

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，以刀代筆憶懷鐫刻佛陀或行者，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

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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



因楊教授返回中國，由他的弟子接手完成上色。東方持國天王和北方多聞天王壁畫，則是由楊教授指導的培德中學男校學生繪製完成。1993年上半年完工後，威風凜凜的四大天王壁畫，為萬佛殿的外觀增添莊嚴氣象。

曾在中國各地臨摹壁畫的楊建友教授表示，當時的中國各寺廟都沒有這麼高的四大天王壁畫。時隔三十餘年，四大天王壁畫雖有屋簷避雨，但歷經風吹與斜陽照射，油漆逐漸褪色，令四大天王略顯失色。2025年夏秋之際，萬佛聖城如來寺的比丘發心，以近三個月的時間，將四大天王壁畫重新油漆上色，金冠、金甲、法寶，都經過仔細描繪，再度展現天王們的雄偉英姿。

四大天王所持法寶，各種畫像、雕像略有不同。萬佛聖城萬佛殿的天王壁畫中，東方持國天王抱琵琶；南方增長天王持長劍；西方廣目天王右手繞蛇（小龍），左手拈寶珠；北方多聞天王右手持寶幡，左手托寶塔。這四幅壁畫象徵著四大天王鎮守四方，守衛萬佛殿，也護佑萬佛殿裏的修行人。❀

hall, but since Professor Yang returned to China, his disciples took over and completed the coloring. The murals of the Eastern King Holding the Nation (Dhṛtarāṣṭra) and the Northern King Many Hearings (Vaiśravaṇa) were painted by students from the Developing Virtue Boys School, under the guidance of Professor Yang. By the first half of 1993, the majestic murals of the Four Heavenly Kings were completed, adding a majestic atmosphere to the exterior of the Buddha Hall.

Professor Yang Jianyou, who had copied murals at temples across China, remarked in 1992 that no temple in China had murals of the Four Heavenly Kings of such height. More than thirty years later, although the murals were sheltered by eaves from rain, they had been weathered by wind and sunlight, causing the paint to gradually fade and the figures to lose some of their brilliance. In the summer and autumn of 2025, a monk of Tathagata Monastery in the City of Ten Thousand Buddhas undertook the task of repainting the murals over nearly three months. The golden crowns, golden armor, and Dharma treasures were carefully redrawn, once again revealing the majestic bearing of the Heavenly Kings.

The Dharma treasures held by the Four Heavenly Kings vary slightly among different paintings and statues. In the murals at the Buddha Hall of the City of Ten Thousand Buddhas: the Eastern King of Holding the Nation holds a pipa; the Southern King Increasing and Growing wields a long sword; the Western King Broad Eyes coils a serpent (a small dragon) around his right hand and holds a precious pearl in his left; and the Northern King Many Hearings carries a jeweled banner in his right hand and supports a pagoda in his left. These four murals symbolize the Four Heavenly Kings guarding the four directions, protecting the Buddha Hall, and safeguarding the practitioners within. ❀