Celestial Art

The Supreme Master Ching Hai

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Supreme Master Ching Hai
Early 1980s, Greece

Dedication

Most Beautiful, Loving and Artistic Master,

Thank You very much for bringing Celestial Art to beautify the world
Thank You very much for elevating the consciousness of this planet
Thank You very much for teaching us the Divine Truth
Our gratitude is beyond words.

This year is the 20th year since You acquired the Hsihu Center for us. It is the best place for practicing: a high vibration, pure and peaceful. We all appreciate and cherish it very much. We, all the residents and initiates, pay our deepest heartfelt thanks to our Best Teacher in the universe. Thank You! Thank You!

This book is a gift to You. We have collected most of Your artistic creations along with Your own comments on their origins, or the meaning of Your creations. It's to let You know how we adore, love, marvel at and appreciate Your artistic creations, which reflect Truth, Virtue and Beauty. We hope You like it.

You, Yourself are Truth, Virtue and Beauty
You, Yourself are Art
Under Your magical touch, everything becomes alive…
A pebble, a blade of grass, a flower, a sketch, earth, paint, canvas, cloth…
all glitter with the joy of bliss.
How wonderful to vibrate with You!
Life is glory and honor itself
Through Your eyes (the photos that You took),
all scenery becomes Heaven-like
Thank You for bringing the celestial creations to enrich the world
Thank You for Your presence, which is Truth, Virtue and Beauty,
Which color our lives.

Your Blessed Disciples

You all did with ♡
I really like it – very colorful and lovely
Thank you ever so much
For all this thoughtfulness!
Bless! ♡♡
SF

Supreme Master Ching Hai
February 26, 2008, Slovenia

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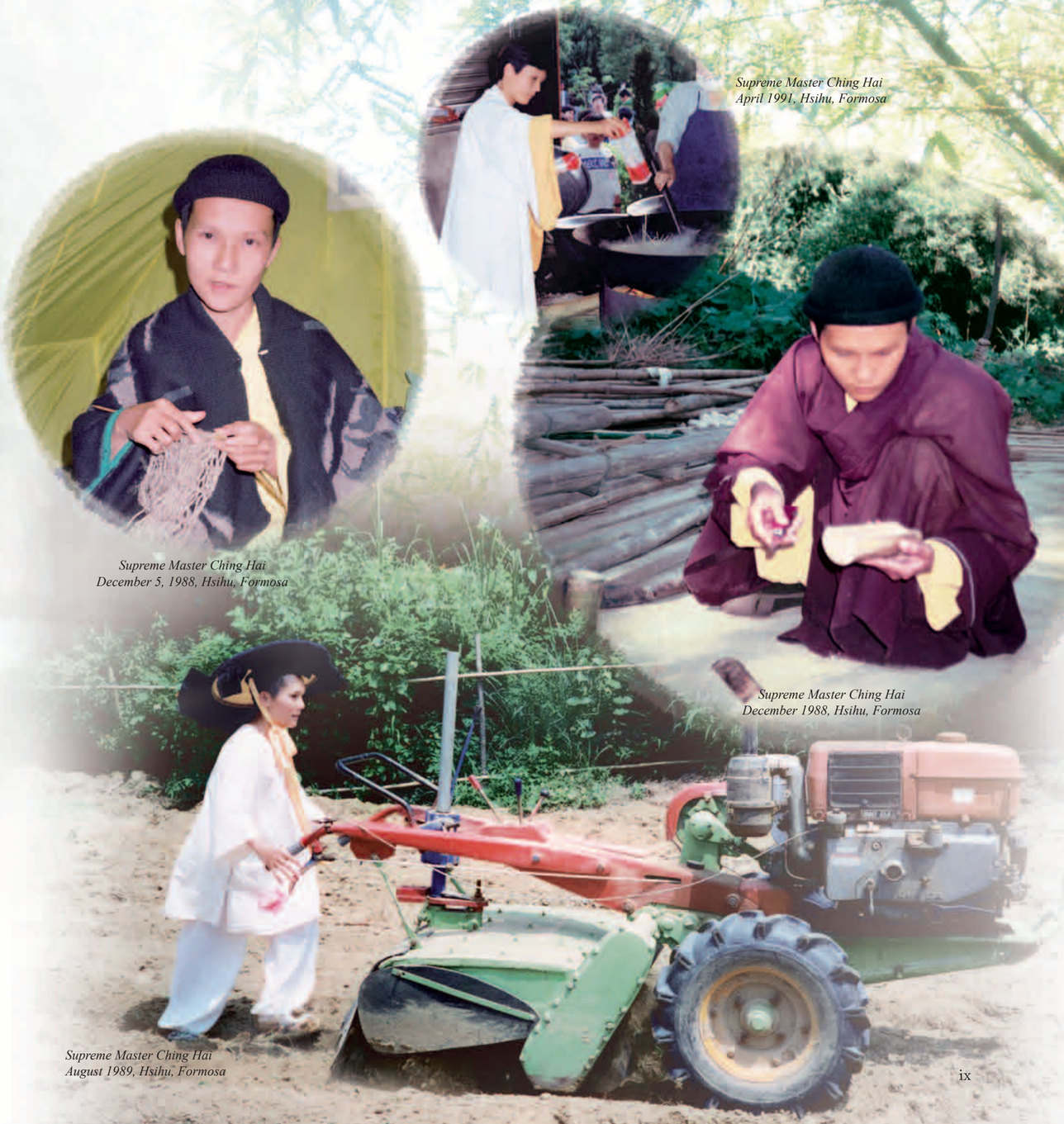
In speaking of God, or the Supreme Spirit, Master instructs us to use original non-sexist terms to avoid the argument about whether God is a She or a He.
She + He = Hes (as in Bless)
Her + Him = Hirm (as in Firm)
Hers + His = Hiers (as in Dear)
Example: When God wants, Hes makes things happen according to Hiers will to suit Hirmself.

As a creator of artistic designs as well as a spiritual teacher, Supreme Master Ching Hai loves all expressions of inner beauty. It is for this reason that She refers to Vietnam as "Âu Lạc" and Taiwan as "Formosa." Âu Lạc is the ancient name of Vietnam and means "happiness." And the name Formosa, meaning "beautiful," reflects more completely the beauty of the island and its people. Master feels that using these names brings spiritual elevation and luck to the land and its inhabitants.

Supreme Master Ching Hai
May 1989, Hsihu, Formosa

Master's Teachings Come Alive in Hsihu

As a spiritual teacher and artist, Supreme Master Ching Hai edifies us not only through Her words but also through Her actions. The Hsihu Center was built entirely by Master and Her disciples. She did the designing and worked with us in cultivating the land, plowing the soil, laying sod, growing vegetables, planting trees and flowers, building bonfires, knitting, cooking, mixing cement, laying slate, constructing caves and much more, working better and more quickly than we ever did. Whether working on the Nectar River, the Rainbow Garden, the Stone Caves or other projects, Master always taught us to be careful about environmental protection, so every area is ecologically friendly. Every blade of grass, pebble and joyful plant at Hsihu is full of Master's loving vibration. Every corner is an artistically imbued, three-dimensional picture. It is indeed Eden on Earth!



Supreme Master Ching Hai
April 1991, Hsihu, Formosa

Supreme Master Ching Hai
December 5, 1988, Hsihu, Formosa

Supreme Master Ching Hai
December 1988, Hsihu, Formosa

Supreme Master Ching Hai
August 1989, Hsihu, Formosa

Supreme Master Ching Hai
May 4, 2008, Monaco

Heaven in Hsihu

Spoken by Supreme Master Ching Hai
December 28, 1996 Long Beach, California, USA
(Originally in English) Videotape # 570

The piece of land that I bought for the people in Miaoli was very cheap because no one went there. It's such a desolate place that even birds don't come and lay their eggs there. That means it's a very bad place: There's no survival chance because there's no water; it's very dry. And there is nothing around there. The soil is not fertile. It is a kind of very sticky soil which people use to make bricks. It's very special clay, very sticky. So you can't plant so many things there, and you have to really work hard to make the land loose. Then you can plant something but it's not so much. So not so many people stay around there and not many people buy land. Then we came and bought some, and then we settled there because at that time I had so many longtime residents hanging around me already I needed a place for them. I could not just hang around the river all the time. And also during that time we had a lot of so-called followers come to us. So we had the place because it was just convenient; also the place was cheap, then we bought it, then they all came. Then it developed until we bought more and more through the years. Then it became the present-day Hsihu Center in Miaoli.

When you go there you feel good, right? This is true also because the spiritual atmosphere built up with the years, and you like it. When you go there you feel like you're at home. That's a beautiful place that we bought. We built it with our hands. It is the most beautiful place in Formosa. We made it so beautiful. The caves that we made by hand ourselves are beautiful. We dug out the mountain because we wanted to protect the landscape. The back mountain has two shapes. One is a little bit flat and a little bit sloping, but the other one is slanted. But when we dug caves into the mountain, you look down there – it's so beautiful. It's out of this world. Really, the Himalayan caves are not as beautiful. The way it's constructed, it's so beautiful because we wanted to also protect the landscape and the environment; the shape we kept. So we just dug into the mountain and then built it inside, very beautiful.

If you have a chance, go and have a look. I can be a tour guide. That's the best job for me. And while I guide you on the tour, I can also talk on spiritual issues. I'm a spiritual tour guide. I'll guide you back to Heaven. How about that? Free. We must remember the Heaven within us. And I just remind you. I have the way to do it. And because of me reminding you, you have found your own Heaven. So that is the truth; that is a beautiful place.

Hsihu's Eco-Friendly Caves

Spoken by Supreme Master Ching Hai
Paris, France, March 27, 2007 (Originally in English)

In Miaoli, you would think I lived in a big house there. No! I lived in a cave, two meters by two meters. That's all I needed.

And we built all that for me and for the longtime residents, very nice inside. Inside we put wood now; before it was not wood. But I told them to just put wood, so that it would absorb the dampness. Now it's very dry, very nice. Oh, I never want to leave that cave. If I sit in there, that's it; I don't want to go out. (Laughter) And it feels so big, bigger than any room I ever lived in, any house, any palace I have ever been to.

It's just a small cave, two meters by two meters like every other resident's as well, nothing special. Each of them decorates theirs differently and I make mine different, not too different, but just the entrance, the way you make the facade, whether you put stone around it or you put sand around it, just make it a little different. We have water in front of the cave with a tap that we cover with stones so it looks natural, and flowers or whatever they do with it.

That's what I designed to build, two by two for everyone, because no one is taller than two meters among us anyway. So two meters is good enough for us.

You open the door and then you jump onto where you meditate. (Laughter) If it's too big then you start cleaning up, decorate, and then you don't have time to meditate. Many of you don't even know the caves on the back mountain. We live in caves; we are cave people. (Master and everyone laugh)

We built it all together, the residents and me. Not like outside professionals. Man and woman, big, small, the same, all carried concrete and placed iron and tied it together and put in cement. All together we did it, but we also hired machines to do it. So we did it all together in two months, two hundred caves, more or less. I didn't count, but more or less like that, including mine.

So I'm just telling you, that's how we built it; we just happened to build it. I said, "If we build it, we should build it to last." There's no other way because it's safety for them because that mountain, sometimes it's soft; I see sometimes the mountain has erosion. So we have to build it strong; in case the mountain falls down, the cave stands there. So that's how it is, and two by two. We can't afford to build more than that; the mountain is small. (Master laughs) If you build more than that we don't have room anyway, number one. Number two, that's all we need because after you die, that's all there is, you just close the gate. We make a small mouth like a cave entrance, and we just block the entrance with stone and cement. (Master and everyone laugh) And we don't know the cave exists anymore, and the grass will grow over it and you're finished, you're done. (Master and everyone laugh) I said that's very economical, simple, and no problem. That's why we built it just enough, two by two. (Master and everyone laugh)

Supreme Master Ching Hai
August 25, 2008
International Seminar with Association Members

Our Loving Mother Master Pampers Hsihu Residents with the Caves — A World of Unique Scenery

Originally designed and supervised by Supreme Master Ching Hai, constructed by Master and longtime residents and decorated by the inhabitants themselves, each cave has a different look. There are 176 similar caves in Hsihu. Living in this fairyland, the residents are elated in Master's Blessing and Grace, and that's why our gratitude is beyond words. (It's also due to being short of words, but we have plenty of Love in our hearts.)

Thank You, Master. Thank You, God.

Master's Home and Work Caves

Originally designed and supervised by Supreme Master Ching Hai
Constructed and decorated by Supreme Master and longtime Hsihu residents

Master once said that She likes Her home cave very much,
because when She enters it She feels very carefree and the
space becomes limitless, so calming and relaxing that She
could stay for all of eternity.

Master, You are welcome home at any time.
Whenever You would like,
There is fresh scenery, a cool breeze,
And this cozy place to greet You.
An Enlightened Master is forever giving.
Even a bit of comfort or rest,
She is willing to sacrifice for the sake of sentient beings.
May we all heed Your urgent, universal call:
Be veg ~ Go green ~ Do good deeds
~ Be kind to one another ~ Save the planet
And beautify ourselves with virtue.
May we disciples walk the way of Love with You eternally,
Exalting Heaven's glory wherever we may be.

Supreme Mommy's Heart-Warming Gifts

Originally designed and supervised by Supreme Master Ching Hai
Constructed by the resident carpenter team
Decorated by the residents

Hsihu residents received another special gift from their Supreme Mommy: Wooden interior decoration for the concrete cave, consisting of a retaining wall with rocks. Each child of the Supreme Mommy had about 2m x 2m to explore his or her creative talents with the interior design. Wood is more natural than concrete, absorbs humidity well and keeps the cave cool in summer and warm in winter. This wooden interior design project was really just one thoughtful gift among many from our Supreme Mom. Master's universal Love expressed through such gifts provides an example of caring for other beings. May we glorify You by following in Your footsteps and sharing Your Love with all.

Master's home cave

Master's Simple Way of Living

Although She is our Master, She did not enjoy more worldly comforts than others, and had just 2m x 2m to live in like all the residents. Simplicity is Master's way of living.

Master's work cave

A Brief Biography of Supreme Master Ching Hai

Supreme Master Ching Hai was born in Âu Lạc (Vietnam). She is a world renowned spiritual teacher and humanitarian who went to the Himalayas in search of enlightenment and attained it by practicing the Quan Yin Method. At the sincere request of sentient beings, She conducts world lecture tours, and has been invited to speak at the United Nations as well as in many countries in all five continents.

In many people's eyes, Supreme Master Ching Hai is the embodiment of Divine Love. Her compassion and care extend beyond cultural and racial boundaries to millions of people around the world. And in recognition of Her philanthropy and selfless contributions to humanity, Supreme Master Ching Hai has received awards such as The World Peace Award, the World Spiritual Leadership Award, the World Citizen and Humanitarian Award, and the Gusi Peace Prize from private organizations and the governments of many nations.

In addition to imparting the Quan Yin Method to help people re-establish direct contact with God, Supreme Master Ching Hai also encourages them to try their best to beautify and uplift the world. Through practicing the Quan Yin Method She has developed many latent talents that She expresses through an exquisite array of creative works, including oil paintings, fan paintings, decorative lamps, musical compositions, poems and aesthetic jewelry and dress designs. Regarding creativity, She says, "Once our inner Almighty power is awakened and developed, there is nothing that is impossible! We are here to learn, to learn to grow as well as to learn to use our power, our limitless power of love and creativity, to make the world a better place wherever we happen to be." Through Her rich, varied artistic creations, Supreme Master Ching Hai confirms these words and practices what She teaches.

Supreme Master Ching Hai
Early 1980s, Thailand

In 1995, the Celestial Clothes designed by the Supreme Master Ching Hai were displayed in the world-renowned fashion capitals of London, Paris, Milan and New York. And Her Celestial Jewelry was well received at the world-class BASEL Jewelry Exhibition in Switzerland and the Paris International Jewelry Exhibition.

More than just attending to the physical body, Master Ching Hai has dedicated Her life to selfless, compassionate service to meet the needs of our whole being – physical, intellectual and spiritual. For over twenty years, She has traveled the world to share the message of love and enlightenment through timely humanitarian assistance and the Quan Yin Method of meditation. Without accepting donations or financial contributions, She supports Her humanitarian and spiritual work through Her own artistic creations. Indeed, Master Ching Hai is an exemplary model of a True Living Saint. As former Mayor Frank Fasi of Honolulu states, "She brings love around the world where there is hate. She brings hope where there is despair. And She brings understanding where there is misunderstanding. She is the light of a great person, an angel of mercy for all of us."

Supreme Master Ching Hai
Wearing Vegan Fur
February 17, 2008, Europe
The Noble Wilds Book Launch
via Videoconference,
Taipei, Formosa

Supreme Master Ching Hai
May 5, 1995, Milan, Italy
S. M. Celestial Clothes Fashion Show of the Century

Celestial Jewelry: The Paramhansa

Preface

Supreme Master Ching Hai's limitless talent and tireless creativity in a wide range of media and styles advance beyond traditional art, and Her works are truly awe-inspiring. Yet She humbly says, "Everything I do is inspired from Heaven. I don't think that I, as a mortal, am capable of creating such beautiful things. So we call them 'The Celestial Collection of Beauty.'" Supreme Master Ching Hai's painted stones and fans, oil paintings, Celestial Clothes, Celestial Jewelry, Longevity Lamps, songs, culinary art, poetry, architecture and landscape designs are all masterpieces rich in spiritual essence, created with exceptional wisdom and skill.

This book, an elegant blend of text and illustrations, is a collection of excerpts from Master Ching Hai's talks, along with beautiful photographs of Her artistic creations. In the talks She speaks eloquently of the motives and process behind Her creativity, and Her source of inspiration, leading readers to an appreciation of the true, profound meaning of Her works. She also shares ways to inspire and develop one's own creative talents. Surprisingly, Supreme Master Ching Hai never received training in the arts, yet She is gifted with superb creative ability. Many of Her works, inspired by spontaneous intuition, are natural, expressive and full of divine love.

