

星云大师一笔字书法

Venerable Master Hsing Yun's
One-Stroke Calligraphy



特辑

Special Edition



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主办单位：中国艺术研究院、中国美术馆、

台湾佛光山文教基金会

承办单位：佛光缘美术馆

展览日期：2010-5-9~5-15

展出地点：中国美术馆一、二、三号展厅

Organizers: Chinese National Academy of Art, National Art Museum of China,

Fo Guang Shan Foundation for Buddhist Education & Culture, Taiwan

Co-organizer: Fo Guang Yuan Art Gallery

Date: May 9th to May 15th, 2010

Venue: National Art Museum of China - Exhibition Hall 1, 2, 3

目次

星云大师一笔字书法
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目次

一、序一 序 王文章	4
二、序二 一笔字的因缘 星云	8
三、星云大师传略	12
四、图版目次	18
五、图版	22
(一) 书法	24
(二) 陶瓷	120
(三) 信札、手稿	146
(四) 印鉴	168

Table of Contents

1. Preface	6
<i>Wang Wenzhang</i>	
2. Origin of One-Stroke Calligraphy	10
<i>Hsing Yun</i>	
3. Biography of Venerable Master Hsing Yun	14
4. List of Plates	20
5. Plates	22
i. Calligraphy	24
ii. Porcelain Ware	120
iii. Letters and Manuscripts	146
iv. Seals	168

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一、序一 序 王文章	4
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(四) 印鉴	168

Table of Contents

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<i>Wang Wenzhang</i>	
2. Origin of One-Stroke Calligraphy	10
<i>Hsing Yun</i>	
3. Biography of Venerable Master Hsing Yun	14
4. List of Plates	20
5. Plates	22
i. Calligraphy	24
ii. Porcelain Ware	120
iii. Letters and Manuscripts	146
iv. Seals	168

序一

星云大师一笔字书法

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4

序

几年前，应星云大师之邀，与文化、艺术、哲学和教育界的学者在钓鱼台国宾馆餐叙。席间，星云大师讲起两岸文化的同根同源，讲起梦中思乡之情，那沉郁恳切之音容，令人至今难忘。星云大师作为佛界高僧的爱国情怀与推进两岸文化交流的热忱，素令人钦敬。星云大师耄耋之年，应中国艺术研究院和中国美术馆之邀，在中国美术馆举办「星云大师一笔字书法展」。展览的举办，会让大陆书法界的朋友们和广大观众看到大师特殊的一面：作为书法家的高僧，或作为高僧的书法家。

书法，作为中国传统文化的一朵奇葩，自先秦传承至今，名家各擅胜场，可谓异彩纷呈。而书论、书评与书法相伴相生，评鹭各有眼光，立论各有境界。虽说评论不必拘于道法而贵在真诚，但我不敢妄评大师的书法造诣。古代书法品评的标准，无疑仍然是今天人们审视书法艺术的基本尺度。但当代审美趋向演变的影响，也是人们看待书法艺术高下的一个因素。但不管如何，我以为孔子当年「尽善尽美」的法则至今仍然是艺术的至境，是很难达到的境界。可是，我看大师的书法时，却想到了这四个字。

赵朴初先生生前经常说：「佛教是文化。」佛家文化与儒家文化、道家文化等共同构成博大精深的中国传统文化。大师所书写的内容，全部是佛家劝人向善、积极乐观、通达湛然的哲理、格言、警句。其中蕴含的佛法大意和人生境界，是东方智慧最凝练的表达，是历代大德的精神遗产，有助于塑造当代人的健康人格和帮助良好道德的养成，有助于丰富人们的精神世界，有助于我们构建和谐社会的。这样的内容，可谓「至善」。

大师罹患眼疾之后，为了弘法利生，以书法结缘，反而独辟蹊径，卓然成家，独创「一笔字」，堪称当代书法界的奇迹。拜读大师的笔意时，可以深刻体会到佛家「八万四千法门」但「法无定法」的道理。

