

The Grand *Meng Shan* Ceremony took place Sunday evening, providing the closing to the three-day Dharma Assembly. The solemn and elaborate Ceremony was a chance to cultivate boundless compassion toward the unseen living beings of the underworld, providing them with both physical sustenance of food, drink and spiritual sustenance through Dharma guidance. The Assembly gathered in the Buddha Hall, attentive and reverent, as the Dharma Masters carried out the age-old ceremonial ritual to liberate the hungry ghosts and spirits. The collective presence of the Great Assembly contributed to the powerful energy pervading the atmosphere. May the boundless merit and virtue generated bring liberation to the suffering ghosts and spirits, so that they forever leave the lower realms and be reborn in Amitābha Buddha's Land of Ultimate Bliss.

The three-day Dharma Assembly held at BPLM was most auspicious and deeply meaningful. The opening ceremony of the Mountain Gate served as the starting point for devotees to enter the Dharma door of cultivating wisdom and compassion, dedicating the merit and virtue to our loved ones and all living beings throughout the Dharma Realm during this sacred Ullambana Season. Each of the Dharma Assemblies was most powerful and memorable in and of themselves, leaving lasting memories and filling everyone with utmost Dharma joy. May the wholesome Dharma seeds we planted quickly bear fruit so that all may attain Bodhi together. ❀

界眾生。大眾齊聚佛殿，專心恭敬，隨著法師們依古老佛制的儀軌，超度餓鬼與亡魂。大眾的共同參與，使整個道場充滿強大的能量。願由此所生的無量功德，能令受苦的鬼神等眾得以解脫，永離三途，往生阿彌陀佛極樂世界。

在福祿壽聖寺舉行的三天法會，殊勝吉祥，意義深遠。山門開光典禮，象徵著信眾步入法門，開始修習智慧與慈悲，並於盂蘭盆的神聖季節中，將功德迴向給親人以及法界一切眾生。每一場法會都十分莊嚴殊勝，令人難忘，法喜充滿。願我們所播下的善妙佛法種子，早日結果，同證菩提。❀

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## 台灣拾得法師的《心經三法印經變圖》

Dharma Master Shide from Taiwan Presents

*The Heart Sutra Three Dharma Seals Illustrated Transformation*

黃惇文/譯

Written and Translated by Huang Dun

台灣比丘尼拾得法師，法名釋如檢，於2025年9月24日，在法界佛教大學（法大）解說她的作品《心經三法印經變圖》，並現場揮毫，示範寫毛筆字的要訣。

拾得法師年輕時即已擅長書畫篆刻，35歲出家後，放下對藝術的執著，專心修行。直到1999年，台灣發生九二一大地震，因見世間無常，才再度透過藝術創作，分享她在修行上的體悟。

On September 24, 2025, Dharma Master Shide (Dharma name Rujian Shi), a Taiwanese bhikshuni, delivered a lecture at Dharma Realm Buddhist University (DRBU) on her work *The Heart Sutra Three Dharma Seals Illustrated Transformation*. This event combined a lecture, meditation, and a live calligraphy demonstration.

Dharma Master Shide, known for her early mastery of Chinese calligraphy, painting and seal carving, entered monastic life at the age of thirty-five. Renouncing her early artistic pursuits, she devoted herself to spiritual cultivation. She returned to artistic creation after Taiwan's 1999 earthquake,



9月24日午齋後，拾得法師首先帶領法大學生在椅上靜坐五分鐘，放鬆頭、頸、肩、腹、腿、趾，重複三遍。引導學生們體會在一呼一吸之間的生住異滅，呼吸時腹部的動作，以及在生住異滅每一階段的不同呼吸；感受呼吸氣進入色身，留在色身，離開色身；從開始、中間，到最後，清楚覺知每一階段。

拾得法師談到坐禪、行禪、生活禪，強調我們應時時刻刻學習正念相續，要一直注意呼吸，覺知風大的生住異滅。

她也學習弘一法師藉法華經句，說明自己的書法就是佛法，非思量分別能解。弘一法師說：「金石無古今，藝事隨時新，如如實相印，法法顯其真。」藝術創作當下，是深入生命本質的，是離名言相的，能透視生命本質藝術創作者，創作出來的藝術品，沒有古今中外時空的隔閡，也沒有好壞美醜的分別。創作當

using art to express insights into impermanence and spiritual practice.

