事都告訴我們，儘管這些工作需要一定的技巧，但最重要的因素是一顆真誠的心和願意承事佛菩薩的工作，並且虛心接受教導。

另一件事是發生在1970年代早期，地藏菩薩帶我去看剛過世的父親，夢中的菩薩影像與我見過的其他地藏像完全不同。後來，上人畫了一幅地藏菩薩像，居然和我夢中所見的形象如出一轍。我在這件事情發生之前並沒有看過這個菩薩像，之後上人給我們這幅畫像，說道：「這是我畫的地藏菩薩像。」

佛像深植於眾生的心，為虔誠信眾與佛之間開啟了一扇門。看到這些佛像，眾生能夠起信，生歡喜心，發菩提心和立下宏願。上人畢生致力於尋找傳播佛法的方法，並啟發眾生親近佛菩薩。❀