大师的字超越了一般的书法理论和要求，不但无笔无锋、无经营位置，甚至无势无骨、无横竖撇捺，但却神采生动，气韵流畅，法象自然，适眼合心，让人联想到禅的境界：「青青翠竹，皆是法身；郁郁黄花，无非般若。」在那超越了俗世「规矩」和「方法」的如行云流水般的墨迹中，有一种鲜活灵动之美和深刻的禅意。古人把一种最自然、最没有雕琢痕迹、最没有烟火气的艺术作品称为「逸品」，并将其置于「神品」、「妙品」之上。这样的艺

术，可谓「尽美」。看大师的书法，想到苏轼在《小篆般若心经赞》中说的那句话：「心忘其手手忘笔，笔自落纸非我使」。大师目力不及，听笔所至，心手相忘，才有了天然绝逸之美。

去年，「中国书法」已被联合国教科文组织批准为「人类非物质文化遗产代表作」。弘扬中华文明，是两岸中华民族子孙的共同责任。中国艺术研究院与中国美术馆举办「星云大师一笔字书法展」，这是两岸文化交流的重要内容，无疑将促进两岸人民的兄弟情谊，并对中华优秀传统文化的继承与发扬起到有力的推动作用。

王文章

二〇一〇年三月二十五日

whose eyesight is not as good, listens to the pen, forgetting both the mind and hand, in order to have a beauty that is natural and extremely at ease.

Last year, Chinese Calligraphy was approved by UNESCO as "Masterpieces of the Oral and Intangible Heritage of Humanity." Spreading Chinese civilization is the joint responsibility of Cross-Strait Chinese descendants. Chinese National Academy of Arts and National Art Museum of China co-organized the "Venerable Master Hsing Yun One-Stroke Calligraphy Exhibition," which has important content for Cross-Strait cultural exchange. It undoubtedly will improve friendly brotherhood relations between people of the Cross-Straits; and towards traditional Chinese culture, it will continue and enhance it until it has the strength to be set in motion.

Wang Wenzhang

2010-03-25

Preface

Many years ago, under Venerable Master Hsing Yun's invitation, we had a meal at Diaoyutai State Guesthouse with scholars from the areas of culture, art, philosophy and education. During the meal, Venerable Master Hsing Yun mentioned that the Cross-Strait cultures are from the same root and same source. When he talked about how he yearned for his hometown in his dreams, his sorrowful yet earnest voice and expression were hard to forget. As an eminent Buddhist monk, Venerable Master Hsing Yun's love for the country and enthusiasm in advancing Cross-Straits cultural exchange is indeed admirable and worthy of respect. Who is of great age, Venerable Master Hsing Yun has accepted invitation from the Chinese National Academy of Arts and National Art Museum of China in Beijing, to organize a "Venerable Master Hsing Yun One-Stroke Calligraphy Exhibition" in the National Art Museum of China. This exhibition will allow China's calligraphy enthusiasts and the general public to see Venerable Master's uniqueness: a calligrapher as an eminent monk or an eminent monk as a calligrapher.

Calligraphy is a wonder of Chinese traditional culture. From early Qin dynasty until today, calligraphers with their own uniqueness display a variety of extraordinary splendor. Critiques, reviewers and writers of calligraphy always coexist with one another. Critiques each have their own insights, while reviewers each hold their own state of mind. A review does not necessarily have to stand on the techniques but value the dedication. I dare not, however, presumptuously critique Venerable Master's calligraphy attainments. The standard review for ancient calligraphy pieces is undoubtedly still the basic standard of judgment for calligraphy art used by people today. However, the influence of modern-day aesthetics trend of is also a factor in how people judge upon calligraphy art. But no matter what, until today I had thought Confucius's principle of "striving for the good and beautiful" is an extreme state that is very hard to reach. However, these words are actually what came to my mind when I saw Venerable Master's calligraphy.

Zhao Puzhu had once said, "Buddhism is a culture." Buddhist, Confucian, and Daoist cultures together comprise a broad and profound Chinese traditional culture. The content of what Venerable Master had written are all Buddhist philosophy, maxims, and aphorisms to convince people to do good, to be active and optimistic, and be clear and calm. Included amongst the profound Dharma meaning and stages of life, is the expression of a compact and succinct Eastern wisdom, and the spiritual inheritance from past virtuous ones. These are helpful in molding a healthy personality for modern-day and in fostering good morals, enriching people's spiritual world, and constructing a harmonious society. With this content, it may be said that it is the utmost goodness.