Thus, *Celestial Art* is an extraordinary book in which the author interprets artistic creation from a spiritual perspective to portray the Truth, Virtues, and Beauty of Heaven. When readers roam the boundless world of Supreme Master Ching Hai's art and bask in its resplendent spiritual realms, they will be profoundly touched by the deep emotions of a poet, the subtle, refined touches of a painter, the exquisite and unique ideas of a designer, the romantic gentleness of a musician, and the wisdom and compassion of a spiritual teacher.

Introduction —

Live in Harmony with All Beings

Supreme Master Ching Hai
September 22, 1991, Hsihu, Formosa
Moon Festival Celebration and
Three-day Retreat

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
February 19, 1996
(Originally in Chinese)

When we pursue spiritual practice, all of our potential talents blossom. If these talents can benefit sentient beings, I will certainly use them. I don't need these artistic talents or whatever talents; however, some people do. A person came for initiation after listening to my music, and this was because he was a musician and he liked my music. Another person, after seeing the clothes I designed, began to eat vegetarian and practice the Convenient Method of meditation, and then came for initiation. He also brought many people in his profession to receive initiation. This is because like attracts like. When he saw that I also designed clothes as he did, he felt very close to me and had trust in me. After reading my poems, some people changed. Originally, they still criticized me, but after reading my poems, they understood my ideals. Thus, the people who initially criticized and attacked me softened; they in turn had trust in me and respected me. They later switched to a vegetarian diet and prepared to meditate.

Supreme Master Ching Hai
November 25, 1993
San Francisco, CA, USA
Thanksgiving Celebration

Someone also saw me dance and was delighted, saying, "Well, this person doesn't look too serious; She is probably very enlightened." Well, he loves dancing! So it doesn't matter how I dance, even if I danced like a child, he would be happy. If I danced worse than him, he would be even happier.

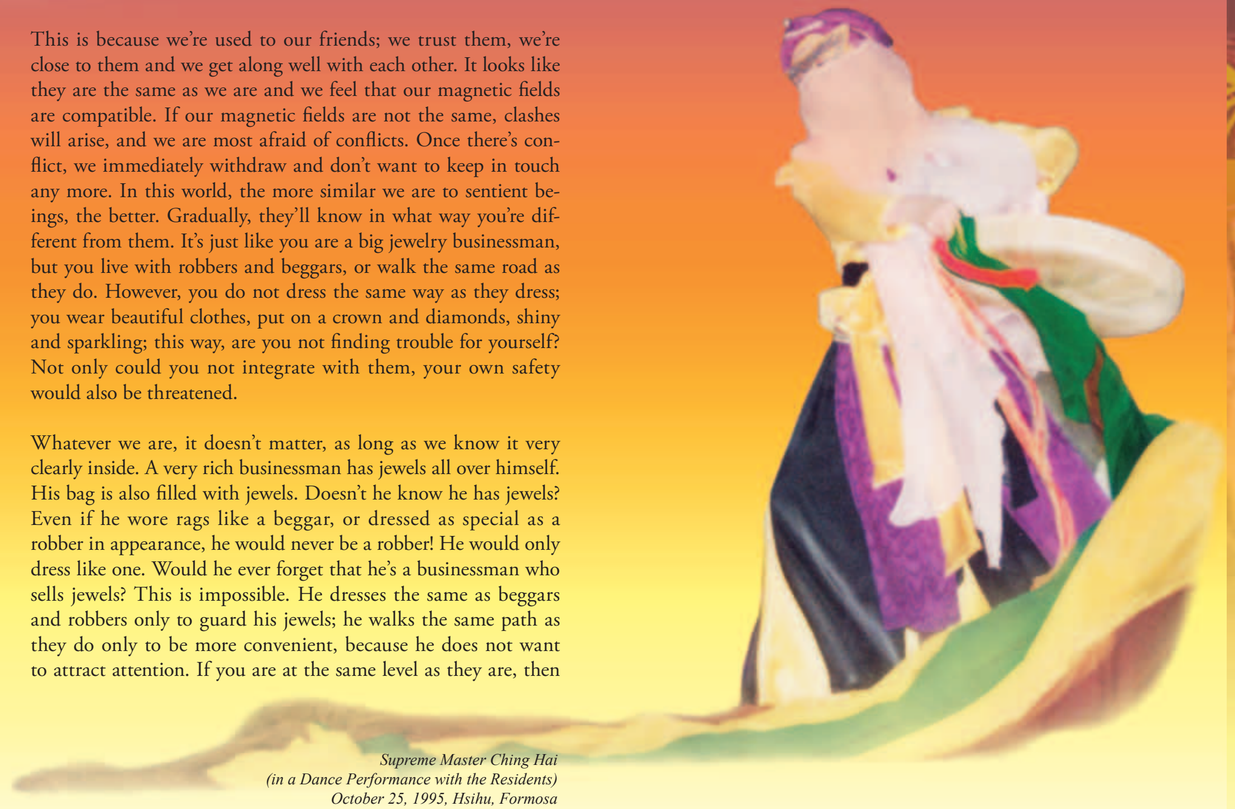
That's why I don't need to explain anything. When he sees that I do the same thing as he does, he naturally feels happy. We human beings are all like this. In Bodhisattvahood, this is called *Tong Shih*, meaning doing the same thing as sentient beings do; this is a practice in Bodhisattvahood. If we want to deliver sentient beings, we should do the same thing as they do, walk the same road as they walk and behave the same way they behave. They will then feel close to us and have trust in us.

We are like friends to them, so they will not feel very isolated, afraid or estranged. We like people whom we are more familiar with. Who likes strangers? Is that right? For example, we have a few friends that we like, and we often chat and have dinner with them. If we need help, we ask them for help. Is that right? (*A: Yes!*) We don't go to ask for help from strangers.

Celestial Jewelry: The Paramhansa

This is because we're used to our friends; we trust them, we're close to them and we get along well with each other. It looks like they are the same as we are and we feel that our magnetic fields are compatible. If our magnetic fields are not the same, clashes will arise, and we are most afraid of conflicts. Once there's conflict, we immediately withdraw and don't want to keep in touch any more. In this world, the more similar we are to sentient beings, the better. Gradually, they'll know in what way you're different from them. It's just like you are a big jewelry businessman, but you live with robbers and beggars, or walk the same road as they do. However, you do not dress the same way as they dress; you wear beautiful clothes, put on a crown and diamonds, shiny and sparkling; this way, are you not finding trouble for yourself? Not only could you not integrate with them, your own safety would also be threatened.

Whatever we are, it doesn't matter, as long as we know it very clearly inside. A very rich businessman has jewels all over himself. His bag is also filled with jewels. Doesn't he know he has jewels? Even if he wore rags like a beggar, or dressed as special as a robber in appearance, he would never be a robber! He would only dress like one. Would he ever forget that he's a businessman who sells jewels? This is impossible. He dresses the same as beggars and robbers only to guard his jewels; he walks the same path as they do only to be more convenient, because he does not want to attract attention. If you are at the same level as they are, then



Supreme Master Ching Hai
(in a Dance Performance with the Residents)
October 25, 1995, Hsihu, Formosa
The Supreme Master Ching Hai Day Celebration
and International Seven-day Retreat

Longevity Lamp: Celestial Rain

Supreme Master Ching Hai
(in a Dance Performance with the Residents)
October 25, 1995, Hsihu, Formosa
The Supreme Master Ching Hai Day Celebration
and International Seven-day Retreat

everyone will feel comfortable and you do not need to be afraid of anything, but can chat with them and they will not harm you. Also, you will have an opportunity to influence them. Won't it be better this way? Why do you want to show off, wearing jewels all over yourself for them to see and let them know that you're not the same as they are, but that you're a rich person? This way, they won't be able to take it.

The Creative Source of Our Real Being

Spoken by Supreme Master Ching Hai
Los Angeles, California, USA
September 13, 1997
(Originally in English)
Videotape #602

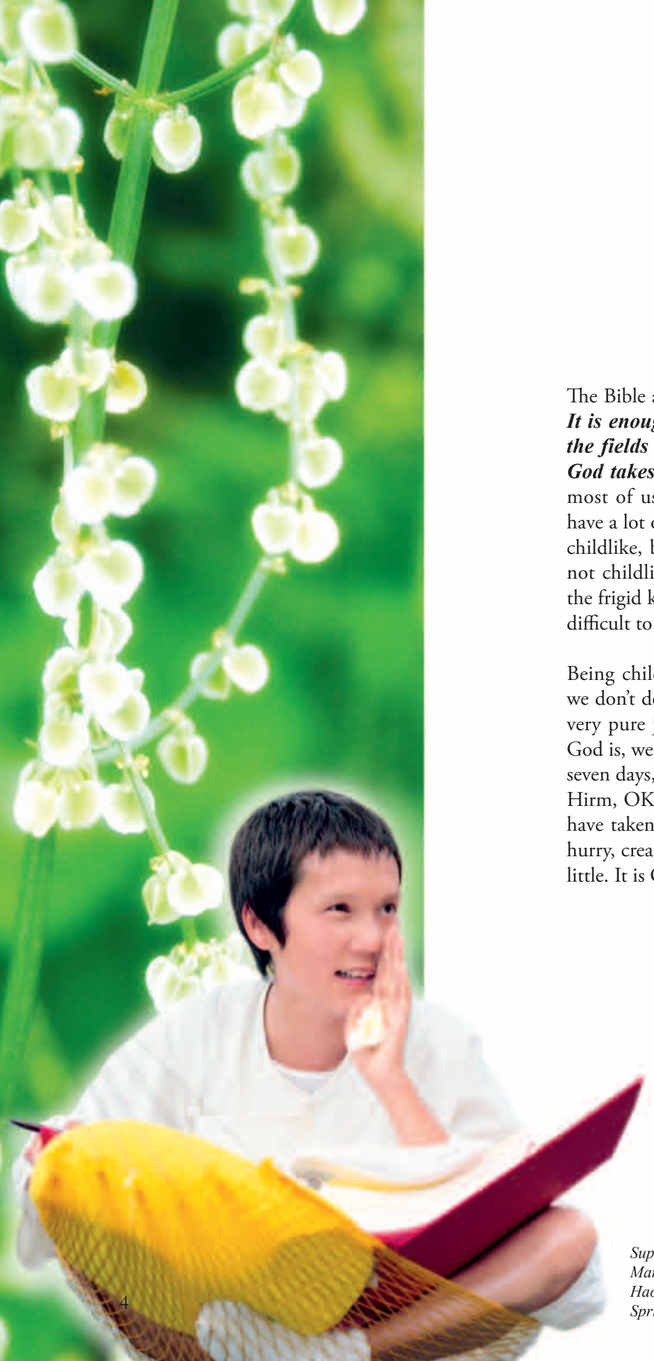
Supreme Master Ching Hai
Early 1980s, Europe

I was mostly an introvert when I was young. I didn't talk too much the way I do now -- only rarely. I also didn't know what to talk about. Remember I told you how my husband's friends talked to each other about everything for so long and how I always wished I could talk about half that much to my husband? Things would have been livelier that way. But normally I didn't talk. I didn't know what to talk about. I've really changed. I've really changed into a different person. I don't know how, but things have changed.

Even many people who knew me before, from the times when I ran around Indian ashrams, were surprised that I can talk so much. When these people read my lectures that you print in the magazines, or when they got my tapes from someone, they were surprised. They said, "Oh, Jesus! This girl -- she talks?" Because when I ran around the Himalayas or different ashrams in India or elsewhere, I rarely talked to people. I didn't even have close friends. I was always very quiet, and very shy toward people, shy toward the public. God has changed me, really. Hes has changed me completely into a different person. I never talked like this before. I never knew how. I really couldn't talk. I never did. I am surprised myself.

So this is how God can change us if we just let it be, just put complete trust in the name of Christ, the name of God or the name of the Buddha. Then everything will be arranged the way it should be. We should just become like kids. Don't forget the child inside you. It is always there, and whenever we call, he comes out. He peeps out. That is the God nature. That is the nature of purity. We shouldn't worry so much. We shouldn't calculate so much -- "If we do this, what will we get in return?" A child doesn't do that. A child never worries about tomorrow.

Supreme Master Ching Hai
Early 1980s, Germany



The Bible also says the same thing. ***Don't worry about tomorrow. It is enough that you take care of today. Consider the lilies in the fields and how they grow! Even the little blades of grass, God takes care of. How would Hes not take care of you?*** But most of us cannot become childlike in this way. That's why we have a lot of sorrows, a lot of problems. Even if we ourselves can be childlike, but our relatives, our close ones and our loved ones are not childlike, it can also cause us problems, pulling us back into the frigid kind of world in which we sometimes feel suffocated. It is difficult to live together when we are less than childlike.

Being childlike doesn't mean that we don't take responsibility or we don't do what we have to do. It means that we just do it with a very pure joy and without expectations, because knowing God as God is, we should not really worry. Hes made the whole universe in seven days, but what a mess! (Master and everyone laugh) Don't tell Hirm, OK? This is just a bad joke between us. Perhaps Hes should have taken more time. Hes was like a child and in too much of a hurry, creating things in a quick fashion. So now we have to fix it a little. It is OK, though.

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Supreme Master Ching Hai
"Queen of the River"!
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with
Longtime Hsihu Residents

Supreme Master Ching Hai
May 1993, Japan

Actually, Hes did that on purpose because suppose God had made everything too perfect; what would we have to do? We'd be even more bored, with no cinema to watch and no soup to eat. No one would ever be hungry or thirsty; we would have no need to amuse ourselves, no need to do any sculpture, painting or any artwork because everything would already be there, already perfect, and we wouldn't have to do anything.

Yes, everything is already there in the universe. Everything is already perfect. But sometimes we choose to ignore that, we choose to close the curtain between us and the perfection so that we can see some flaws, some mistakes, something imperfect so that we can create something new, or make it into perfection, into the likeness of the original one from God. That is why we are here as humans, or else we don't need to be here, really.

Many times when you enter samadhi, when you enter the childlike state that I have mentioned, the real childlike state when you are like an angel, like God, when you are in the pure joy of existence, when you just exist alone, at that time, you truly know everything is perfect. At that time, everything we wish for can be fulfilled but then we would never wish for anything in that state. You remember those times when you were in samadhi, and you really enjoyed it.

Supreme Master Ching Hai
October 1991, Japan

Do Without Doing

It is true that for people who have wisdom, who meditate, who become childlike and entrust everything to God; things go just the way the wind blows, just the way the sun rises and sets. There is really no need for effort. I think of all the painters, for example, the professional ones, who take days or weeks to paint one painting, yet I do it in a few hours, sometimes half an hour, depending on the situation. And I have never learned any techniques. I have not even read books about painting, and other people still like them -- outside people, that is, not only us.

I didn't even make much effort. And those professional painters can mostly paint in only one style. Sometimes you see someone's exhibition at a gallery, and you see almost the same style from the beginning to the end. It is just the angles that are different. For example, a person specializes in painting forests with the sun rays penetrating through them, and there is a little pond underneath. Then he does that all the time, maybe from different angles. He cuts the pond into many pieces, and in one painting he puts in the left pieces, and in another painting, he puts in the right pieces, and in yet another one he puts in the middle pieces. When I look at one, I don't even need to look at the signature. I know it is his most of the time. I am not saying that every painter is like that. And it takes him a lot of time to learn to do that, and a lot of time to finish that picture. But some of the painters are like that.

I don't need to do that. I could paint the same thing again but I'd never want to. It's boring enough to paint one already. To repeat it again, I couldn't do that. Imagine spending your whole life painting almost the same thing all the time, and even taking so long, with all your expertise and your experience in the field. People are really patient; they really have endurance. I couldn't do that. It would bore me to tears. And then these painters cannot get money either.

Painting: Japanese Apple Garden
October 1991, Japan

But this is all different. That is technique and know-how. And mine is just natural, childlike, and I do it for the pure joy of doing it. I have no one else in mind at the time and I don't have any idea about what I'm going to paint next. I have no fixed idea or subject. I just do it the way I want, the way I feel at that time and it just feels good. Every time I finish one painting, I like to look at it for many days until all the paint dries naturally. And sometimes I go away, but I still miss it. I want to come back and look at it.

Now I've grown up a little. I don't miss little things anymore. But I used to miss my paintings. Can you believe it? I don't know if all the other painters miss their paintings or not. It might not mean much to you, because you have different ideas about art. Everyone is different, of course. But when I first painted a picture, no matter how lousy it looked to you, it meant something to me because I was so happy when I did it. I did it just for the pure enjoyment of seeing how it came out. So I didn't exert any effort, really.

Perhaps, sometimes I made an effort. I'll tell you what gives me a headache -- when I do some still-life pictures, imitations, painting flowers, fruit or things like that, making a copy. At that time, I feel tired. I think, Jesus, no wonder the painters charge a lot of money for them.

Painting fruit is not so bad but flowers are difficult. I thought it was easy: Just put the flower here and it looks easy; I'm going to do that, just for fun. Oh, it wasn't fun. It wasn't as much fun as when I wanted to do my own creation. When I create something, I can do it more freely. I enjoy it more. But when I started on the flowers, I had to finish it. I had to project them, and oh, I couldn't believe it.

Supreme Master Ching Hai
February 1991, Costa Rica

I don't know how other painters enjoy painting because if you have to copy something, the inspiration is no longer there. I had to pay attention to the minute details of the flowers and still couldn't make them look real. Mine look better, though, because I also put a little revolutionary touch in there somehow. I didn't want to make the picture look exactly like the flowers but I wanted to express something through the flowers to at least find a little comfort in that inspiration, that motive. Or else, I would say I could never paint like this again. Painting flowers is so difficult. I never knew it was that difficult. When you see Van Gogh with sunflowers, don't think that it was an easy job. It looks easy, but it is not. Maybe it is easy for the painters; I don't know, because they are used to copying things.

Now I know why things that are not original make us tired. That is why this world makes us tired, because it is not original. This is the shadow of the real thing and we have to do things according to rules and regulations. That is why it makes us tired. And that is why driving makes me tired, because it is just like copying.

Every time I give a lecture, I can just speak naturally the way I am doing to you now. That is OK. But if I have to think ahead of time and draft a speech, oh God -- I never thought it could be so difficult. I wasn't very bad at essay writing in school. I was always number one. I could write, but I never wanted to, except in school when I was young and was forced to do it. I can do it, very easily, and at any time.