The lecture began after the midday meal, when Dharma Master Shide guided students in a five minute seated meditation. She guided DRBU students to feel the coming into being, dwelling, change and ceasing to of our breath, feeling the movement of the belly when we inhale and exhale. Feel the different stages of breathing clearly in each stage. Feel the breath coming in, staying in the body, and leaving the body. From the beginning, middle, and the end, be fully aware clear of each stage.

Expounding on seated meditation, walking meditation, and daily-life meditation, she emphasized the importance of continuous mindfulness: to remain attentive to the breath and to perceive the arising and passing of the element of wind.

Drawing inspiration from the renowned Master Hongyi, she explained that calligraphy itself can embody the Dharma, transcending conceptual analysis. Quoting Hongyi: “Stone and metal know no ancient or modern; art is ever new. As the seal of true suchness, each Dharma reveals its truth.” For Dharma Master Shide, artistic creation is not bound by time or cultural distinctions, nor by judgments of beauty or ugliness. In the act of creation, body, mind, and environment merge seamlessly, manifesting suchness itself. This, she affirmed, is the essence of daily-life Chan.

She then demonstrated the writing of the *Heart Sutra* in cursive script, introducing the brush-holding technique: “Fingers firm like

下，身、心、境三合一，無有能所，如如實相，法爾如是，由禪入書，這就是生活禪。

接著她示範以草書寫出《心經》經文，並介紹毛筆握筆的方法：「指密如蓮，掌虛如空」。所謂《心經三法印經變圖》，是以圖來表現「照見五蘊皆空，度一切苦厄」的究竟心要。53句《心經》，分別刻在53塊石頭上。以佛像或圖騰融入，如同微版畫，更以水墨畫及書法詮釋經文，形成書畫印三法印經變圖。

石頭上四面的《心經》經文，有篆隸楷行各種不同字體，也有在印身四面，以刀代筆憶懷鑄刻佛陀或行者，在雪山、野外、石窟、法舟、或在菩提樹下，刻出種種的不同修行軌跡。捨得法師30歲以前為母親刻第一套《心經》，今年70歲完成第十套。

在捨得法師示範《心經》書法的同時，培德女中學生在現場演奏古箏。悠揚的琴音襯托富含深意的經文，以及捨得法師充滿禪意的書、畫、印作品，為法大師生帶來一場佛法藝術的盛筵。❀

a lotus, palm empty like space.” Her project, *The Heart Sutra Three Dharma Seals Illustrated Transformation*, seeks to embody the sutra’s central teaching—“(Guanyin Bodhisattva) illuminated the five skandhas and saw that they are all empty, and he crossed beyond all suffering and difficulty”—through visual form. The fifty three lines of the *Heart Sutra* are carved onto fifty three stones, each accompanied by Buddha images, totems, ink paintings, and calligraphy, just like giclée print, creating a synthesis of script, painting, and seal.

The stones bear inscriptions in diverse styles—seal, clerical, standard, and cursive scripts. Their surfaces also feature carvings of Buddhas and practitioners in varied settings: snow mountains, wilderness, caves, Dharma boats, and beneath the Bodhi tree. These depictions trace the manifold paths of practice. DharmaMaster Shide carved her first set of the *Heart Sutra* before the age of thirty for her mother; at seventy, she has now completed her tenth set.

As she demonstrated her calligraphy, a student from Developing Virtue Girls’ High School performed the *guzheng*—a Chinese musical instrument. The resonant tones of this instrument harmonized with the profound scripture and Dharma Master Shide’s Chan-inspired works, creating for the DRBU community a feast of Dharma and art. ❀

## 萬佛聖城四大天王壁畫氣象一新

# The Four Heavenly Kings Murals at the City of Ten Thousand Buddhas Present a New Look

王碧華文/譯

Written and English Translated by Wang Bihua

萬佛聖城萬佛殿的四大天王壁畫，始於1992年秋。當時在法界佛教大學開班授課「傳統佛教繪畫」的楊建友教授，在萬佛殿前方西側入口繪製西方廣目天王，高度為20英尺（約六米高），當年12月繪製完成。接著構圖南方增長天王壁畫，位於萬佛殿前方右側出口，但

The murals of the Four Heavenly Kings in the Buddha Hall at the City of Ten Thousand Buddhas began in the autumn of 1992. At that time, Professor Yang Jianyou, who was teaching the course “Traditional Buddhist Painting” at Dharma Realm Buddhist University, painted the Western King Broad Eyes (Virūpākṣa) at the westside entrance in the front of the Buddha Hall. The mural was 20 feet high (about six meters) and was completed in December of that year. He then designed the mural of the Southern King Increasing and Growing (Virūḍhaka) at the eastside entrance in front of the