After Venerable Master's serious eye condition, for the propagation of the Dharma, he wrote calligraphy to make affinities. On the contrary, he developed a new style, outstanding in every aspect, and thus alone created the "one-stroke calligraphy," becoming today's miracle in the calligraphy world. Reading with respect Venerable Master's calligraphy, one can deeply experience Buddhism's eighty-four thousand gateways, but also the principle of "Dharma is not a set doctrine."

Venerable Master's writing has surpassed most calligraphy principles and requirements. Not only are there no brush and no sharp edges, nothing calculated, it pleases the eyes and one's liking, and lets people associate it to the state of Chan in thoughts. "Green bamboos all embody the Dharmakaya; Yellow flowers are none but Prajna." Within the calligraphy that transcends secular rules and methods like moving clouds and flowing water, there is a type of bright, cheerful and whimsical beauty and profound Chan meaning. Ancient people would take the most natural kind, most unpolished traces, and art work that is non-deliberate and call it a superior piece of artistic work. Also placed it above "shen-pin" (masterpiece), and "miao-pin" (fine work of art). This kind of art may be called utmost beauty. Looking at Venerable Master's calligraphy, I thought of Su Shi who wrote this one phrase in Little Zhuan Praise of Prajnaparamita Sutra: "The mind forgets the hand. The hand forgets the pen. What the pen leaves on the paper is not willed." Venerable Master,

序二

星云大师一笔字书法

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8

一笔字的因缘

四十多年前，我因为过度的饥饿，罹患了糖尿病。数十年来，倒也相安无事。只是这些年来，糖尿病引起的并发症，使我的视力逐渐减弱。经美国明尼苏达州梅约医院诊断，说我受糖尿病影响，眼底完全钙化，没有医好的可能。

去年五六月间在佛光山，因为眼睛看不清楚，不能看书，也不能看报纸，想到一些读者、朋友、团体经常要我签名，「那就写字吧！」因为我眼睛看不到，只能算好字与字之间的距离有多大的空间，一沾墨就要一挥而就。如果一笔写不完，第二笔要下在哪里，就不知道要从什么地方开始了。只有凭着心里的衡量，不管要写的这句话有多少个字，都要一笔完成，才能达到目标，所以我就定名叫「一笔字」。

说到写字，八十多年前，我出生在江苏扬州一个贫穷的家庭，从小没有进过学校。虽然是童年出家，在寺庙里成长，当时正逢抗日战争，寺院里穷得连饭都没得吃，根本没有钱买笔和纸，甚至连铅笔都没看见过，更遑论写书法了。

六十年前，我住在台湾宜兰雷音寺，那是一所「龙华派」的小庙。后来我把它拆除重建，建成以后就没有经费加以装修了。到了每年一次的「佛七法会」，总觉得没有粉刷的殿堂太过简陋，于是就买最便宜的「招贴纸」，写一些鼓励人念佛的标语贴在墙壁上，稍微美化一下佛堂。字贴在墙上时，连自己都不敢去看。就这样，我在宜兰连续住了二十六年，每年的「佛七法会」，都要写个百来张的标语。

后来大约是在一九八〇年代，当时我在台北民权东路普门寺，寺里正举行「梁皇宝忏」法会。看到徒众在桌子上留有毛笔、墨水、砚台，我就顺手在白纸上写字。有一位信徒走近我的身旁，悄悄地递给我一个红包。打开一看，赫然十万块新台币。「不应该有这么多吧！」我一向不大愿意接受信徒给予红包，便赶紧找人把他叫回来要退还给他，他怎么样都不肯接受。我就拿起手边刚写好「信解行证」四个字的一张纸，我就说：「好吧！这张纸就送给你。」我总想，应该要有个礼尚往来才是。

得到这一张纸的信徒，他拿到佛堂里面跟人炫耀，大概他向大家说是我刚才送给他的字。在那个佛殿里，大约有四百人在拜忏，听到这件事，信徒基于信仰，平常对我除了听法以外，也不容易建立关系，纷纷借此机会要求说：「我们也要出十万块钱，请大师送一张字给我们。」