If you have to describe something or describe an occasion, it is OK. But when you have to describe God, and think ahead of time, it is not natural anymore. When I was in Europe, how difficult it was for me when I had to draft a speech in German or in French! Especially when I had not spoken the language for a long time, it was like a headache. Even if I have to write in English, I feel so weird, I feel so fake, like it's not real.

Supreme Master Ching Hai
April 1993, Seattle, WA, USA
During 1993 World Lecture Tour

Express Our Creative Talents with a Childlike Heart

Because we were originally the creator, the spark of the creative energy and the divine, anything that forces us to go by rules and regulations, to draw like some other person, to copy, we do not like. That is like being a copy machine. So if we do not have the creative energy flowing out of us, which is more natural and lets us make use of our own creative talents, we feel tired. That is why all the jobs in this world make us tired, no matter how much money you are offered. I just realized that it is not that you are lazy; it is not that you don't want to work; it is not that you don't want to contribute, but many jobs really drag you down and drain you because you have to do exactly what they say. Sometimes it is really tedious. I feel very sorry for us sometimes, that we can't be childlike even though we want to. Sometimes reality, the world, just wants to drag us back into this very heavy kind of material existence, and we feel very tired. Even though sometimes we work only four hours, part-time, we get tired. At the end of the day, we have kind of used up all our energy. We become tenser, more critical and more stressed. Of course, and then we cannot be so innocent anymore. We have a lot of preconceptions about a lot of things, which sometimes might not be true, and sometimes we know it, but at our own cost later on.

Everything hits us in the face and tells us that things are not good, things are so hard, money is difficult to earn and you have to fight, you have to compete, and you have to do this, you have to do that in order to get ahead. There are many schools that teach you how to be a billionaire in no time, how to earn money without working. Actually, it is not like that. We don't need to really exert so much effort with the mind; instead, we should just try to remember the creative source of our real being, and then we can create anything.

Supreme Master Ching Hai
September 1997
Los Angeles Center, CA, USA
Moon Festival Celebration

Supreme Master Ching Hai
May 15, 1993, Pusan, Korea
1993 World Lecture Tour

Actually, energy can create objects and it can even make things materialize. In Tibet there are some kinds of traditions, some kinds of sects, where people teach you how to visualize things. You can visualize anyone you want. You can pick up a guy like that, imagine him and then make another one. A cloning machine is not necessary. You can do that with your own imagination until that person becomes a reality, and you can even touch him. That's the problem.

But that is not even the highest level yet. That is where all the magic comes from. You can imagine anything you want if you concentrate hard enough. This is just an example. A Guru in India can sometimes materialize things and give it to you out of thin air. It is not that he tricks you; he can really do it, or at least produce some ash.

This is really not the super level of consciousness, yet we can do that. What more can we do if we can go back to the real, the highest source of creation of all things in the universe – from the small worm to the big sun that warms the whole world, without the energy ever being used up?

For us, we can try it if we want to, but we must remember that the child inside is the real God. ***Unless you become pure as a child, you cannot enter the Kingdom of God.*** That is just a way of saying that we have to rely on God for everything. That is the only thing that can give us everything we want, really. We just naturally encounter something and it brings us joy and benefit. We don't even have to do any kind of work or exert any kind of effort.

So this is the child that we should become – not the irresponsible one, but the wise child. We become so wise, we become so pure, because when we know everything there is nothing that we should know, nothing we seek to know and nothing that we want to know. That is why we become so contented

-- because we at least feel that we know whatever comes is fine, whatever arrives is OK. God will arrange everything. God is the master in us. God is ourselves, the creative energy that made us in the beginning, and that is part of us, that is us and that forever will be. (Applause)

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with
Longtime Hsihu Residents

The Power of Spiritual Practice Transcends Professional Techniques

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
July 21, 1991
(Originally in Chinese)
Videotape #183

Supreme Master Ching Hai
September 22, 1991, Hsihu, Formosa
Moon Festival Celebration and Three-day Retreat

Painting: Harmony
February 1991, Costa Rica

Painting: Tender and Tough
June 1991, Hsihu, Formosa

The Unique Qualities of Master's Paintings

I can only paint one occasionally. Inspiration does not come every day. Besides, with this world being so boring, how could one paint daily? Right? (*Audience: Right.*) Look at my paintings. They are different from those out in the world. It would be far too boring if I were to paint the way others do. If my painting is to be so true to life, then we might as well have a photograph in its place. Then it would bear a closer resemblance.

Can you tell what this flower is? It should have been a rose, ***(Painting:** FEAR)* but it took on this appearance a short while after I started painting. That is an orchid. ***(Painting:** TENDER AND TOUGH)* It's a more but not entirely faithful image of one. People out there paint this part of the orchid white and the lower half red. I prefer a different combination, which is why I painted it red so it looks more compatible.

Supreme Master Ching Hai
August 1992
Supreme Master's Solitary Retreat
Yang Ming Mountain, Taipei, Formosa

Painting: Fear
June 1991, Hsihu, Formosa

This should have been a small chrysanthemum. ***(Painting:*** ***ORDINARY DREAM)*** I painted it like this. Does it look nice? *(Audience: Yes, it does.)* I have no idea what these flowers up here are. ***(Painting:*** ***GROWING TOGETHER)*** I have a big expanse of these flowers growing in front of my tent. It's very beautiful but I do not know its name.

Painting: Growing Together
June 1991, Hsihu, Formosa

Supreme Master
Ching Hai
June 1991
Hsihu, Formosa

Painting: Ordinary Dream
June 1991, Hsihu, Formosa

Painting: Growing Together
June 1991, Hsihu, Formosa

Painting: Magnolia Tree
June 1991, Hsihu, Formosa

This magnolia should have been in the painting. ***(Painting: MAGNOLIA TREE)*** But they were blown away when the typhoon came. So it allows you to imagine what it will be like when it blooms again next year.

Supreme Master Ching Hai
May 1991, Hsihu, Formosa

Painting: Independent
June 1991, Hsihu, Formosa

We call that a difference in level, ***(Painting: INDEPENDENT)*** one being big and the other small. A resident disciple once asked me, "Why did You paint only half of it?" I said that only makes it more interesting, leaving room for the imagination when we do not know how tall the tree is. It would have been less interesting, had it been fully depicted in the painting. Not everything has to be painted to the fullest detail each time. Those orchids were painted in their entirety but not the tree. I paint differently each time. They should not always be the same. I paint the way I want. And this time it was different.

Only these two are oil paintings. Do you know what I used for the other pictures? You cannot imagine: It's something that no other artist would use. [on canvas] I used chalk. The color of chalk fades, which is why your technique must be good. I do not know if anyone knows of this technique. Someone must. The idea will come to mind once you see it, and it will not if you do not see it. They are beautiful. Did you get a closer look earlier? (*Audience: Yes.*) They have a softer appearance. Oil paintings have their own style of beauty. They do, but they leave you with intense feelings and are more true-to-life. Chalk drawings seem more mystical and softer.

If I did too many paintings, you would not appreciate them. I used to feel that my first painting was the best because it was the one and only. You feel differently when you look at one painting at a time. Now that you get to see so many paintings together, you think that each one is only one of many. Your attention is not as focused as when you are concentrating on a single painting.

Each time I finish a painting, I feel as though it did not come from my hand. That is because I was once a lousy painter. I did not know how to draw as a child. For example, if I had to draw someone who had fallen down, he would have looked like this, as if it had been cut from the newspaper and pasted there. It would have been a flat, two-dimensional figure without any expression. Now even the flowers I paint have expressions and personalities. Can you see that? These orchids here ***(Painting:*** *TENDER AND TOUGH)* seem to be talking face to face about some secrets.

And these flowers look startled as they fall. ***(Painting:*** *FEAR)* See, every corner is different. These flowers here seem to be puffed up by the wind, which inflates them as they continue their descent. They show the emotions of shock and tension. Even the flowers I now paint have their own personalities and expressions, whereas the people I drew previously showed no expression.

Painting: Fear
June 1991, Hsihu, Formosa

Supreme Master Ching Hai
August 11, 1991, Hsihu, Formosa

We Decide Our Own Life's Destiny

Nothing in this world belongs to us. Even if we do something good, it's not we who did it; Creation prearranges all things. Therefore, we say that when we're one with God, one with Creation, there's no individual "I" because we know that everything is arranged by God.

Perhaps you might ask me, "Since everything is arranged by God, why does Hes often arrange for us to run into difficulties? When we pray for this, why do we get that instead? Why do we get undesirable things although we've prayed for good things?" The answer is very simple. It's because in the universe there are good things and bad things; there's black and there's white. It depends on where our hands reach, and we get hold of the things there.

It's the same when we look at the human body. Take the example of a beauty; her body structure is exactly the same as that of an ugly person. If we grab her foot, we'll discover that it looks just like the foot of an ordinary person; it won't be shaped like a hand or a mouth. If we want to look at her mouth or kiss her lips, we have to move upward a little bit. However, should we wish to kiss her feet, we have to bend downward. Of course, the foot of a beauty may look nicer than that of an ugly person, but it's still just a foot, however beautiful it may be.

Painting: Hsihu Sunset
October 1990, Hsihu, Formosa

Greater Blessings Come with Higher Attainments

It's more or less the same with our spiritual development. When we reach a superior level, we have access to finer things. Anything we want will be superior. In fact, anything we get will be top-quality; even if we get it by chance, it will be something excellent. Before we reach a higher level in spiritual practice, however, even if we carefully and painstakingly strive to get something good, we can't get it. Instead, we often get awful things.

For example, there are destitute people and rich people in this world. No matter how hard a poor person tries, he can't save much money. No matter how he craves to wear beautiful, elegant clothes, he can't get any. Or perhaps he wants to eat tasty food and use exquisite cutlery, but he has none. However, a king or wealthy person only needs to open his cupboard and reach inside with his eyes closed, and he'll get some very fine cups or cutlery. Everything in his home is nice; he can't possibly lay his hands on anything that isn't nice. On the other hand, no matter how painstakingly and deliberately a poor man wants to get something nice in his house, he can't because there's nothing nice in his house in the first place.

Thus, people who don't practice spiritually always desire a lot of things. The less they practice, the more difficult life becomes, and the more they crave to get good things. All day long, they pray for all kinds of things, wanting this or that, but getting none of them. It's because they live in a "poor family" so how can they possibly find anything good or elegant? Perhaps you may respond, "Although he's very poor, there could be one precious object in his home, or an antique left by his ancestors." Well, fine! Even if this is true, there can only be one or two such objects. It's impossible that his home is full of precious objects. If all the things in his home are treasures, then his is not a poor family.

In the same sense, people who don't practice spiritually may sometimes get a good thing after they pray, but this won't happen often. Conversely, even without praying, spiritual practitioners live a good life that's comfortable in every respect. The higher their spiritual level, the more precious and excellent the things they get.

Supreme Master's Third Painting: Moon Night
September 1990, Hsihu, Formosa

Supreme Master Ching Hai
September 1, 1991, Hsihu, Formosa

Master Skills and Gain Knowledge without Teachers through Spiritual Practice

When worldly people who aren't spiritual practitioners, paint, sing or play music, they emit coarse vibrations; though some of their works may also be beautiful in some way. We can feel it. It's because people who don't practice spirituality are often full of troubling and secular thoughts. They can't ascend to the very high realms, and thus can't express the artistic concepts of these superior realms.

On the other hand, we spiritual practitioners who may not have learned certain professional knowledge or skills can still excel in our performance if we want to. Should we wish to understand something, we can also comprehend it clearly. That's why, although the Sixth Patriarch Hui Neng was not a learned person, and had not read any scriptures, he could instantly understand any scriptures read to him. He could even explain them to other people. In contrast, some people are highly educated and have read all the scriptures, and are even able to recite them, yet they can't understand what the scriptures are discussing.

Once when I was playing the piano, a brother initiate said to me, "Master is playing the piano in the modernist style." I said, "I have no style. I never really tried hard to learn it. I only learned a little bit a very long time ago." That was when I was still living in Germany.

Then the brother asked me, "Have You ever studied singing? Have You ever studied this or that?" All these things we can do naturally if we need to. There's virtually no need to learn so much. The more we learn, the more we're confined within "formulas," such as the proper way to paint a picture or coordinate colors, and so on. Time is wasted in working out these formulas. Weeks go by and the painting is still incomplete. After all our effort, when the painting is finally finished, we wonder, "Can this painting be sold? What will people think of it?" Having to worry about so many things, all our inspiration just vanishes!

Without having to think so much, we spiritual practitioners can do things very well. The better our spiritual practice is, the better we can accomplish things. As long as the situation requires it, we can always do our work. However, if we try to show off, we won't be able to do it well. We can do it well only if we do it naturally. If we do it deliberately, trying to demonstrate to people that we're talented, or flaunt ourselves to earn people's praise, we won't be able to do it no matter how much we've practiced spiritually. This indicates that our spiritual practice still isn't good, which is why we have such ideas in mind. If we paint purely because we have the inner urge to paint, because we love to do it, then naturally we can do it quickly and well. When some people paint, superficially it seems as though they're doing so very casually, but actually this isn't true. It's only because they're very skillful that they can paint very quickly. When someone is very familiar with a certain job and has gotten used to doing it, he can do it very quickly.

Everything in the world is arranged by Creation; we create nothing so we have nothing to be proud of. If we have any innovative ideas in our field of specialization or in art, or have invented some machine, it's only because we've practiced spiritually so that our mind has greater insight and more inspiration. Our spiritual level has been elevated to a higher realm so that we can access the things there and manifest them in this world. That's all. In fact, while depicting things here that belong to the higher realms, we may sometimes make mistakes. If our spiritual practice isn't good enough and we have insufficient wisdom, we'll write incorrectly or make mistakes. And the end products won't look as nice as those in the higher realms.

Painting: Stone Cave
November ~ December 1990
Supreme Master's Solitary Retreat
in Pingtung Mountain, Formosa

Supreme Master
Ching Hai
July 8, 1991
Hsihu, Formosa

The Truth, Goodness and Beauty of the Superior Realms

Although our Earth is one of the planets in the universe, it's rather underdeveloped. Our planet is somewhat backward; everything here is rather coarse and imperfect. Take our jewelry, such as diamonds or precious stones for instance. They may look radiant and be loved by every woman, but they're really nothing when compared to those in the higher realms. They're simply too coarse and rigid! Though it is said that diamonds are forever and are the hardest substance, there's something that's capable of cutting them. And as time goes by, they'll also be broken or destroyed. However the diamonds and precious stones in the superior realms are not that inferior. Not only do they look extremely beautiful and charming, but they also emit light that's very soothing to people. Although they're very hard, we can penetrate them; they're hard yet very tender, tender but indestructible, unlike noodles. I mean their vibrations are extremely subtle, and their existence doesn't obstruct anything.

In our world, any material substance that exists can obstruct other things. Even the very best material may cause obstruction. Suppose we place a huge diamond in the middle of the road, then our car can't pass through. Though diamonds look transparent, and are the most precious gems, they still block our way. It's different in the higher realms. All the things there exist only for one purpose -- to express Truth, goodness and beauty. They aren't intended to manifest in material forms and then obstruct other things. That's why we say the Heavenly Kingdom is infinite and boundless, without boundaries. The realms there look very comfortable. Whatever people want to use, they just manifest. In the inferior realms, however, even diamonds cause a lot of trouble. If we want to turn them into jewelry so we can wear it, it requires a complicated process involving lots of tools and effort. But you can turn the diamonds up there into any shape you want and they won't obstruct you in any way. All things in the superior realms are there to help sentient beings rather than obstruct them or require so much strenuous effort to process the material, which is very troublesome!

All the good things in this world, though they're helpful to us, still require much effort to be processed. For instance, all the rice, fruit and other foods are here for us to enjoy, yet we must put in a lot of effort to plant, tend and irrigate them. Sometimes, a typhoon comes and then nothing is left. Or when there's a flood, many people die of hunger. Therefore, you see, there's no reason for us to linger in this world. Staying here one more day is another day of trouble. It's best that we never come back. There are many more advanced realms for spiritual practitioners to go to that will satisfy any yearning within us, and allow us to live in mental comfort and bliss.

Supreme Master's Second Painting:Heavenly Flowers
September 1990, Hsihu, Formosa

Supreme Master Ching Hai
October 25, 1995, Hsihu, Formosa
The Supreme Master Ching Hai Day Celebration and International Seven-day Retreat

With God Power Nothing Is Impossible

Painting: Resting
January 1991, Panama

Spoken by Supreme Master Ching Hai
Panama
December 1990 ~ February 1991
(Originally in English)
Videotape #139

M: The painting is not completed yet. Come! Come! Come! Three hundred dollars to someone who can name it.
D: Master has painted "The Universe."
M: Oh, such a big deal! It's something very simple.
D: She says, "Master is working with us."
M: Oh no, please, you do not work for me. All the time you think of working.
D: "Panama?"
M: No, it has nothing to do with Panama.
D: She says, "Resting place."
M: That's too much! "Resting"! So that is not really good enough. "Resting"! But I do not have to use it. Nearly! I'll give you one hundred fifty dollars. Half! Half! "Resting," but not place, any place can be for resting. Resting includes more space; resting place is more limited. Do you understand the difference in adding one more word? That's what we call, "Duo Zuei" in Chinese, which means "long-winded," "not necessary."
D: "Resting Picture?"
M: What?
D: "Resting picture!"
M: Picture? How can a picture rest? "Resting," that's all "Resting."
D: Resting! Interior resting!
M: Yes, that's right! If you say place, it means you must have a space, and that is on the exterior already. So, if we call it "Resting place" or "Resting tent" or resting whatever, it's already physical.

It's only a symbol. You don't need to draw a person lying there, full-length, but you just draw a tent resting there, and then you know the owner is resting. And that doesn't mean being lazy or miserable or hiding away, because the color is very bright; it means the inside is very happy. Therefore, if we put too many words inside, it's too much talk. We should not have to put any words there, but since people don't understand, we have to put "Resting" there; otherwise, everyone who sees it won't know.

