



覺海慈航度香江（續）

Crossing Hong Kong on the Ship of Compassion in the Sea of Awakening (continued)

宣公上人事蹟編輯委員會新編

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44. 少年弟子

(4) 表演節目

上人鼓勵弟子們探討發掘真理，把佛法運用在生活之中，在平常做事中領悟佛法的真諦，希望弟子自己體會什麼是對和錯。正是上人的嚴慈相濟，啟迪鼓勵了弟子們探究弘揚佛法的熱情，一些佛教期刊、佛法劇本、佛教故事話劇表演在弟子們的努力下，應運而生。

【後記1】譚果正居士記述：

中國人認為觀音菩薩是妙莊王的女兒妙善公主，因為她想要出家，經過很多困難最後成道，但這不是源自佛經的故事；我們從《楞嚴經》和《大悲心陀羅尼經》，知道觀音菩薩成道的真正故事。當時我們不懂，我們曾演過一齣妙善公主的戲劇，我想應該是我的主意；

44. Young Disciples

(4) Performing Events


The Venerable Master encouraged us to discuss and pursue the truth, to use the Buddha's teachings to guide our lives, and to grasp daily the essence of the Buddhadharma. He wanted us to learn on our own what was right and what went wrong. The rigor and the kindness of the Venerable Master inspired our enthusiasm for studying and spreading the Buddha's teachings. The teachings of the Buddha from journals, scriptures, and storybooks took form under such circumstances.

[Postscript 1] Upāsikā Tan Guozheng (Stella):

In a Chinese folk story, Guanyin Bodhisattva was the Princess Miao Shan (Wonderful Goodness) of King Subhavyūha. She overcame difficulties to leave home and finally achieved enlightenment. Narratives in the sutras, such as the *Shurangama Sutra* and the *Mahākarunnikacitta Dharani Sutra*, revealed true stories about Guanyin Bodhisattva. Yet, at that time, we did not know about them, so we performed the story of Princess Miao-Shan on stage. I think it was my idea. The Venerable Master did not say that we were wrong. He wanted us to learn it for ourselves.

但是師父沒有說我們是錯的，他希望我們自己體會什麼是對和錯。我做了很多這類愚蠢的事，到現在才知道自己是做錯了。像我在舊金山的金山寺，幫忙《金山通訊》，有一次我嘗試解說師父上堂說法的偈語。當通訊出版後，我稟告師父，師父說「上堂說法」這是有禪意的偈語，是讓人們自己去體會，不用解說的，有智慧的人聽到一個字或一句話就會開悟了。

【後記2】譚果式居士敘述：

我們都很親近師父，他對我們就像他的孩子一樣，什麼都教我們，也帶我們玩。在法會的最後，我們也會做一些話劇表演，這些節目都是和佛教有關係的。我記得第一個話劇是師父的經歷，姐姐的中文好，她花了很多工夫去編劇本和準備；大多數的節目，她都是盡心地去。 待續

Now I realize that I did a lot of stupid things. When I helped edit *the Gold Mountain Monastery Newsletter* in San Francisco, I once tried to explain the verse that the Venerable Master said during his Dharma talks. After the journal was published, I reported to the Venerable Master. He told me that when he ascends the platform to speak the Dharma, the verses he says or refers to have the Chan essence. These verses were for people to understand, and any further explanation was unnecessary. A wise man could get enlightened by catching a line or word.

[Postscript 2] Upāsikā Tan Guoshi (Madalena):

We were very close to the Venerable Master. He treated us as his children. He taught us everything and played with us (kept us amused). Usually, at the end of every Dharma session, we would arrange to put on a performance where every act had a Dharma-related topic. I remember the first show was about the life story of the Venerable Master. My sister's Chinese was good, so she put a lot of effort into writing the script and preparing. She tried her best to put together most of the shows.

To be continued

傅大士

傅大士是古代南齊（479–502）那時候的（浙江）東陽縣這個地方的人。他年輕的時候很歡喜打漁。他用網把魚網住了，又放到水裡，對這些魚說：「你們願意去，你們就游水啦！你們願意留下來，留下來就是我的。你若跑了，那我就不要了！」有人看他傻瓜，網了魚又把牠放生了！其實他這都是在遊戲三昧裡頭說法。

他十九歲遇到一個梵僧，這個梵僧就和他說他前生的來歷。梵僧叫他到那水裡去照，一照，他知道自己本來是個和尚；於是就把魚具都放下，不打漁了。

他到松山雙樹林那個地方，就搭一個茅棚在那兒修行。

The Great Recluse Fu

Recluse Fu was from Dongyang County, Zhejiang Province, and lived during the Southern Qi Dynasty (479 - 502CE). When he was young he really enjoyed fishing. He used a net to catch fish, then put the fish back in the water. He told the fish, "If you want to swim away, swim away. If you stay behind, you will be mine. If you swim away, I won't want you anymore." Any ordinary person would say he was an utter fool, a moron. He set the fish free after catching them. In fact, he was speaking the Dharma of the Playful Samadhi.

When he was about nineteen, he met an Indian monk who told him about his previous life. The Indian monk asked him to look at his own reflection in the water. When he saw it, he realized he had been a monk. Then he stopped fishing and got rid of his fishing gear. He never fished again.

He built a thatched hut in Double Wood Forest on Pine Mountain and cultivated the Way there.

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