因为信徒的盛情不好拒绝，两天下来，也收了好几千万。我从小在寺院里长大，没有用钱的习惯，忽然有了这么多钱，怎么办才好呢？那时，正好在美国洛杉矶准备筹建西来大学，我就把慈庄法师找来说：「这些钱够你去筹备了。」不管字好与不好，这是我第一次感觉到，我可以借由写字的因缘，写出一个西来大学来，就鼓励了我对写字的信心。

之后，国际佛光会成立，他们常常在各地举行义卖会、筹款餐会，都来跟我要求一两张字跟他们结缘。甚至于社会上的慈善义卖，也要我替他写字。我自觉自己的字实在写得不好，可是想到为善不能落于人后，大家既然不嫌弃，只得硬起头皮用心来写。

我觉得我这一生有三个缺点：第一，我是江苏扬州人，乡音腔调至今改不了，尤其学过多次的英文、日语，都没有成功；第二，我不会唱歌，五音不全，梵呗唱诵不好，实在愧为一个出家人；第三，我不会写字，因此就没有信心。

在二〇〇五年四月的时候，徒众如常法师瞒着我在马来西亚国家画廊筹办了一次「觉有情」墨迹展。等到准备好了，他才要我到马来西亚剪彩。我当时真是吓了一跳，我的字怎么可以进到马来西亚的国家画廊展出呢？这不是丢人献丑吗？不过，想到弟子们的用心，也不能不给他捧场，只有欣然前往。所以我后来经常对人说，你们不可以看我的字，但可以看我的心，因为我还有一点慈悲心，可以给你们看。

从那一次开始，先后陆续在美国柏克莱大学、美国西来大学、大陆湖南省博物馆、重庆三峡博物馆、南京博物院、扬州双博馆、香港中央图书馆、香港大学，以及澳洲、纽西兰北岛、南岛等国家和地区展出不止数十场之多。其中，在西来大学的展览最让我感到不可思议，当年在「现前一片西来意」的因缘下写字送人，所募得的款项创办的大学，二十年后，它已经成为美国第一所由中国人创办并且获得「WASC」（美国西区大学联盟）认证的大学。

而在大陆各地展出，我原先只是希望借着两岸都熟悉的书法艺术，让片语墨香能滋润两岸人民的心，让两岸能永久和平，幸福安乐。事隔三年，我的「一笔字」，继马来西亚、新加坡、中国香港、菲律宾、中国台北、嘉义、台南、宜兰和高雄后，又将在北京中国美术馆展出，每次我的书法到哪里，我都像做梦似的，不相信真有这么一回事。

我的字承蒙众人不嫌弃，而能登大雅之堂，实在愧不敢当。如果「一笔字」要说有什么价值，就只是出家七十二年来，凭借一份与人结缘、给人欢喜的心，希望大家把我字内佛法的意义、信仰的法喜带回家，那就是我虔诚的祈祷了。

星云

二〇一〇年元月
于佛光山开山寮

After the Buddha's Light International Association was established, I often received requests to write some calligraphy works for their charity sales or fundraiser dinners. Although I really had no confidence in my own writing, I knew I could not fall behind in doing good; and since it would make everyone happy, I had no choice but to force myself into writing.

I feel that in my life, I have three shortcomings: 1) I am from Yangzhou of Jiangsu province; to this day, my native accent cannot be changed. Numerous times I have attempted to learn English and Japanese, each time without success. 2) I cannot sing. My tones are all off and I cannot sing Buddhist chants well. How shameful, being that I am a monk. 3) I am not good at writing, therefore I lack confidence.

In April of 2005, my disciple Venerable Ru Chang secretly organized a "To Enlighten Sentient Beings" calligraphy exhibition inside the National Art Gallery Malaysia. I was not informed of the event until the Opening Ceremony, when she invited me to cut the ribbon. At the time, I was shocked. How could my calligraphy be exhibited inside a national gallery of Malaysia? Isn't that a disgrace? Nevertheless, I thought of my disciple's dedication, and had no choice but to attend and happily support her. Thus, I always tell people they cannot just look at my writing; they can look for my heart in these writings. For me, I feel that at least I have a bit of compassion that I can show you.