I never knew I could paint before. I've never studied even for one minute with a professional painter. And I haven't even read books about painting. I just paint because I want to express something, and I think that's the best painting. Even though oil painting is the most difficult, I've found it is not difficult for me. Now, so you see the color symbolizes inner happiness and harmony; otherwise, the rock would be grey, the river would be black and the forest would only be green. So don't think I can not paint the rock grey, or my eyes are "color-blind" and I don't know the difference between grey and black. Yes, I know the difference. This is the color of resting and tranquility. I could have included more red and yellow, but it would have been too heavy.

Now you know why the colors are like that, why the name is like this. You have to express something, you have to have spirit.

Now you know why I painted it like that. Do you like it? With a painting you can only say "I like it" or "I don't like it." You cannot say "I understand it" because it is not [always] possible to understand it. Or it is not proper to say we understand a poem, or we understand a painting; we just like it. I think I like it. I didn't know I could paint it, and it looks much like the object. I didn't know I could paint it like that. I thought I might make a mess, and the gourd bottle may have looked like the rock, and the rock may have looked like the tree, and the tree may have looked like the river.

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

I could never paint before, at least up to now. When I was younger, I always envied people and felt very awestruck or inspired that people could paint an object exactly as it looked. And I never thought I could do it. Now I know that nothing is impossible with the God power. When God wills it, you can do anything. No wonder Jesus said, ***Seek you first the Kingdom of God, and all these things shall be added unto you.*** I am beginning to know more and more about this Truth. That's the benefit of our practice. Through it we learn to be more self-confident. As we discover more and more about our ability, which we did not know we had before, if we have been in this world very long, we probably have learned many, many things, many trades, many arts, and the memories are still there. Why not push the button and take them out and use them? By meditating we learn to push the right button all the time, and we learn to know what we have stored inside all the time and we learn to know what we all can do.

Now after I started painting, I also got some painting books, and people bought many books on how to paint, and I had a look at some of them. But I just turned the pages over, and I didn't really study from them. Because I was confident that I painted just as well or maybe better. And I just read some of the pages, and I was afraid that if I read further I might be influenced badly by their ideas instead of having my own original ideas. So I didn't read further. I just looked at the pictures, and some of them were good, but some of them were very bad, seldom excellent. Except when they expressed something from their soul, I would consider that was a good one.

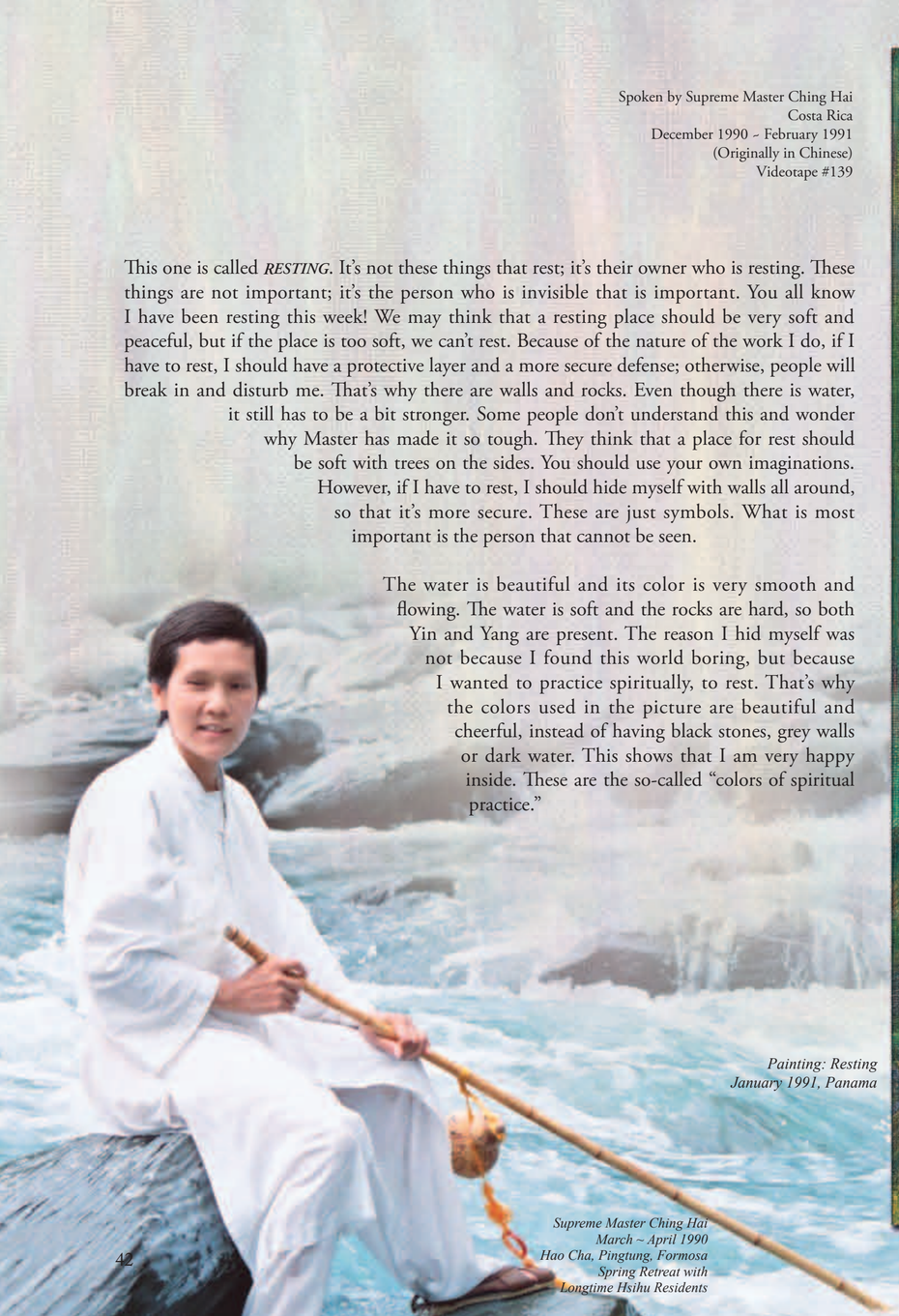
Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

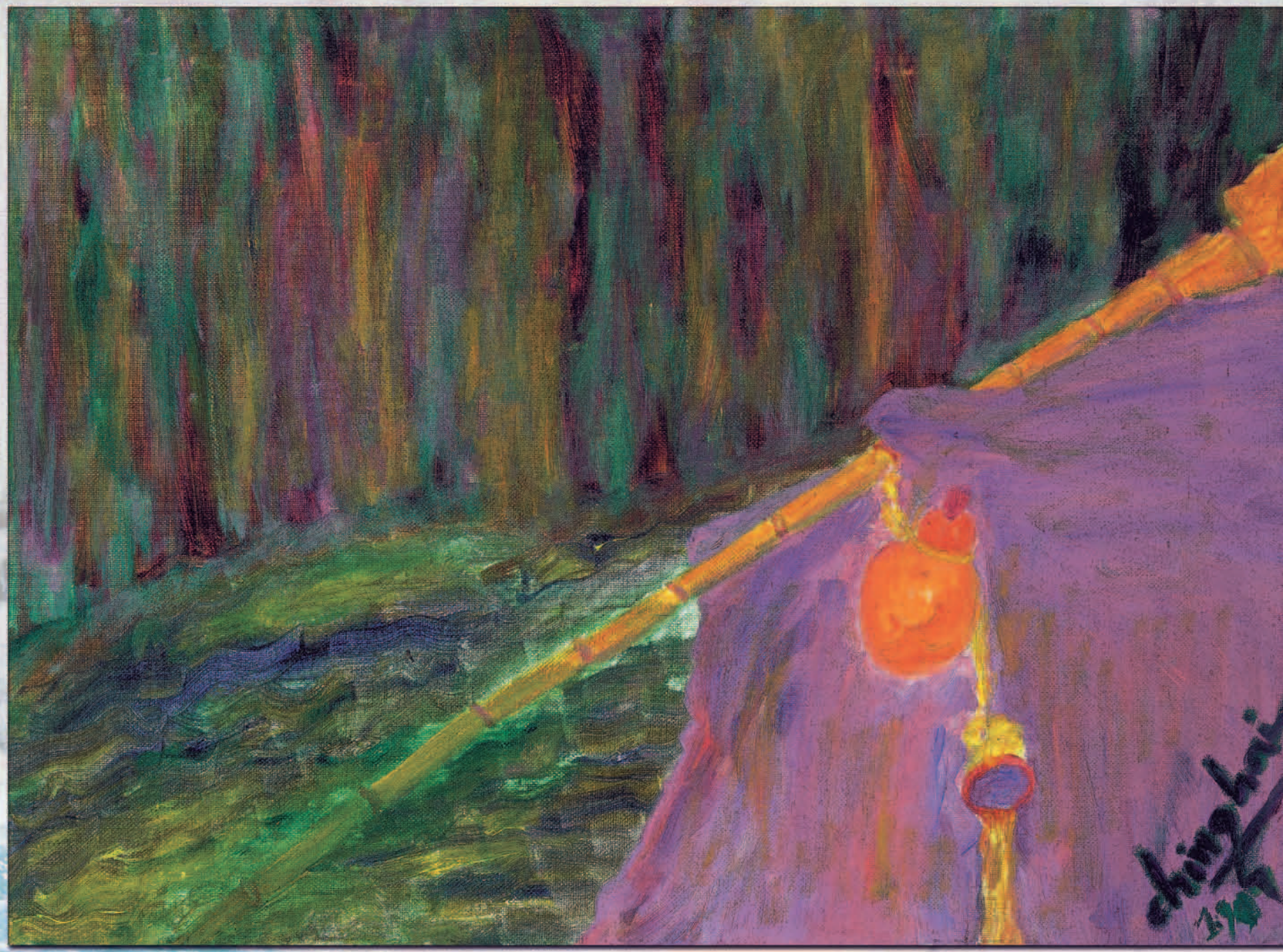
Spoken by Supreme Master Ching Hai
Costa Rica
December 1990 - February 1991
(Originally in Chinese)
Videotape #139

This one is called *RESTING*. It's not these things that rest; it's their owner who is resting. These things are not important; it's the person who is invisible that is important. You all know I have been resting this week! We may think that a resting place should be very soft and peaceful, but if the place is too soft, we can't rest. Because of the nature of the work I do, if I have to rest, I should have a protective layer and a more secure defense; otherwise, people will break in and disturb me. That's why there are walls and rocks. Even though there is water, it still has to be a bit stronger. Some people don't understand this and wonder why Master has made it so tough. They think that a place for rest should be soft with trees on the sides. You should use your own imaginations. However, if I have to rest, I should hide myself with walls all around, so that it's more secure. These are just symbols. What is most important is the person that cannot be seen.

The water is beautiful and its color is very smooth and flowing. The water is soft and the rocks are hard, so both Yin and Yang are present. The reason I hid myself was not because I found this world boring, but because I wanted to practice spiritually, to rest. That's why the colors used in the picture are beautiful and cheerful, instead of having black stones, grey walls or dark water. This shows that I am very happy inside. These are the so-called "colors of spiritual practice."



Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with
Longtime Hsihu Residents



Painting: Resting
January 1991, Panama

Expressing Spiritual Truths through Color and Form

Spoken by Supreme Master Ching Hai
Costa Rica
December 1990 ~ February 1991
(Originally in Chinese)
Videotape #139

There was a slanting slope behind the house, and the tree was also growing slant-like. There was a constant breeze. Can you see that there is a breeze?

Supreme Master Ching Hai
May 1991, Hsihu, Formosa

Painting: Free Will
January 1991, Panama

This one is called *ARGUMENT*. Why is it called *ARGUMENT*? Because most people argue based on the contents of books. After reading, they start to argue with each other without having any real experiences themselves. Therefore, I suggest that they simply set up two books and let them argue with each other. No matter what they say, the logic is only from the books. The table is slanted; this symbolizes their distorted thoughts and conceptions. It's not that I could not make it level. Those gloomy, dark colors represent the low level of Asura beings, who favor fighting, debating and arguing about nonsensical things. "No. 1" is written on the covers of both books, as both parties claim that they are the best. When we argue, our faces turn red or green because of anger. That's why it is said we argue until our faces are flushed with vexation and anger. The colors here depict that.

Supreme Master Ching Hai
September 15, 1991, Hsihu, Formosa

Painting: Argument
December 1990
Supreme Master's Solitary Retreat
Pingtung, Formosa

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Painting: Hao Cha Store Room
December 1992
Supreme Master's Solitary Retreat, Hao Cha, Pingtung, Formosa

Paintings that Reflect the Brilliant Hues of Heaven

Spoken by Supreme Master Ching Hai
Taipei, Formosa
May 21-27, 1994
(Originally in Chinese)
Videotape #427

These are the mango trees in Hao Cha and the straw-and-wood hut in Hao Cha (where Supreme Master had a solo retreat).

Supreme Master Ching Hai
October 1991, Hsihu, Formosa

Painting: Retreat
November ~ December 1990
Supreme Master's Solitary Retreat, Tai Yin Mountain, Hsihu, Formosa

This one is also quite beautiful. ***(Painting:*** *RETREAT)* Keep looking at it, and everyone will want to take a retreat. Is there anyone who would like to have a retreat after seeing this painting? (*A: Yes.*) It is true! That tent is also quite amusing. My tent really looks like this. This hill forest is so pretty! It's brilliant and has all kinds of different colors. Although it doesn't look like it has many colors, I mixed over ten different colors in order for it to become this color, to have faint hues like this.

Supreme Master Ching Hai
August 1992
Supreme Master's Solitary Retreat
Yang Ming Mountain, Taipei, Formosa

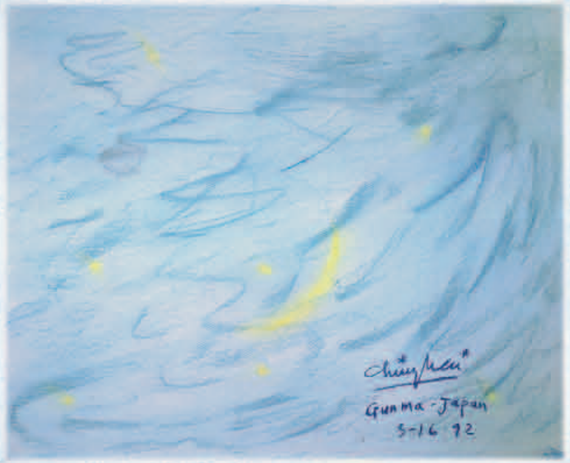
This one is also very beautiful. ***(Painting:*** *THE FLOWERS IN THE HEART WILL NOT WITHER)* It is full of vigor. These flowers look as if they were just opened and freshly picked. It's so pretty! However, you cannot get such fat Iris flowers elsewhere. I like it very much!

Painting:
The Flowers in the Heart Will Not Wither
September 1992
Supreme Master's Solitary Retreat
Yang Ming Mountain, Taipei, Formosa

This one is interesting. These houses are tilted, but they are still livable like this. ***(Painting: LOVE SOURCE)*** (*A: They look as if they're hanging in the air.*) The view of the world is a bit tilted. But why do I have to paint in the same way that others do? (*A: Right!*) If this were so, then just using a camera would do. Oh! I am so happy looking at these paintings.

Supreme Master Ching Hai
April 1993, Seattle, WA, USA
During 1993 World Lecture Tour

Painting: Love Source
April 1993, Seattle, WA, USA
During 1993 World Lecture Tour



Painting: New Era
March 1992, Numata, Japan

Origin of the Paintings Peaceful Time and New Era

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
April 2, 1992
(Originally in Chinese)
Audiotape #CG32

These two newly finished paintings were painted in Japan. In Japan, one day when we first arrived at our house, there was a moon in the sky with no clouds around, but just a circle surrounding it. The whole group of us saw it. They tried to record it with video and cameras, but they failed. So I had to quickly draw a sketch of it. In the beginning, I wanted to draw this ***(Painting: PEACEFUL TIME)***, but it didn't resemble the real thing, so I put it aside and drew a new one. ***(Painting: NEW ERA)*** And the colors turned out to be good, so I added a UFO. (Master and everyone laugh and applaud) I said to them, "This is too monotonous; what can we do?" A resident then suggested adding a UFO or an alien. The UFO I painted didn't look too real, but I trust your imagination. Therefore I leave it to you to imagine.

Painting: Peaceful Time
March 1992, Numata, Japan

Supreme Master Ching Hai
February 1991, Costa Rica

Painting: Struggle
February 1991, Costa Rica

Struggle

Spoken by Supreme Master Ching Hai
Brussels, Belgium
April 29, 1993
(Originally in English)
Videotape #365

The meditation hall is supposed to be a peaceful place, but actually I named the painting ***STRUGGLE*** because they struggle within themselves to eventually attain peace. So most people, when they paint a temple or a meditation hall paint it beautifully and harmoniously, with birds singing and all that. But for me, it's a struggle because I know what is inside. When you struggle for your own serenity, it's not that easy in the beginning. If people have already achieved it, they don't need the meditation hall anymore. So I named it ***STRUGGLE***, and I guess you understand why.

A Brilliant Depiction of Needless Chatter

Spoken by Supreme Master Ching Hai
Boston, USA
February 24, 1991
(Originally in English)
Videotape #155

I painted one picture where the inside color is very bright, even the blue is very bright and the yellow is very bright, golden and hot. The stones are cold and blue, but the sand is red, yellow, golden-like and hot. It vibrates with hot energy. And you feel that it hurts your eyes if you look at it too long. So inside there are many stones on the sand on the beach, and one of the big stones looks like an old man with white hair. It looks very impressive and authoritative. And the other stones on the other side with the baby stones are also impressive. And they are stones, no doubt. You can see immediately that they are stones. But the expression is human-like. You cannot tell why it is human-like, but it is human, with an open mouth and things like that. So I named the picture ***THE STONE CONVENTION (THE HIGH POWERED CONFERENCE)***, like a meeting. It means the stones are meeting each other and talking. And you know how long stones can talk. And their faces are cool, cold, impressive and very stubborn. And all the sand surrounding them and all the trees surrounding them are really on fire already. Too long, they talk too long and they talk nonsense. And the surroundings are already on fire. But the stones are still very cold and sit there and still continue to talk. So I call it ***THE STONE CONVENTION***. That is one of the pictures that express some of the philosophy.