Subsequently, the exhibition went to UC Berkeley and University of the West in the United States; Hunan Provincial Museum, Three Gorges Museum, Nanjing Museum, and China Block Printing Museum at Yangzhou - Yangzhou Museum in China; Hong Kong Central Library, Hong Kong University; Australia, Auckland and Christchurch in New Zealand. In particular, the exhibition at University of the West was the most amazing to me. Many years ago, my calligraphy of, "A moment of mind that comes to the west" helped raise funds to establish the university; twenty years later, it has become the first university established by a Chinese organization to be accredited by WASC (Western Association of Schools and Colleges).

As for the exhibitions in Mainland China, I originally wanted to use the reason of getting both sides of the cross-straits to learn about the art of calligraphy as a means to allow the fragrance of these ink phrases to nourish the minds of people from both sides and bring eternal harmony, happiness, and peace to the cross-straits. It has been three years, and my One-Stroke Calligraphy, which has been exhibited in Malaysia, Singapore, Hong Kong, Philippines, Taipei, Chiayi, Tainan, Yilan, and Kaohsiung, is about to be exhibited at the National Art Museum of China in Beijing. Each time I see my characters exhibited at a location, it is as if I am dreaming, and I am not willing to believe that there is such a thing.

My characters have been showcased in grand elegant halls because they are fortunate to not be disliked by the people. I feel I don't deserve it. If one must speak of the value of One-Stroke Calligraphy, one can only say that they are but the product of the desire to establish good affinities and bring happiness to people by a monastic who has renounced for seventy-two years. I hope that everyone can take home with them the Dharma within my writing and the Dharma joy of faith.

These would be my sincere prayers.

Hsing yun

January 2010

Fo Guang Shan

Residence of the Founding Master

Origin of One-Stroke Calligraphy

Forty years ago, constant starvation caused me to develop diabetes. Fortunately, there were not many problems in the decades that followed. However, in recent years, complications arising from my diabetes have caused my vision to gradually weaken. The Mayo Clinic in Minnesota informed me that my diabetes had caused calcification within my eyes, and it cannot be cured.

Last May and June, while I was at Fo Guang Shan, because my vision was not clear and I was unable to read books or newspapers, I thought of the readers, friends, and organizations who often asked me for my words, and decided "In this case, I will write!" Since I cannot see, I can only estimate the spacing between characters. Once my brush is dipped in ink, I must complete it within one stroke. If I am unable to finish in one stroke, then I will not know where to start with the second stroke. Relying on my intuition, no matter how many characters from a phrase I need to write, I must accomplish it in one stroke in order to reach my goal. Thus, it is called "One-Stroke Calligraphy."

Speaking of writing characters, I was born into a poor family in Yangzhou of Jiangsu province over eighty years ago, and never went to school as a child. Although I renounced as a child, and grew up in a monastery, it was during the peak of the Sino-Japanese war. The monastery was so poor that there was no food to eat. There was no money to buy pen and paper; I never even knew what pencils looked like, let alone write calligraphy.

Sixty years ago, I lived in Leiyin Temple in Yilan, which was a small temple belonging to the Longhua Sect. Later, I had it taken down and reconstructed as a four-storey building. After it was built however, there was not enough money to do the renovation. Every year, during the annual Seven-day Amitabha Chanting Retreat, I always thought a shrine that is not whitewashed is too plain, so I bought the cheapest poster paper, wrote a few characters to encourage everyone to chant Buddha's name and pasted it on the wall as decoration. When the characters were pasted on the wall, I was even too ashamed to look at it. That was how it went for twenty-six continuous years in Yilan; every year at the Seven-day Amitabha Chanting Retreat, I would write around a hundred pieces of phrases.

Later, around the 1980s, I was at Pu Men Temple located on Mingchuan East Road in Taipei, where the Emperor Liang Repentance Service took place. Seeing a brush, ink, and ink stone on my disciple's desk, I picked up the brush and wrote on the white paper. A devotee walked up to my side and discreetly handed me a red packet. I opened it and was surprised to see one hundred thousand NT dollars. "I do not deserve this much!" I have always been unwilling to accept red packet money from devotees. I immediately asked someone to call him back so I could return it to him. No matter what, he was unwilling to take it back, so I picked up the paper with the four characters I had just written - "Faith, Understanding, Practice, and Realization," and said, "Alright! This piece is for you." I always believed that we should always reciprocate out of courtesy.

The devotee who received this piece of paper took it into the main shrine to show it off, and probably told everyone that I had just given him the calligraphy. At the time, there were approximately four hundred people participating in the repentance service within the main shrine. Having heard this, these devotees who came because of their faith and regularly attended my Dharma talks but who I hardly had a chance to establish a relationship with, took this opportunity to request: "We also want to give one hundred thousand NT dollars, can Venerable Master please give us some characters?"

Since it would be ungracious to decline their invitations, within two days, I received a few million NT dollars. Having grown up inside a monastery, I did not have the habit of spending money. With the sudden increase of so much money in my possession, what should I do? At the time, since we were preparing to establish Hsi Lai University (now University of the West), I told Venerable Tzu Chuang, "This money should be enough to get you started." Regardless of whether my calligraphy was good or bad, it was the first time that I realized that I can write my way to the establishment of Hsi Lai University. This also boosted my confidence in calligraphy tremendously.

传略

星云大师一笔字书法

Venerable Master Hsing Yun's One-Stroke Calligraphy

12

星云大师传略

中国江苏江都人，一九二七年生，一九三八年于南京栖霞山礼宜兴大觉寺志开上人出家。一九四七年焦山佛学院毕业，先后应聘为白塔国民小学校长、《怒涛》月刊主编、南京华藏寺住持等。

一九四九年至台，担任「台湾佛教讲习会」教务主任及主编《人生》杂志。一九五三年任宜兰念佛会导师；一九五七年于台北创办佛教文化服务处；一九六二年建设高雄寿山寺，创办寿山佛学院。一九六七年于高雄开创佛光山，树立「以文化弘扬佛法，以教育培养人才，以慈善福利社会，以共修净化人心」之宗旨，致力推动「人间佛教」，并融古汇今，手订规章制度，印行《佛光山清规手册》，将佛教带上现代化之路。

大师出家七十余年，陆续于全球创建二百余所寺院，并创办十六所佛教学院、二十二所美术馆、二十六所图书馆、出版社、十二所书局、五十余所中华学校暨智光商工、普门中学、均头、均一中小学、幼儿园等。此外，先后在美国、中国台湾、澳洲创办西来、佛光、南华及南天大学等。二〇〇六年，西来大学正式成为美国大学西区联盟(WASC)会员，为美国首座由华人创办并获得该项认证之大学。

一九七〇年起，相继成立育幼院、佛光精舍、慈悲基金会，设立云水医院、佛光诊所，协助高雄县政府开办老人公寓，并与福慧基金会于大陆捐献佛光中、小学和佛光医院数十所，并于全球捐赠轮椅、组合屋，急难救助，育幼养老，扶弱济贫。

一九七六年《佛光学报》创刊，翌年成立「佛光大藏经编修委员会」，编纂《佛光大藏经》近千册暨编印《佛光大辞典》。一九九七年出版《中国佛教白话经典宝藏》一百三十二册，设立人间卫视，协办广播电台。二〇〇〇年《人间福报》创刊，二〇〇一年发行二十余年的《普门》杂志转型为《普门学报》论文双月刊；同时成立「法藏文库」，收录海峡两岸有关佛学硕、博士论文辑成《中国佛教学术论典》一百册。

大师著作等身，撰有《释迦牟尼佛传》、《佛教丛书》、《佛光教科书》、《往事百语》、《迷悟之间》、《人间万事》、《当代人心思潮》、《人间佛教当代问题座谈会》、《人间佛教语录》、《人间佛教论文集》等，总计近二千万言，并译成英、德、日、韩、西、葡等十余种语言，流通世界各地。

大师教化宏广，计有来自世界各地之出家弟子千余人，全球信众达数百万。一九九一年成立国际佛光会，被推为世界总会总会长；至于五大洲成立一百七十余个国家和地区协会，成为全球华人最大社团，实践「佛光普照三千界，法水长流五大洲」的理想。先后在世界各大名都如洛杉矶、多伦多、悉尼、巴黎、东京等地召开世界会员大会，与会代表会员五千余人。历年主题演说有「欢喜与融和」、「同体与共生」、「尊重与包容」、「平等与和平」、「自然与生命」、「圆满与自在」、「公是与公非」、「发心与发展」、「自觉与行佛」、「化世与益人」、「菩萨与义工」等，倡导「地球人」思想，成为当代人心思潮及普世价值。