Painting: The Stone Convention
November ~ December 1990, Pingtung Riverside, Formosa

Desert Flowers

Spoken by Supreme Master Ching Hai
California, USA
March 9, 1994
(Originally in English)
Videotape #409

It's called *DESERT FLOWERS;* they're very rare. You have to go to the desert to see them. And not all deserts have this kind of flower. Different deserts have different flowers. Most deserts have only one kind of flower; it's a bluish kind of flower. Only one place has these rusty-red flowers; they're beautiful. They look like the real ones we have at home.

These flowers look very dry but they're not. Just their color looks dry, but they're not dry. The plants are still very green inside; when you break them, they're still green. That's the way some desert flowers are. All flowers, when they're in different conditions, have different colors and different forms.

We are similar. All people in different situations and different circumstances appear different, from the outside and sometimes from the inside. I don't mean the inside soul or the original, eternal person. I mean the character of the person: the personalities and habits he or she acquires through contact with the environment or his/her background. But they are still beautiful, just like desert flowers.

So whenever I paint, I don't just paint an impression of the objects or the scenery; there is some meaning behind it. So desert flowers are like things in some of those different environments, like people who look strange, look a little bit peculiar, don't look like us or just maybe look like me. These are similar to desert flowers.

Painting: Desert Flowers
March 1994, California, USA

Supreme Master Ching Hai
March 1994, Los Angeles Center, CA, USA

Ideal Frames to Complement Inspired Art

Spoken by Supreme Master Ching Hai
Brussels, Belgium
April 29, 1993
(Originally in English)
Videotape #365

I've made all the frames so that they're more suitable for the paintings.
For example, that one's called ***LOVE FOREST***, so a heart-shaped frame for it has been designed.

Painting: Love Forest
November ~ December 1990
Supreme Master 's Solitary Retreat, Pingtung, Formosa

Supreme Master Ching Hai
December 29, 1996, Long Beach, CA, USA
Benefit Concert for Artists in Au Lac: Evening of Music and Poetry
-- Traces of Previous Lives and Love Songs

Painting: Fear
June 1991, Hsihu, Formosa

Painting: Mangosteen
October 1990, Hsihu, Formosa

Painting: Tender and Tough
June 1991, Hsihu, Formosa

Painting: Independent
June 1991, Hsihu, Formosa

Adverse Situations Help to Animate Our Hidden Abilities

Spoken by Supreme Master Ching Hai (after the lecture at National Dr. Sun Yat-Sen Memorial Hall, Master visited the art display corner)
Taipei, Formosa, February 28, 1993 (Originally in Chinese) Videotape #320

Has anyone ever made frames like these before? (*Initiate's answer: No, they're always rectangular.*) I designed them. These frames are really beautiful. (*Audience: Yes, so beautiful.*) I just designed a few in the meanwhile. Later, when I come up with more paintings of different styles, I will design more. The paintings look very distinguished with these frames. (*Audience: Yes! Very beautiful!*) Then it is good and deserves to be exhibited. I have many designs including the Longevity Lamps. It's when we really need something that our talents emerge. The wooden house we built had no lamps, and those on sale outside were too coarse to match our house. Therefore it came to my mind that I should design my own.

So it's really a blessing in disguise! Sometimes, a shortage in our daily life can impel us to develop our talents. So, there is nothing bad about material shortage. The less we have, the more talents we can develop. If we weren't short of palace lamps, these Longevity Lamps wouldn't have come into being.

Supreme Master Ching Hai
December 1994 ~ January 1995
Treasure Pavilion, Hsihu, Formosa

Supreme Master's First Painting: Song of the Sea
September 1990, Hsihu, Formosa

Painting: Enlightened
June 1991, The Bamboo Grove
Hsihu, Formosa

Detachment from Preconceptions Releases All Your Talents

Spoken by Supreme Master Ching Hai (after an initiation at the Sun Yat Sen Memorial Hall)
Taipei, Formosa, February 28, 1993 (Originally in Chinese) Videotape #320

The Origin of Master's Picture Frames

I designed those frames a long time ago during my retreat in Yang Ming Mountain. I told them to make the frames for several of my paintings in some special styles. They didn't do anything though I've told them repeatedly, and just dilly-dallied until recently. They actually did make some before, but what they made were different from what I asked them to do. So I told them to make them again. Finally, they started doing it only last night. Before that, I had instructed them on the phone about what to do, and how to construct each frame. I specified the depth of each frame, which one should be broader, which one narrower, etc. I also told them which painting should be matched with a round frame, and which one should be matched with a heart-shaped frame. If they were mismatched, the artistic effect of the whole painting would be ruined.

They told me they didn't know how to do it, and insisted that they could not do it! I was so mad! I instructed them many months before, and they still came up with that kind of work, and even dared to tell me it couldn't be done. Money wasn't a problem as I'd pay for everything. The materials were ready, and they have people who have experience in carpentry and frame-making. How come they still couldn't do a good job? So I gave them a good scolding and told them not to see me again if they couldn't do it! Just sayonara - goodbye! After that, they completed everything within one day and one night! Those people who did the job are here too. I am not lying. There are many witnesses, right? (*Initiates answer: Yes.*) They are here!

As you can see, it was not a small job, not something that could be finished so quickly with only two or three people. We didn't engage any outside people to do it. Our fellow practitioners did it under my instruction. And they were completed so beautifully within a day and a night. Although they still do not really meet my standard, and are still not perfect, they are already very good, right? Most frames available outside are rectangular in shape, and do not look attractive. I didn't like them so I designed special frames for my paintings.

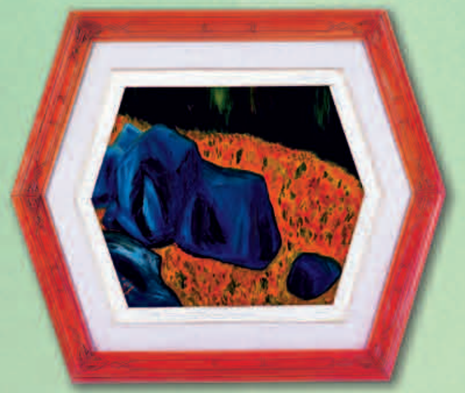
Painting: Longing
November ~ December 1990
Supreme Master's Solitary Retreat
Pingtung Riverside, Formosa

Supreme Master Ching Hai
April ~ May 1995, Monaco
During S.M. Celestial Clothes
Fashion Shows of the Century

Painting: Growing Together
July 1991, Hsihu, Formosa

Painting: Filled with Grace
November ~ December 1990
Supreme Master's Solitary Retreat
Pingtung, Formosa

Painting: Stone Cave
November ~ December 1990
Supreme Master's Solitary Retreat
Pingtung Mountain, Formosa



Painting: The Stone Convention
November ~ December 1990
Supreme Master's Solitary Retreat
Pingtung Riverside, Formosa

Supreme Master Ching Hai
August ~ September 1995
After Three-day Retreat
in Hamburg, Germany

Supreme Master's Third
Painting: Moon Night
September 1990, Hsihu, Formosa

Supreme Master's Second
Painting: Heavenly Flowers
September 1990, Hsihu, Formosa

Painting: Harmony
February 1991, Costa Rica

Supreme Master Ching Hai
August ~ September 1995
After Three-day Retreat
in Hamburg, Germany

It was strange! When I told them nicely, and even designed and drew the sketches for them, they came up with nothing after three or four months. But after being scolded, the job was done in one day. They made not only one piece, but more than twenty of them! Wow! They must have incredible magical power; I mean I have incredible magical power. (Laughter and applause) That person was very upset when I reprimanded him. He is not young, and is an old hand at making frames. The other fellow was a so-called renunciated disciple. So both of them were very sad because they felt they definitely couldn't do the job. Then after the job was done, they told me, "It's true. We won't improve without Master's scolding." (Laughter) They started to laugh then. They laughed very heartily, but I wasn't happy, because it's very painful for me to reprimand someone. I don't like to scold anyone.

Painting: Resting
January 1991, Panama

Painting: Ordinary Dream
June 1991, Hsihu, Formosa

Painting: Master's Shoes and Fan
July 1991, Hsihu, Formosa
Completed when the Supreme Master was fasting

Becoming More Talented in the Course of Spiritual Practice

So, you'd better be diligent in your spiritual practice, and examine your inner Self. You have to always look inward to avoid being reprimanded by me, or being tortured by society. Even if I don't reprimand you, other fellow practitioners or someone from outside will, because you are not good in your spiritual practice. You have not given yourself enough pressure to use all your latent talents. Sometimes I reprimand you to force you to stand on your own feet. Now he is very happy to know that he can do what he has never done before. Most of the materials he used were near-finished ones. All he had to do was to nail them up. He never made or created anything like these before, but I told him that he definitely could do it. It's more comfortable doing things this way because you can have your own creations. If you do it as your profession, and just assemble a frame with ready-made material, anyone can do it! We will bury our talents this way. Our talents are derived from our wisdom. So the more we practice spiritually, the more talented we will be.

No doubt there are many talented people in this world. However, their talents are limited to one area. Spiritual practitioners have many talents. Later you'll find that you have many talents. Your hidden talents will naturally emerge because you have infinite wisdom that you can make good use of in any situation. You are not aware because you have not encountered an adverse situation before. Perhaps you are lazy or are bound by preconceptions, and don't have faith in yourself. You belittle yourself and think that you can't do any better. This is nonsense. We can do anything.

Painting: Hsihu Sunset
October 1990, Hishu, Formosa

Painting: Peaceful Time
March 1992, Numata, Japan

Painting: Simple Joy
November ~ December 1990
Supreme Master's Solitary Retreat
Pingtung, Formosa

Supreme Master Ching Hai
February 26, 2008, Slovenia

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Supreme Master's First Painting: Song of the Sea
September 1990, Hsihu, Formosa

The Origin of Master's Engaging in Artistic Creation

I had never painted before. My first painting was *SONG OF THE SEA*. I only wanted to experiment with my brush technique. As I had not handled a brush before, I wanted to give it a try, and it turned into a painting. Only then, did I realize that I could also paint. (Applause) This is only one aspect. However, I don't demonstrate my talents like this every day. I only tell you my personal experiences to convince you. I was also forced to paint, as I wanted to earn my own living! I don't want to trouble fellow practitioners, and don't wish to accept offerings. Whatever I teach you to do, I do it myself. So I didn't accept any offerings. That's why I started painting stones to sell as paper weights. Later, I couldn't paint the stones fast enough because everyone rushed to buy them. Afterwards the stones were redeemed by us so that everyone could appreciate them.

I couldn't paint them fast enough. It took me three or four days to paint one stone because I had to paint on both sides. One side had to be dried before I could paint the reverse side, and to add further detail later. That was really tedious. I couldn't paint them fast enough to sell to fellow practitioners. Besides, outside people also wanted to buy them. There were not enough stones for our fellow practitioners to buy, not to mention the outsiders.

Supreme Master's Stone Writings
March ~ April 1990
Hao Cha, Pingtung, Formosa
Made during Spring Retreat
with Long-time Hsihu Residents

I started to paint the stones when I was in a retreat at Pingtung. There were plenty of beautiful round stones along the river in Pingtung. Therefore I made use of the situation and painted on the stones. We have to be adaptive to the situation we are in. What kind of factory could I open by a river? So I started a stone factory, and the residents worked with me. Some searched for stones, some cleaned them, others polished them and I painted them. We were kept very busy! But still our supplies were not enough for the demand.

At first, only the contact persons, or those initiates who had merits and contributions could buy the stones. The others didn't have a chance no matter how high a price they offered to pay. At that time, I sold them at fixed prices instead of by charity auctions where the product is sold to whoever pays the highest price. That's not how we did it! Because the quantity was scarce and the demand was too great, I didn't know whom to sell to. That's why I sold them at a fixed price by orders. It's not because I had discrimination against anyone. Later I found painting stones was too tedious, and they were too small for me to develop my talents. Then I began to think of painting something bigger. It seemed that I was forced to be a painter by the situation.

Similarly, you might have many talents that you can also make use of. After practicing the Quan Yin Method, we can quickly adapt ourselves to any situation we are in. Take me, for instance; I didn't know how to paint, but I became a painter because of the situation. I was also impelled by the situation to design those Longevity Lamps. Once, we built a small wooden house out of my beautiful design. Then we went to buy some wooden palace lanterns for the house. However, none of them were suitable. They were rather coarse as they were machine made and mass produced in factories, so they couldn't match the house. Then they told me, "Master, just design Your own since You didn't like any of them. They were so coarse. Design them Yourself." I told them I had never done that before, but I would try. That was how I designed those Longevity Lamps. Though they may not be the most beautiful ones in the world, they are very artistic, is that right? (Applause)

I can do many other things, like playing the piano, the Gu Zheng (a Chinese sitar), and the Yang Qin (a traditional Chinese instrument). Have you heard me playing the Yang Qin from the cassette tape? (*Audience: Yes.*) That was my very first performance. Never mind if it sounded pleasant to the ears or not, you can tell from the melody that it is not something a beginner could do. Similarly, we have much latent potential that will appear when we practice spiritually. We don't need to use all our talents to let the whole world know how talented we are. This is not our objective. However, we will naturally know what to do when the time comes. Only by practicing spiritually can we help ourselves and truly help the world. Otherwise, no matter what we do, it'll be useless. Without wisdom, all our ideals and sincerity will come to nothing.

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with
Longtime Hsihu Residents

Supreme Master Ching Hai
August 1992
Supreme Master's Solitary Retreat
Yang Ming Mountain, Taipei, Formosa

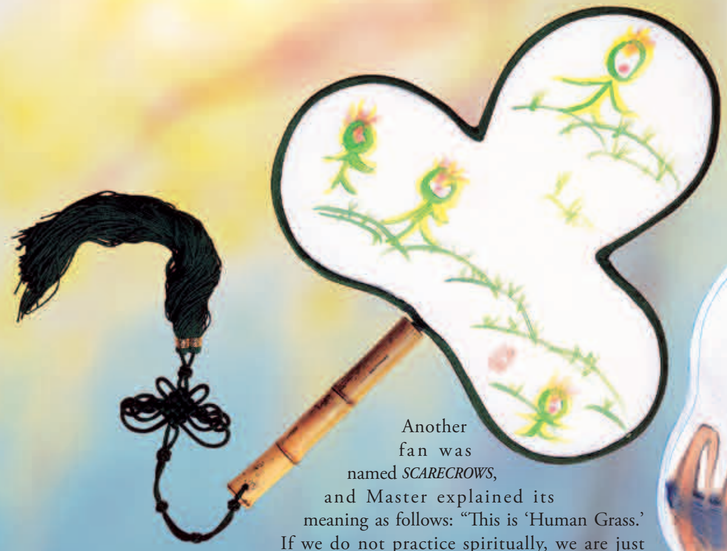
Master's Fan Paintings Help Cool the Hot Weather

By a Quan Yin messenger from Hsihu, Formosa
Excerpt from The Supreme Master Ching Hai News No. 21
published on July 1992
(Originally in Chinese)

Master recently painted some fans. It all began one afternoon when Master was taking a walk on the Tai Yin Hill at Hsihu. She taught the resident disciples to make use of items available in the environment such as tiny bamboo twigs plus other, man-made materials to produce fans. And after the residents had finished constructing the fans, Master painted patterns on them. Following the flow of Her inspiration, Master painted for an afternoon, and then a collection of fans with soft, lively colors and rich spiritual meanings appeared before our eyes. The fans looked as though they were embroidered, with each having its own style and meaning. Some were modern, some were elegant and classic and others were very cute, showing Master's humor and pure childlike heart.

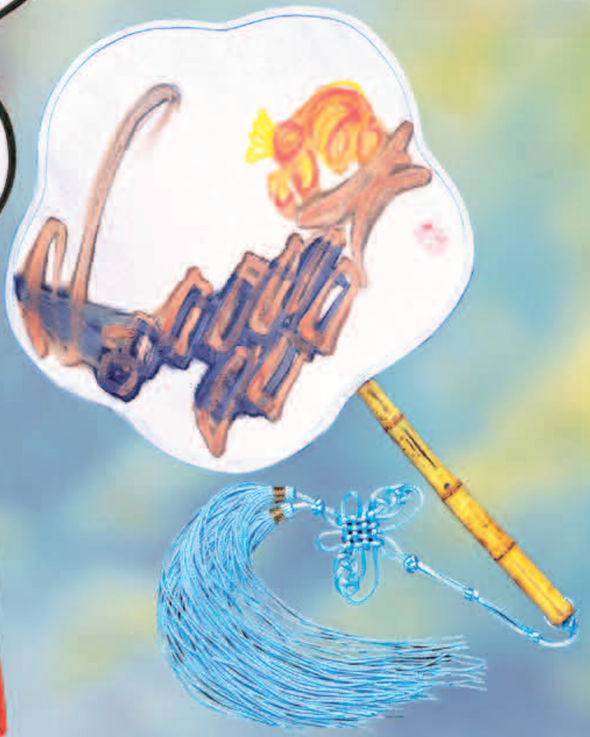
When Master asked us to guess the meaning of each fan, She said jokingly, "This is something very serious. Each fan has its own Zen meaning." However, none of us figured out the meaning of the fans because we were confined by lots of solemn spiritual concepts. Then, when Master revealed the title of each fan, we all got a kick out of it.

One of the fans is named *THE LADY NEXT DOOR IS MORE BEAUTIFUL.* Master explained, "When we look out from here to the other hill, we always feel that the grass on the opposite hill is greener. It is the same with some disciples; they follow one master while they keep looking out to see if there is a better one, which also means, 'The master next door is more enlightened.'" (Laughter)



Another fan was named *SCARECROWS*, and Master explained its meaning as follows: "This is 'Human Grass.' If we do not practice spiritually, we are just like the grass growing in the fields. However, the wisdom-eyes of the 'scarecrows' in this fan are 'smoking,' which shows that they do practice."

There is also one called *THE WISDOM-EYE,* about which Master said, "There is actually nothing in this world. It is empty. It doesn't mean anything even if we become kings, for everything will be gone eventually. Only the wisdom eye is most important; everything else is useless."