由于大师在宗教、文化、教育诸方面之贡献，一九七八年起先后荣膺世界各大学颁赠荣誉博士学位，计有美国东方大学、西来大学、泰国朱拉隆功大学、智利圣多玛斯大学、韩国东国大学、泰国玛古德大学、澳洲葛雷菲斯大学、台湾辅仁大学、美国惠提尔大学、高雄中山大学及香港大学等。

除此，在国际间亦获奖无数，如：一九九五年获全印度佛教大会颁发佛宝奖；二〇〇〇年在第二十一届世界佛教徒友谊会上，泰国总理乃川先生亲自颁发「佛教最佳贡献奖」。二〇〇六年获世界华文作家协会颁予「终身成就奖」，美国共和党亚裔总部代表布什总统颁赠「杰出成就奖」；二〇〇七年获西澳Bayswater市政府颁赠「贡献奖」；二〇一〇年获得中国首届「中华文化人物」终身成就奖。

大师悲愿宏深，缔造无数佛教盛事。一九八八年十一月，被誉为北美洲第一大寺的西来寺落成并传授「万佛三坛大戒」，为西方国家首度传授三坛大戒。同时主办「世界佛教徒友谊会第十六届大会」，海峡两岸代表同时参加，为两岸佛教首开交流创举。一九八九年应中国佛教协会之邀，率「弘法探亲团」赴大陆，并与国家主席杨尚昆、政协主席李先念于北京人民大会堂会晤。

一九九八年二月远至印度菩提伽耶传授国际三坛大戒及多次在家五戒、菩萨戒，恢复南传佛教失传千余年的比丘尼戒法。二〇〇四年十一月至澳洲南天寺传授国际三坛大戒，亦为澳洲佛教史上首度传授三坛大戒。

一九九八年四月，大师率团从印度恭迎佛舍利莅台安奉；二〇〇一年十月亲赴纽约「九一一事件」地点，为罹难者祈祷。二〇〇二年与大陆达成「星云牵头，联合迎请，共同供奉，绝对安全」原则，组成「台湾佛教界恭迎佛指舍利委员会」，至西安法门寺迎请舍利莅台供奉三十七日，计五百万人瞻礼。

二〇〇三年七月，大师应邀至厦门南普陀寺参加「海峡两岸暨港澳佛教界为降伏『非典』国泰民安世界和平祈福大法会」；同年十一月，应邀参加「鉴真大师东渡成功一二五〇年纪念大会」；随后应中国艺术研究院宗教艺术研究中心之邀，率领佛光山梵呗赞颂团首度应邀至北京、上海演出；二〇〇四年二月，两岸佛教界共同组成「中华佛教音乐展演团」，巡回美、加等地。

二〇〇六年三月，至享有「千年学府」之誉的湖南长沙岳麓书院讲说「中国文化与五乘佛法」；同年四月应邀出席于杭州举办之首届「世界佛教论坛」，并发表主题演说「如何建设和谐社会」。二〇〇九年三月，国际佛光会与中国佛教协会、中华文化交流协会、香港佛教联合会主办「第二届世界佛教论坛」，于无锡开幕，台北闭幕，写下宗教交流新页。

为促进世界和平，大师曾与南传佛教、藏传佛教等各宗教领袖交换意见，先后与天主教罗马教皇约翰·保罗二世、本笃十六世晤谈。二〇〇四年应聘担任「中华文化复兴运动总会」宗教委员会主任委员，与基督教、天主教、一贯道、道教、回教等领袖，共同出席「和平音乐祈福大会」，促进宗教交流，实际发挥宗教净化人心之功用；十一月，与瑞典诺贝尔文学奖审查人马悦然教授及汉学家罗多弼教授就「佛教与文学」、「佛教与世界和平」进行交流座谈。

近年来，于大陆宜兴复兴祖庭大觉寺，并捐建扬州鉴真图书馆、成立「扬州讲坛」等，期能促进两岸和谐，带动世界和平。