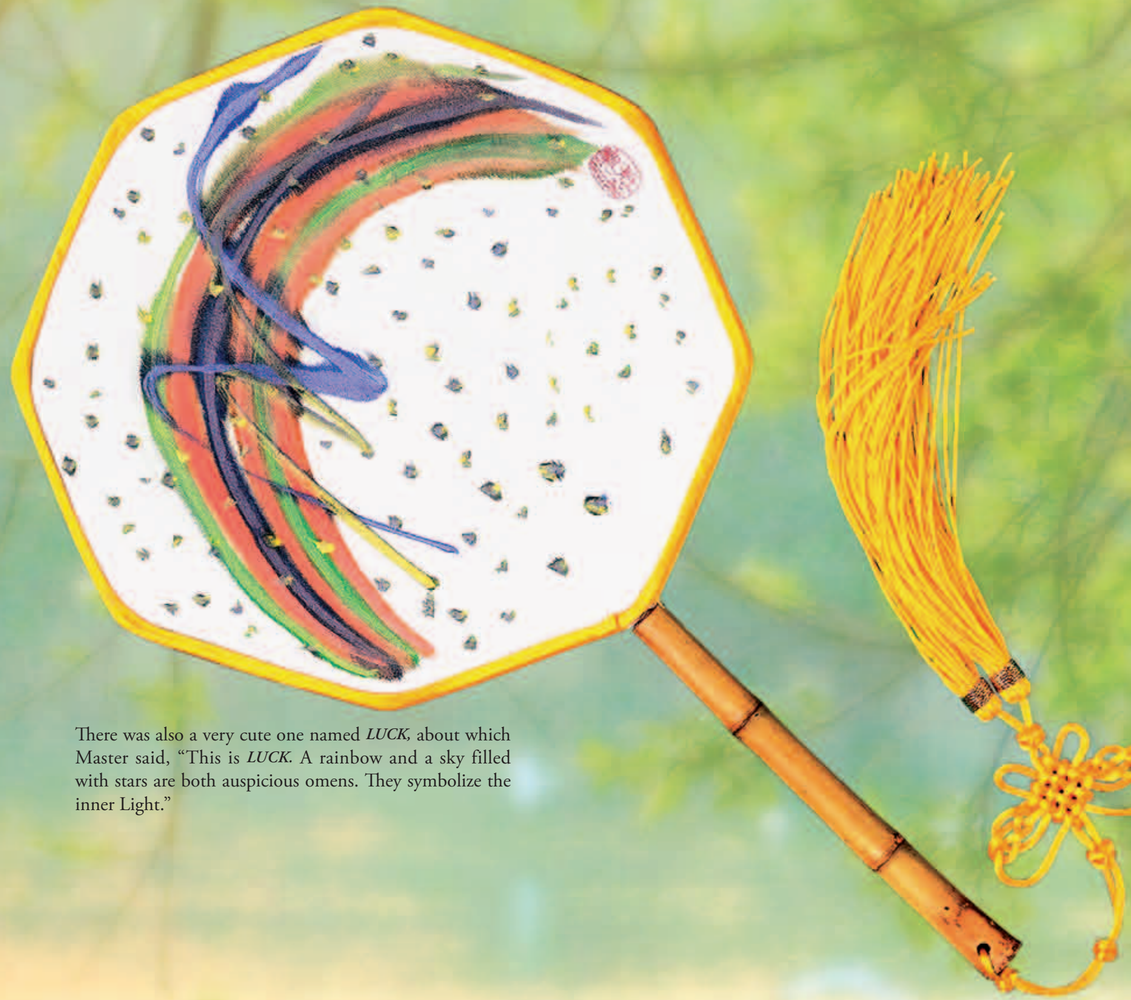
There was another fan entitled *WORSHIPPING MOUNTAINS AND RIVER (PILGRIMAGE),* about which Master said, "The bricks represent the temples or stones that some people worship. The person is painted like an ant, but why should a human being crawl on the ground like a feeble ant? He wears a crown, which symbolizes that he is the king of all beings. He possesses such great wisdom, yet he crawls on the ground like an ant. This shows that he has not found his true wisdom. He has no judgment, no courage and no sense of direction. He simply rushes around like an ant."

Another of the fans was entitled *MISERABLE MEDITATION,* on which Master humorously painted a scene of the resident disciples meditating at the Center. The smoke in the foreground represents their distracting thoughts. They cannot be still, almost as if they were sitting on a hot stove, and hence the title *MISERABLE MEDITATION.* (in Chinese 'Miserable' and 'Zen' sound similar)

Yet another fan was entitled ***MAGNANIMITY,*** in which three hearts are connected. In happy times, one's heart is open, and when one's heart is open one can accept and receive anything and be one with all creation.

Another fan was called ***THE HUNDRED FOOT POLE,*** about which Master said, "This is a person who keeps climbing up. What happens when he climbs up to the top?" Just when everyone was baffled, Master humorously said, "It is a hot day, so he comes down."* (Master and everyone laugh)

** This was originally a famous and serious Zen Koan of modern times.*



There was also a very cute one named ***LUCK,*** about which Master said, "This is ***LUCK.*** A rainbow and a sky filled with stars are both auspicious omens. They symbolize the inner Light."

The last fan looks like an oil painting. Within it are mountains and forests, and smoke is coming out where people are cooking. Master asked us to guess the title of the fan, but none of us figured it out except for a young monastic disciple who answered, "Cooking!" (Title of fan: ***COOKING IN THE FOREST***) This taught us that true spiritual practitioners should be free from complex notions, and should respond to everything innocently and spontaneously. With Master's subtle guidance, may we break through the boundaries of spiritual practice and return to our pure, childlike hearts, so that we and Master can become one!

Supreme Master Ching Hai
June 1992, Hsihu, Formosa

Supreme Master Ching Hai painting
The Battle between Yin and Yang
November ~ December 1995
Hsihu, Formosa

Exploring the Coexistence of Humanity and Nature through Art and Scriptural Study

Spoken by Supreme Master Ching Hai
Three-day Retreat in Hong Kong
April 1- 4, 1994
(Originally in Chinese)
Videotape #414

All Events Have a Cause; Disasters and Blessings Are Self-Created

I can choose to idle my time away here so why do I occasionally paint? Because that is the way I want to pass my time. I like to paint, so I do it. Once I do, my nose, my eyes, my hair, my hands, my beautiful clothes, everything gets covered with paint. I myself become a painting. (Master laughs) After I finished the painting, my whole body had also become like an oil painting. I did it myself; I could not complain, "Ah! Why did God let the paint splash onto my body?"

If I am covered from head to foot in oil as soon as I finish painting, I remember how it happened. I know that I got myself so messy because of painting, and all I need to do is to clean myself. However, other incidents that occurred a long time ago, perhaps centuries or decades ago, we forget after we are born. We forget that in the last life, we owed someone a certain debt, or we beat someone up and now he has come back to beat us. We forget about everything in the past, so we cry out in denial and declare our innocence. Actually, in many cases, it is we who created the situation.

Conform to and Respect Everything in Nature

There is a story in the Chinese spiritual text *Zhuang Tzu* that goes like this: The river god asks the sea god, "What is nature? What is a human?" And the sea god replies, "A horse runs on four legs. That is nature. The one who bridles a horse, ties it to a place and makes it toil is human." (from the chapter entitled 'Autumn Flood' in *Zhuang Tzu*). We do not follow the course of nature. We want to bind this or capture that. We pierce a hole in a cow's nose and pull it by a rope fastened to its nose ring. A calf is not born with a hole or a rope. They come from humans.

Indeed! A creature is a complete whole when God gives it life. It runs, eats and sleeps whenever it wants to; it dies when its time comes and fights whenever it's necessary. But a human captures it, pierces a hole in its nose, controls it and commands it to do this and that. After doing such things for so many times, they also pierce holes in the noses of fellow human beings and dominate them. It has happened before.

In the past, didn't some white people, who are so-called "smarter" and more "civilized," captured the black people or those living in backward countries? Perhaps they did not pierce the captives' noses, but nevertheless, they inflicted pain upon them. Sometimes they branded their captives with hot irons, etching numbers or marks on their noses or foreheads to indicate their slave or maid status, or which group or wealthy owner they belonged to, and that was treating them like animals! This is what we call human. God has never asked us to act in this manner.

God didn't create black people to be slaves for the white people. Black people lived in Africa without any association with white people. They had no intention of disturbing the whites. Has anyone read the book *Roots* by Alex Haley, about the life of an African slave? The book traced his journey from his captivation in Africa to the United States, where he had a child who participated in the revolutionary struggle for equality. The book was very thick and recounted the saddest true stories. Humans treat each other worse than the way animals treat each other. Animals do not behave the way humans do. Apart from fighting over female companions or territories sometimes, they are not cruel to their own kind. Animals are not humans, yet we look down upon them and call them animals, giving them the right to be brutalized. We are humans, so how could we behave that way? But once we are used to such behavior our hearts become obtuse and insensitive, not knowing the meaning of cruelty and compassion.

Supreme Master Ching Hai
December 27, 2007, Paris, France
International Four-day Christmas Retreat
(with worldwide contact persons)

Supreme Master Ching Hai
January 1993, Pingtung, Formosa

The Immense Compassion That a Great Saint Bestows on Sentient Beings

In my earlier days, even before I started spiritual practice, I did not have the heart to be unkind to animals. Since then the more I practice, the more sensitive I become. I was once vacationing in Spain a long time ago, and dared not to watch bull-fighting because I thought it was too cruel. But I still rode horses at that time, because that place was inaccessible by foot. Everyone rode horses, so I followed suit. But now I cannot bear to do that anymore. I have greater respect for them. Horses might not mind being ridden, but I am very sensitive. I do not have the heart to ride them.

Once I also went on a pilgrimage to Burma because of its large numbers of ancient temples with many wooden and bronze statues of the Buddha. We were there on a visit to worship the Buddhas and saw many horse-drawn carriages. I was already quite sensitive then and I thought that the horses pulling the carriages were in too much suffering. There were seats for eight passengers, but two more hung on in the front, with another two at the back. The weather was hot and the horse was whipped repeatedly. It could not do anything but move its legs forward. Oh, I could not bear it!

But on second thought, I still took a ride, because if I did not, the driver would not have had the money to buy food for the horse. That would not do it any good either. Therefore, I found myself in a dilemma. My heart ached so badly, wishing that I could free the horse. But if I did, it might be recaptured to suffer even more terrible things or to be served as food on the dinner table. Besides, how could I transport it on an airplane? How can we free all the horses in the world? Then there are cows, dogs, birds, tortoises, fish and…. Ah, there is nothing that we humans do not capture and toy with. Toying with them might be occasionally tolerable, but sometimes they are treated brutally. This is what we call human???

Harming Sentient Beings Incurs Catastrophes

God created animals to help us, to let us appreciate their beauty and to provide companionship. But we capture, torture and exploit animals, inflicting pain on them. We treat God's creations this way, and expect Him to treat us kindly. In fact, due to the law of cause and effect, we can only reap the suffering we have sowed. When we torture animals every day, the vibration of their suffering clings to us and becomes attached to our physical being. And as time passes, the clinging vibration weighs us down, pulling us into suffering, drowning us in that vibration of anguish. Then we become miserable. Life does not go well for us. And we start complaining, wondering why God has been so unfair. It's because nothing will just disappear without any effects. The animal's vibration of suffering lingers in the air and clings to our bodies.

There is a movie about a man who seemed to be a spiritual practitioner of some kind and had spiritual intuition. By merely touching a house or chair, he knew if its owner was a killer. By touching just a chair, not the person himself, the entire scene of the killing appeared before his eyes and he knew that that person was the killer. Such things can truly happen. Because of the lingering vibration, nothing can escape. Even if we did something a long time ago, when we are reborn into this world again, the vibration continues to cling to us. But we forget the reason and keep complaining and criticizing God.

The Best Solution Is to Forgive Our Enemies

On some occasions, you are an innocent victim; on others it is you who have dug yourself into the situation. You cannot tell what you are. Nevertheless, you start killing each other and then return the next life to seek vengeance. Whether you are now a victim or you are in a situation created through your own actions, you are caught in a cycle. If you had created the situation yourself, and you cannot bear the attacks or harassment from the other party, you will try to get revenge. That person mistreats you because you had abused him in the past. Now since you seek vengeance, he has to return again to mistreat you. And this cycle just goes on forever.

Suppose you are a victim who is mistreated by others. You may not have committed any serious misdeeds in the past. It could be that sometimes you just give in to violence like piercing a cow's nose, for example, thus creating some bad karma. Then you start to abuse innocent humans. Then the innocent ones become steeped in anger and hatred. They want revenge. From that moment on, the wheel of revenge is set into motion. He who was originally a victim has now turned into a foe and the foe has become the victim. And then the victim returns as the enemy and the enemy as a victim. They keep switching roles. The world thus becomes chaotic.

That's why the Buddha and Jesus Christ advised us to forgive and love our enemies. Whoever we may be, whether we are victims or are caught in a situation of our own doing, forgiveness is the best solution. We cannot remember what we may have done to others in our previous lifetimes. Even if we had not done anything to someone who is now mistreating us, we should still forgive him. Otherwise, when will this enmity and hatred be resolved, and when will this wheel of revenge stop?

Supreme Master Ching Hai
October 24, 2007, Paris, France
Three-day Retreat

Supreme Master Ching Hai
January 1, 1994
Bangkok, Thailand
New Year's Celebration

By Pushing Ourselves We Realize Our God-Given Talents

Spoken by Supreme Master Ching Hai
January 2, 1994
Thailand
(Originally in English)
Videotape # 401

You have a lot; you have many things you can do. Whatever I do, for example, painting or designing clothes, I didn't learn before. I didn't learn to compose music before, but you like it. It's no less professional than any one else's. Because I have them, and when the time comes, when I push myself, when I need to do it, I do it. I don't do it every day or when it's not necessary, but I do it.

For example, last night, the clothes I wore, I didn't want to design them. I didn't think about it. I just thought, "Oh, I'll just wear anything." And then some of the people said, "Ah, no, Master, it's no good! It's New Year's and thousands of people will be there. You have to dress nicer." Then I thought, "Oh, but I don't have a nice dress. So what to do? OK, I'll design it." It didn't take more than three to five minutes to draw it out. It was very easy because I was pushed to do it. I didn't have so much time to think.

And I also made all this music not because I wanted to make it, or I purposely intended to make it, and I thought about it long ago and now my dream has come true. This is not true. I wrote it in just one or two days in a very musical mood, and why? One of the close disciples just suddenly left me for no reason, and I felt a little bit sad. I felt that if he went back to the world, there would be nothing for him, because many people left me and had to come back again. And even if they don't come back, they're in bad shape. Then it worries me again and makes me troubled. It's not that if they left and they're happy and married, and live happily ever after together, it's fine with me! But mostly not! It just makes more trouble for me. I know that already. I said, "Oh, no! Not again, please!" History keeps repeating itself. You should have learned from the previous experience, instead of walking in their same footsteps again and then be suffering. Because I know I am good for them, I know very well that except for me, no one in this world truly loves them the way I do. It doesn't matter if I scold them or treat them nicely, it is only from love.

So, because that person just left, I felt very sad, not very sad, but a kind of frustration again, of something "déjà vu" "like I'd already seen it before, and it's happening again." So I thought "Oh, no, not now! I'm too tired. I'm busy." I just want to rest mentally, physically and do some other things. I'm so busy with many other things and have so much pressure now, and then suddenly he left. "Oh, it's not the time." I thought, "You can leave another time, but not now." I feel everyone is just cheated, willingly or unwittingly by illusion. And there's nothing more to that.

Therefore, suddenly this song came out. I wrote it for that person. Then, the other song, in connection with it, also came out together. Altogether there are twelve, because some of them are translations into Aulacese and Chinese. So it just came naturally, and I wrote a song in a few minutes. It's not from premeditating or an arrangement. It's the situation that pushed me into this, so I can do that.

Supreme Master Ching Hai
Early 1980s, Munich, Germany

It's the same with painting. I never thought of painting. I am the laziest person, not creative, nothing. I just do what is there and what is necessary in that situation.

For example, where do the paintings come from? I have never painted before. I was the worst in the painting class. My teacher probably always told me, "Don't bother to waste the color; I'll just give you the points anyhow, a mark, and save the colors and the paper." I don't think the teacher ever told me that, but I probably wasn't a very confident painter in our class. I remember the first painting I ever made (I could paint a little bit of flowers and that, but to my thinking it wasn't good), the first painting, I drew about people, it went something like this. It was of two sisters. One fell down from a bicycle, and the other one immediately went down to help her, to pull her back to her feet. So that was the title: ***Helping One Another.*** That was the first painting I ever made, a so-called painting in high school. And the person I drew in the picture had no movement or grace, just like this. (Master makes a pose) You know a robot, a machine person? It looked like that. The one who fell down, fell like this, (Master makes another pose; Master and everyone laugh) and the other one who pulled her out, pulled like this (Master poses again). I have no painting talent. That's what I mean to tell you. My teacher didn't say anything, but to me it was terrible. I knew I could never paint.

When we were in Pingtung, we lived together next to the river, and there were many stones there. And at that time, we liked that place very much. That place is called Hao Cha. It's very far away from the nearest road. You have to walk about an hour or so to reach that destination. And before that there is a road you can drive a car on, but only mountains, mountains and rivers, and no one around! Ah, so we loved the place so much. I never wanted to go out of that place! You know, it's some of our laziness; sometimes I like to retreat and don't want to see people. At that time, I did not have that many disciples like now. We had about 150 or 200 resident disciples living with me, so we just went there for retreats and in the summer. And then we liked that place so much, I didn't want to go out. So, if I didn't want to go out, I had to think of a way of making money. And then we saw stones all over the place, so I said, "Ah, yes! That's right! I'll paint the stones and make them become paper weights." And then I painted one or two or three. The paint they bought for me was probably not suitable. It took a long time to dry, about three days! At that time we were naive about everything; only resident disciples, and a lot of running around. Even when buying paint, they didn't buy the correct one. It took three days to dry each time. So I had to paint one side of the stone, which was round, write something and then wait for three days to turn it around and paint the other side. Sometimes I painted too thick, and even after three days when I turned it over, it stuck to the paper or the cloth, and that made trouble for me. So I said, "Oh! It's too troublesome this way; it takes too long."

So then and there, I thought of painting in a larger dimension. Therefore, I could be freer. I could make longer strokes or use more paint and throw it all over the place with no problem. That's where I began to paint pictures. First we promoted the stones. It was OK. They became popular very fast and very well, and we could not supply all of them. Because I first tried to teach other monks to paint just like me; every group painted some stones. But later, they painted so terribly that I didn't dare show them to people; there was no quality. Therefore, it was only me. I was the sole bread earner of the two-hundred-household family. So I said, "It's too tiring." Every time I paint, it takes three days. It takes too long. How can I feed two-hundred people by making only one stone or three every three days. Ah, it was too much trouble. We promoted the stones, and they became popular very fast! So later we didn't show them anymore, and we had to bring them back home, because many people wanted them and we didn't have enough. And I had to ask for them back again, and that's terrible.

So I began to paint on canvas, on a bigger space, so that I could be a little bit freer in my actions. That's when my painting began.

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Supreme Master's Stone Writings
March ~ April 1990
Hao Cha, Pingtung, Formosa
Made during Spring Retreat
with Longtime Hsihu Residents

Supreme Master Ching Hai
March 27, 2007, Paris, France
Master taking part in World Theatre Day
at the UNESCO Headquarters
in Paris, France

It's the same with designing clothes. When I have to go to a very big party or sometimes see important government people and things like that, I don't want people to have an allergy about religion because I myself don't believe in the differences between religions. Therefore, if I keep wearing Buddhist clothes and some Catholics and Christians see it, they'll say, "Oh, I don't want to go to her party. I don't even want to hear her. She just wants to convert me to Buddhism." Before I even opened my mouth, they would do that. I cannot work with all people when I represent only one corner of the Truth, or one color. Buddhism originally represented all colors, all corners, and was all-pervasive. But later, because we made it into different sections like Buddhism and Catholicism, we made trouble. So I cannot stay there and represent a thing that is already not accepted by the whole. People never accept one religion anyhow; even Christians, even Catholics, no one accepts one. So they fight among one another. If I keep wearing clothes in the Buddhist tradition, I will limit myself. Therefore, I have to design some dresses that also look like those of a practitioner, dignified, and also mix with the masses a little bit. So that's how everything began.

I tell you all this because I want you to know you have so much talent within you. When the situation comes or when you keep pushing yourself, you will know how much talent you have.

It's the same with wisdom. If you don't talk to other people, don't let them ask you questions, you'll never know how much you've gained during this everyday meditation.

Supreme Master Ching Hai personally presents the 2nd President of the Republic of Slovenia, Dr. Janez Drnovšek, with the Shining World Leadership Award at the country's Presidential Palace on May 31, Golden Year 4 (2007)

Supreme Master Ching Hai working in clay
December 1995, Hsihu, Formosa

How Do Artists Produce Timeless Masterpieces?

Spoken by Supreme Master Ching Hai
Youngdong Center, Korea
May 9, 1998
(Originally in English)
DVD #620

Jobs are not always interesting, of course, but we make our lives more interesting out of those jobs, some part of them. And then we also make our lives interesting besides the jobs. Then it's OK.

Actually, the system of working in this world is of course boring most of the time. But because of survival a lot of people have to waste their talents, time and precious freedom in order to earn a living. That's what makes many workers miserable, because they feel they are forced to do it. They are trained to do only one job and they can't change. But the perfect system would be that each one should be able to work the way he or she wants, and not because of the money. But then everyone should be provided with enough to survive, and with everything else extra you do what you want.

In some other more advanced societies in the universe, you don't have to work for a living. Everywhere they have like a common kitchen, a common store. Everyone can exchange their labor, exchange their work, their crafts for the goods that they need and even if they don't have any, they can also have something. But if they want extra, they have to strive in different ways, and each one just contributes his talents or abilities to society, not for the money but for the pleasure of it, for the honor of contributing. And money doesn't exist in those societies because they don't need any. You are always provided with whatever you need.

And in such highly developed societies, people don't need much; they know what they need and it's mostly just the basics. The rest of the time they spend leisurely developing their own talents, their own hobbies or whatever field they choose to develop. That's why the freer they are, the more developed they are. They don't have to worry about the material necessities like in our society. It's an entirely different system and people are happier like that.

Supreme Master Ching Hai
September 22, 1991
Hsihu, Formosa
Moon Festival Celebration
and Three-day Retreat

Maybe in the future our planet will be in such an environment, maybe in 3000 years (Laughter) when everyone is vegan and eating meat will be a kind of naughty break where they have a restaurant very far in a remote corner of the planet. If sometimes you want to be naughty, you'll have to take an airplane to go there to eat a meal and come back. (Laughter) Meat restaurants will be rare like we have vegan restaurants right now. Right now it's the opposite. In many of the planets, other systems, they're more ideal than ours. Our system is very physical. Everything is concentrated on survival, money, property, houses and all that. But in the other systems, they don't need that; they are provided for. Maybe you don't even need a car to transport yourself around. Maybe you need just a safety belt, or a small apparatus, a button, and you just put it on your body somewhere; you just click it and then you go anywhere you want. Somewhere else you don't even need that; you just ride on the clouds, or a lotus, a blade of grass or whatever. That's more convenient; no pollution needed. (Master and everyone laugh) Our society is very physical, very dense in thinking and in the way we live. On other planets, their thinking is so noble, so light, if you happen to go there and associate with them, you feel you have not a worry in the world. You feel elated for no reason. You don't even need to meditate to feel elated, you just feel like you're in samadhi all the time.

Your mind, your body is light like a cloud. It's not that you become like an idiot or blank in your mind. It's just that everything becomes very simple and easy. All thinking is done with no effort. Everything you do is just so natural, so spontaneous and so loving, that you don't even feel you're doing it, and whatever you do you get satisfaction out of doing it, because you do it with love. Not like in our system here, where we do it most of the time for survival. That's what makes a job hard. Many people don't like computers but they have to do it, because maybe that's the most available job at the moment, high paying and easy. Then once they have been trained in that direction, it's difficult for them to get trained in another direction. They keep you eight, ten hours every day already, and once you go home, you're exhausted. You have no other alternative. You have no energy to want to change. On weekends you have to do shopping, cook, wash your clothes, wash dishes or go out with your girlfriend. That's the minimum; otherwise you're kaput if you don't have a change, you don't have some pleasure. And the weekend goes fast. Then you have to sleep to make up for the time lost; a lot of things to do. So if you're once stuck or trained in one job, it's difficult to change. In some jobs, you can add variety to your environment, and you can look at it differently. But in some jobs, you're really stuck with machines all the time, and you do feel heavy and bored.

Supreme Master Ching Hai
March 12, 1994, Los Angeles Center, CA, USA

It's because the survival standard in this world is very demanding. And not everyone can afford to have leisure time to think for himself. So many artistic people, many artists are buried under this material survival instinct. They cannot go beyond it. That's why the real artists have to sacrifice. Most of them live in poverty, except for Picasso, that lucky guy. Most artists live in poverty till the day they die. And after they die, their art works make other people become billionaires or at least millionaires. Then people start to appreciate their work, I don't know why.

But if those artists become rich, if they make money in other ways, they can't be inspired to produce such masterpieces that become timeless masterpieces. For that they have to sacrifice a lot. They live in misery, sometimes lacking a lot of material comforts in order to have this inspiration. And that is why most art is miserable, depicting some kind of melancholy, that kind of direction, that kind of expression. Because this is also colored by the artist's feeling at that time. And most people are more inspired when they are in dire circumstances, not when they are too happy. When you are happy, it's very difficult to write poetry or to paint something that is long-lasting. I don't know why. If you are too happy, you don't even bother to paint. Only when you have so much time and nothing to do, your girlfriend is gone, your boyfriend has left or something, then you sit there and feel the urge to do something. And most of the time in these circumstances, masterpieces are born, even songs, poetry or painting. This is a pity, though.

But in higher societies, they don't need all this misery to produce a masterpiece because they have a lot of time for themselves, a lot of time to be happy, and a lot of time to be pensive, to think. So most people, if they truly have talents, they do need some time and space for themselves in order to harness this kind of inspiration and to materialize it. Because what you think inside, what you feel in here is different from what you put down on paper because they are two completely different worlds. One is the intellectual world, another is the emotional world and the other is the physical world. To express the intellect or the emotions on canvas or on a piece of paper is very different. So they need a lot of time.

Supreme Master Ching Hai
2005, France

Supreme Master Ching Hai
2005, France

Supreme Master Ching Hai started a painting in 1996 on the banks of the Chao Praya River in Thailand but due to Supreme Master's constant travel and work, the piece has not been finished to date.

It's not in the moment they write a poem, or it's not in the moment they paint a picture that the inspiration comes, no, it doesn't just come at that time. It has been prepared for a long time before that. So most of the time, artists have to have a lot of time. So most people have the impression that artists are very lazy. They are famous for being lazy, hanging around, doing nothing. And so people curse them and say, "Well, no wonder you are poor. You don't do anything." But that's their job; they are waiting for inspiration. Have you seen any artists who are busy making money up to now? No, I don't think so. The most famous ones normally don't do any other kind of job except just hang around and wait for inspiration to come. Yes. Sometimes it's like that.

One famous painter, Claude Monet, confessed that sometimes painting was very, very difficult for him. They can't just do it. So sometimes they hang around for weeks or months, until they paint one painting. So to the eyes of ordinary people, they are very lazy. I can't paint lately; I don't do it anymore. I am too busy for painting. I have to have a little bit more time, I mean not just time but the space and time inside. When I don't have many worries to take care of, to iron out, I can do it! If I am too preoccupied with a lot of things, more material things and mundane things, it's difficult. I don't feel like painting; I don't even think of it. I forget it altogether. But otherwise I can paint; even though it looks lousy, at least I can paint. It's the same with poetry; I need a lot of time. Just like when fruit ripens, it's not at that moment; it's been a long time. It's been taking the sun, the wind and the rain for many weeks or many months, until that moment and then you wake up, and you see the mango is yellow. But it's not at that moment. It has been a long time in preparation. It's the same with any artistic people or any artistic product.

So, at least we ordinary people meditate, so at least we can survive in this world. When you do whatever job you do, at least you have more energy, more inspiration to do it. Otherwise, it's even more boring if you don't meditate, more burdensome unless you're totally materialistic and you don't feel good about your work. You just go, come, go, come, eight to five, eight to five, eight to five and then you don't think. Maybe sometimes it's like a machine. But if we still have some kind of remembrance of our origin, then working from eight to five will kill us. It may not physically kill people but they become dull, they just accept it and they don't want to think anymore. They just go on; that's why many people have to reincarnate -- because they can't think in this life anymore, they've devoted more than half of their lifetime to working, earning, survival, necessity. So they don't have time to think anymore. So they have to be reborn again to think. And maybe they don't have time to think again in that lifetime, so then they have to be reborn again, again and again. Luckily we don't have to, because at least we have space and time to think about ourselves.

That two-and-a-half hours that you invest every day will work for a long time, for thousands of years, because during the time you enter eternity in your meditation, time stops. It's not only two-and-a-half hours. It's thousands of years, eons of evolution, of development. You enter a different time-and-space zone. Like this you're recharged and you come back renewed. So you don't have to keep coming back another lifetime to be renewed, or to be yourself, because for every one of us to be born, the purpose is to learn to know yourself again. That's all. If we don't do it this lifetime we have to do it next lifetime and the next and the next. So if we have time now, two and half hours, we do it every day. That means already we're doing it for millions of years. Each two-and-a-half hours you put in, do not think it's only two-and-a-half hours and do not think it's too much. Each minute you put in represents a lifetime. Because in eternity there's no such thing as two-and-a-half hours or one minute. It's always eternity. We're only counting time because when we're trapped in time we know it's time. Once we're out of time, there's no time. So the time for meditation is very precious. It's your hundreds of eons of evolution squeezed together just like a concentrated chip for a computer. Just a little chip like this contains thousands, sometimes even millions of bits of information. So, it's not the size. It's not the time and it's not the number that we are accustomed to. The time of meditation is a completely different time, a different space. So, the more you enter into this timeless, "spaceless" space, the better it is for you. The more you know yourself, the more you are free.

Especially the Quan Yin is very important to you. The more stress the world gives you, the more Quan Yin you should do. Sometimes you cannot help it, because sometimes it's too stretched out, and you forget. But the medicine is always at hand, the Kingdom of God is always at hand. And God is always inside, always try to remember. And that's why group meditation is good for you, and retreats are good for you. Video tapes are good for you, audio tapes are good for you; always keep in contact. Without all these things always reminding, supporting you to go forward, you fail miserably, quickly. Even after initiation. You will not have enough energy to sustain your faith and to go on. That's why I like group meditation, even though it costs me a lot of money and time sometimes. I love it whenever we can buy a Center, or start a Center for everyone. I do that at any time, at any cost. (Applause)

Supreme Master Ching Hai
April 1994, Mount Tien Shan, Hong Kong

And truly when you sit alone at home, sometimes you don't sit that placidly. When you go to group meditation, you sit well. Maybe not in the beginning; maybe for some beginners it's difficult. But hang on, hang in there, and you will get the grip of it. And you will miss it if you don't go, because you feel different. Like taking a bath, after you go to group meditation, it's as if you renew your spirit and determination. So please, always get in touch with yourself through some material help like group meditation especially, or retreats or books. Of course, not everyone needs these things. But most of us do. Some people can meditate alone and feel well, and it's all right too. But it also does no harm if we come together and support each other; it's good. Even if we don't need group meditation, it's also nice to support the others. So anyhow most groups or most other so-called masters don't have retreats as big as this. I don't know if it's because of space or because of time. But I do value this kind of retreat and group meditation very much. Most of them don't do group meditation too much, just a little bit. Maybe a few ten thousands of people, but not every week, like hundreds or thousands of people, and truly just for meditation.

Most of the time, even in India they just come, listen to the master, eat and then go home. When you meditate alone, sometimes you feel discouraged, because you don't sit so well, and you don't have progress. So when you go to group meditation, you feel it's really good, like you really got something, a cleansing, and then you feel the success. And that's why you want more and more, and that's good for you. I wish all the masters would always organize a group meditation for all the people. They have some centers, but not every one comes there to do a retreat or meditate by themselves. Quan Yin, you must do. You must seek the time and do the Quan Yin, because it's very cleansing and very elevating.

Supreme Master Ching Hai
November 30, 2006, Thailand
International Seven-day Retreat

Only through Spiritual Practice Can We Fully Develop Our Talents

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
May 10, 1992
(Originally in Chinese)
Videotape #245b

Spiritual practitioners are most beneficial to the world. We may have very good intentions, but without talent, wisdom, and virtues, we cannot help the world!

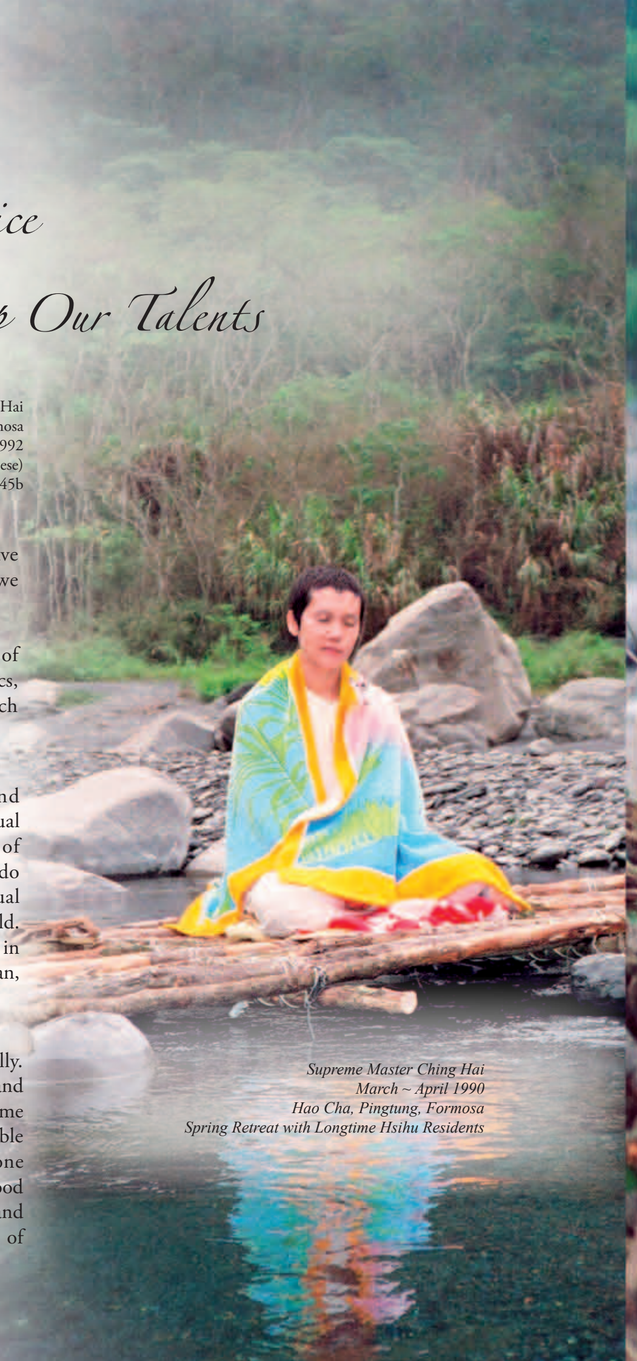
Therefore, we cannot afford not to practice spiritually. Regardless of what career we pursue, be it in the arts, in politics or in economics, we still need to develop our greatest wisdom, so that we can reach perfection in our careers and serve the world.

♡ ♡ ♡

We practice spiritually at home, taking care of our family and contributing to our country. This is the true objective of a spiritual practitioner. If we are separated from people, what is the use of practicing spiritually? If we do not serve humankind, then where do we use the merit from our spiritual practice? Therefore, a spiritual practitioner is indeed a good citizen, a truly good citizen of the world. It doesn't matter if we are the president or a taxi driver; we are pure in heart and mind in doing anything. We are absolutely honest and clean, very contented and very comfortable. Anyone who sees us will like us.

♡ ♡ ♡

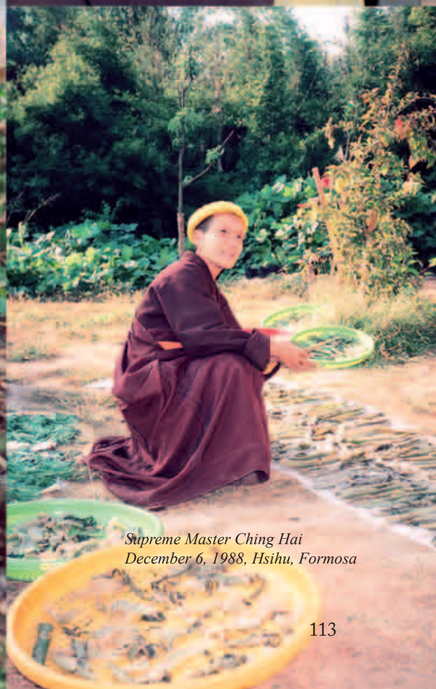
You have gained many benefits since you began practicing spiritually. You know that your actions, speech and thinking have changed a lot and so has your family. Then of course we should help others to get the same benefits, and also to become better, more intelligent and more capable people. After practicing, we can develop all kinds of talents to one hundred percent. It is not sufficient to just be a good doctor or a good construction worker; we have more talents to develop. These talents and wisdom will emerge only when we practice the Quan Yin Method of meditation. This is my personal experience.



Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Supreme Master Ching Hai
March ~ April 1990
Hao Cha, Pingtung, Formosa
Spring Retreat with Longtime Hsihu Residents

Supreme Master Ching Hai
December 12, 1988, Hsihu, Formosa



Supreme Master Ching Hai
December 6, 1988, Hsihu, Formosa

The ancient Zen Masters didn't teach their disciples meditation when they first came in. From the stories we read about them, it seems that they did not meditate all day. Instead, they spent their time chopping wood, pounding rice, cooking meals, striking the bell or scrubbing the floor!

It is the same with us here. Sometimes I tell the residents to do a lot of work beyond their so-called capabilities. However, this is good for their training! If you were told to do the same thing in the same aspect every day, you would have no chance to recognize your other talents. You would have no chance to realize how far your wisdom has developed. Our capabilities far exceed what we can imagine. We are not aware just because we have no opportunity to use them. Therefore, fellow practitioners, fear not the toil, fear not the work and fear not any new task. Give it a try. You are capable of doing anything, because "I"am capable of doing everything. (Applause)

Supreme Master Ching Hai cooking for initiates and VIPs October 28, 1990, Hsihu, Formosa

Since I have so many disciples, I can ask for anything I want! I believe there is nothing that you would not give to me. But then why do I have to earn my own living, paint pictures, do handicrafts, and even do construction work? It is because I want you to learn from my example, and to let you know that an enlightened person is capable of doing anything. Besides, I also want you to know that we spiritual practitioners are not parasites on the world.

If we, as human beings, have grown so big and learned so much, yet we cannot take care of ourselves, then don't bother talking about taking care of the world. If we, the spiritual practitioners, the so-called enlightened beings, have to ask people to do everything for us, because we are incapable of doing anything, dilly-dally and are sluggish, have to rely entirely on others, on servants or disciples, then what kind of Masters are we? Therefore, I never intend to "show off" my talents; I never have these talents. I simply do what I need to do. Only then do I realize that I have this talent. Just like you, I also cannot predict the future. I just react naturally to the situation, and handle it accordingly. Therefore, do not be afraid of any situation. Whatever comes to you, just calm down first, and then you will know how to handle it!

Supreme Master Ching Hai weaving a scarf in an ancient manner December 5, 1988, Hsihu, Formosa

Supreme Master Ching Hai
July 1996, Raising Center, Cambodia

Use Your Creative Power Freely to Beautify the World

Spoken by Supreme Master Ching Hai
San Francisco, CA, USA
November 27, 1993
(Originally in English)
Videotape #397

Q: *Dear Master, You are the Supreme and artistic Master. When You create, I wonder, are You artist or Master? What are the differences between Master and artist? While You are so busy with lectures, charities, interviewers from all kinds of organizations, TV, radio, newspapers, etc., do You still have time to create paintings? Thanks a lot, Master.*

M: I don't know. I just do whatever comes at that time. When I have time, I paint. It doesn't take long to paint or to design a dress; five minutes for a dress design and half an hour or two hours for a painting. I don't sleep much and don't eat much, so these are probably the times for me in the evenings. Or sometimes between a lecture you have break time or you just feel inspired, so that is the time I paint or design artistic objects. Every one of us has to work anyhow, so we have to use our creative power to contribute to the beauty of this world and at the same time support our physical needs so we don't burden society. And whatever we give out, it should be freely received with a relaxed, secure feeling, so as not to oblige people with financial obligations or make them feel that before they know the product they already have to pay.

Supreme Master Ching Hai
January 6, 1996, Hsihu, Formosa

The Phoenix —
The Innovative Architectural Art

Designed by Supreme Master Ching Hai in 1995

The Phoenix that Comes from Heaven

— Inauguration of the Phoenix Building

Spoken by Supreme Master Ching Hai
Lotus Hill, Hsihu, Formosa
January 6, 1996
(Originally in Chinese)

Besides the roof, whose design was drawn by me (Applause), everything else was also designed by me, even the colors. (Everyone cheers and applauds) Does it look like a phoenix? Since the people living here are all men, we're giving them a phoenix to balance it a bit. (Laughter) This is a very free phoenix, free to fly anytime, and it has a head, a tail and everything. Is that right? (*Everyone answers: Yes!*) Its whole body is radiant. It must be a phoenix coming down here from Heaven. When it has eaten enough and meditated well, it will fly up again.

Sometimes, because of the ego, we may think that it is better to do it this way or that way, but it turns out not to be so! Doing it according to my method is the fastest and most beautiful. Take the pillars, for example; I told them to use round pillars because there are too many "square" things already. The house is square, the roof is square, the table is also square and even the bricks are square. Goodness! This is too rigid! Now even the building is so rigidly built, how can anyone stand it? So I told them to build round pillars. However, thinking that it was too difficult to build round pillars, they built square ones instead, believing that it would be faster. When I came down, I told them to dismantle them all. In the end, they had to work one more day. Actually, it is simplest to build round pillars. We can buy ready-made concrete tubes or plastic tubes and then cut them in half, put the steel bar inside and then stick them together again. On the outside, spray some brightly colored paint and then they will look like pillars in a palace. We made it very fast, in less than an hour. I am not saying that it is the prettiest in the world, but it was made by us and it is very lively.

I want to give the male residents some encouragement in spiritual practice. Men are tighter so I built this to encourage them in spiritual practice. This terrain's level is rather low. After building this the place looks more brilliant and spiritually uplifting.

Supreme Master Ching Hai
January 6, 1996, Hsihu, Formosa

Celestial Jewelry: Phoenix

Supreme Master Ching Hai
January 6, 1996, Hsihu, Formosa

Supreme Master's initial Phoenix Building sketch

A Loving Dedication by Master

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
April 3, 1992
(Originally in Chinese)
Videotape #236

Of course this river (Nectar River) is for offering to God and the Buddhas of all directions and all times, and also for offering to the ideal of Truth, goodness and beauty and for your children. (*Everyone: Thank You, Master.*) You should thank God and the Buddhas for blessing us to finish it so quickly in three days. This is very difficult. Without the blessing of the Buddhas, it could not have been so fast. (*Everyone: It is due to Master's blessing.*) No! I have devoted all my Spirit and Love to it. For a long time I have been thinking that when your children come here in the summer, they would like to enjoy themselves in a waterfall or pool. However, we could not build a pool that was too deep, for fear that they might fall in or slip down when they crawl around. We had to consider this point. And after considering it for a long time, I thought about building a river, but I didn't have any plan. This time when I came back, I immediately made the plan and started to work.

Now I give the benediction that this river will remain usable forever, so that both children and adults are happy and even the Buddhas are happy. Truth! Goodness! Beauty! The water is starting to run! This waterfall represents Truth, goodness, and beauty.

Supreme Master Ching Hai
February 5, 1992, Hsihu, Formosa
Lunar New Year's Celebration

Supreme Master Ching Hai,
August 11, 1991, Hsihu, Formosa

A Sincere Attitude Is Necessary for High Achievement

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
April 2, 1992
(Originally in Chinese)
Audiotape CG32

I know that all of you were very dedicated as time was running out. You must have this attitude in whatever you do to be successful. Put all your minds and hearts there and don't bother about anything else; don't look at anyone.

Building a River in Three Days

We had work to do all over the place. We had to concentrate on our work, because we were in a rush. Is there anyone, any company or any place that could build a river in three days? (*A: None!*) (Applause and cheers) We even planted trees, over a hundred of them, or several hundred!

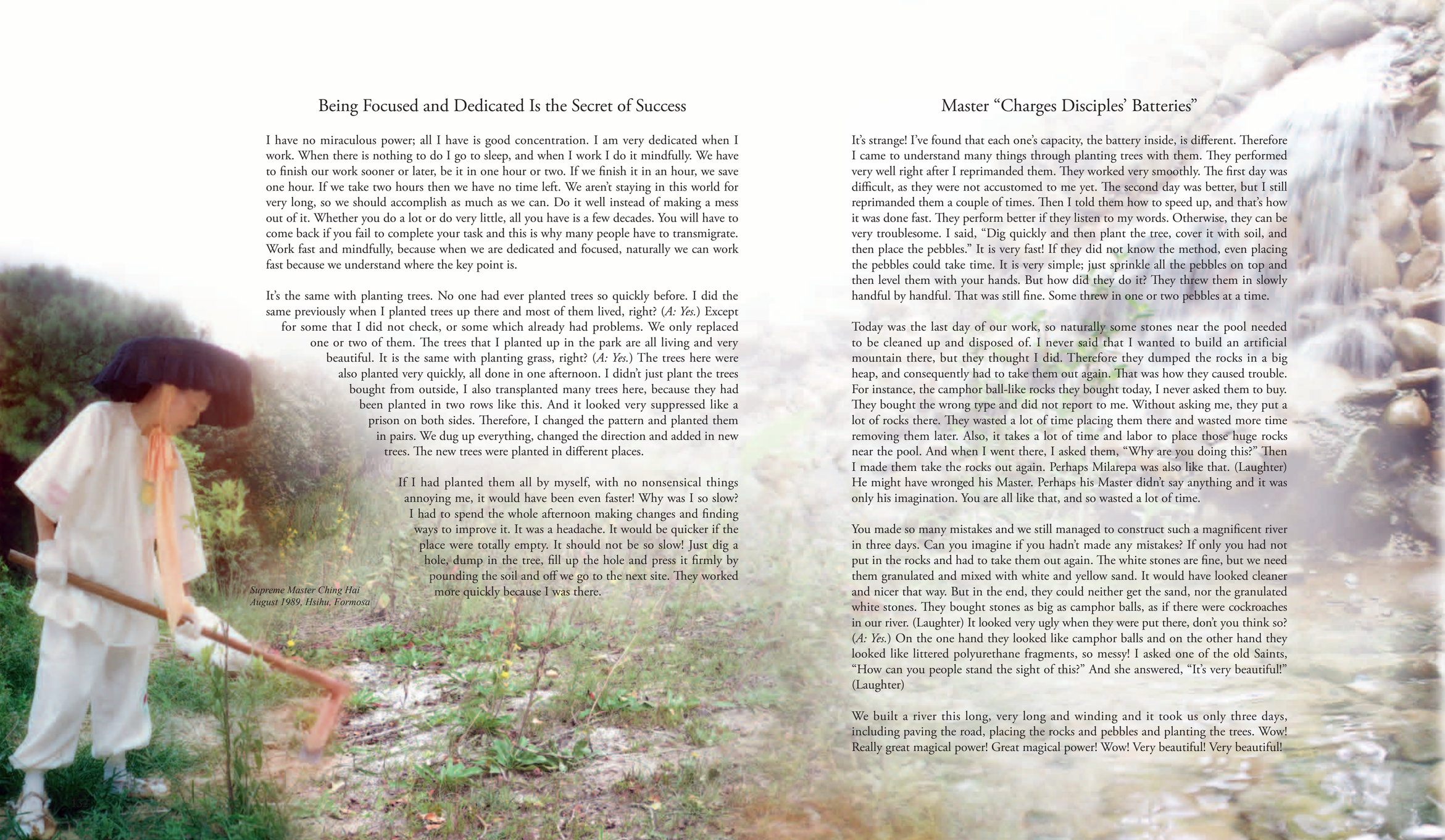
Since everyone else was busy working on other jobs, I could only use those people who were still in a daze. Therefore, I was planting trees but also had to deal with waking them up at the same time. What's more, I had to oversee the construction of the waterfall over here. They dared not do it, fearing that they could not make it beautiful. Once the concrete was set, it would be difficult to shape it afterwards. So they were afraid. We must be very careful because this is the source of the river. If it were not properly constructed it would look awful. Of course it is not as perfect as I want it to be, but it is already quite good, right? (*A: It is very beautiful.*) Now, it is really romantic to talk to you next to the waterfall, much better than talking to you next to a water tap. In fact, this is just another kind of tap, a bigger one. We simply switch it on and let it flow in this way. So you should do everything in this efficient manner. You must be fast! In fact we do not have so much work; it's just that you are too slow!

Being Focused and Dedicated Is the Secret of Success

I have no miraculous power; all I have is good concentration. I am very dedicated when I work. When there is nothing to do I go to sleep, and when I work I do it mindfully. We have to finish our work sooner or later, be it in one hour or two. If we finish it in an hour, we save one hour. If we take two hours then we have no time left. We aren't staying in this world for very long, so we should accomplish as much as we can. Do it well instead of making a mess out of it. Whether you do a lot or do very little, all you have is a few decades. You will have to come back if you fail to complete your task and this is why many people have to transmigrate. Work fast and mindfully, because when we are dedicated and focused, naturally we can work fast because we understand where the key point is.

It's the same with planting trees. No one had ever planted trees so quickly before. I did the same previously when I planted trees up there and most of them lived, right? (*A: Yes.*) Except for some that I did not check, or some which already had problems. We only replaced one or two of them. The trees that I planted up in the park are all living and very beautiful. It is the same with planting grass, right? (*A: Yes.*) The trees here were also planted very quickly, all done in one afternoon. I didn't just plant the trees bought from outside, I also transplanted many trees here, because they had been planted in two rows like this. And it looked very suppressed like a prison on both sides. Therefore, I changed the pattern and planted them in pairs. We dug up everything, changed the direction and added in new trees. The new trees were planted in different places.

If I had planted them all by myself, with no nonsensical things annoying me, it would have been even faster! Why was I so slow? I had to spend the whole afternoon making changes and finding ways to improve it. It was a headache. It would be quicker if the place were totally empty. It should not be so slow! Just dig a hole, dump in the tree, fill up the hole and press it firmly by pounding the soil and off we go to the next site. They worked more quickly because I was there.



Supreme Master Ching Hai
August 1989, Hsihu, Formosa

Master "Charges Disciples' Batteries"

It's strange! I've found that each one's capacity, the battery inside, is different. Therefore I came to understand many things through planting trees with them. They performed very well right after I reprimanded them. They worked very smoothly. The first day was difficult, as they were not accustomed to me yet. The second day was better, but I still reprimanded them a couple of times. Then I told them how to speed up, and that's how it was done fast. They perform better if they listen to my words. Otherwise, they can be very troublesome. I said, "Dig quickly and then plant the tree, cover it with soil, and then place the pebbles." It is very fast! If they did not know the method, even placing the pebbles could take time. It is very simple; just sprinkle all the pebbles on top and then level them with your hands. But how did they do it? They threw them in slowly handful by handful. That was still fine. Some threw in one or two pebbles at a time.

Today was the last day of our work, so naturally some stones near the pool needed to be cleaned up and disposed of. I never said that I wanted to build an artificial mountain there, but they thought I did. Therefore they dumped the rocks in a big heap, and consequently had to take them out again. That was how they caused trouble. For instance, the camphor ball-like rocks they bought today, I never asked them to buy. They bought the wrong type and did not report to me. Without asking me, they put a lot of rocks there. They wasted a lot of time placing them there and wasted more time removing them later. Also, it takes a lot of time and labor to place those huge rocks near the pool. And when I went there, I asked them, "Why are you doing this?" Then I made them take the rocks out again. Perhaps Milarepa was also like that. (Laughter) He might have wronged his Master. Perhaps his Master didn't say anything and it was only his imagination. You are all like that, and so wasted a lot of time.

You made so many mistakes and we still managed to construct such a magnificent river in three days. Can you imagine if you hadn't made any mistakes? If only you had not put in the rocks and had to take them out again. The white stones are fine, but we need them granulated and mixed with white and yellow sand. It would have looked cleaner and nicer that way. But in the end, they could neither get the sand, nor the granulated white stones. They bought stones as big as camphor balls, as if there were cockroaches in our river. (Laughter) It looked very ugly when they were put there, don't you think so? (*A: Yes.*) On the one hand they looked like camphor balls and on the other hand they looked like littered polyurethane fragments, so messy! I asked one of the old Saints, "How can you people stand the sight of this?" And she answered, "It's very beautiful!" (Laughter)

We built a river this long, very long and winding and it took us only three days, including paving the road, placing the rocks and pebbles and planting the trees. Wow! Really great magical power! Great magical power! Wow! Very beautiful! Very beautiful!

Supreme Master Ching Hai inlaying slate
on a wall on the Nectar River
March ~ April 1992, Hsihu, Formosa

Developing Latent Talents through Example

For instance, they were affixing the slates to the wall yesterday and I asked one Resident, "How is it going?" And he said, "It's going very slowly! We've only made a little progress." I then said, "Why is it so slow?" And he said, "Only two persons are experts." They "invited" two professional fellow initiates from Hualien. (Laughter) So I went down to see how professional they were that we had to "invite" them to come from Hualien. Goodness! I saw that what they did was also not very nice, so my hands were itchy and I said, "Wait! Let me try." As a result, I hammered in the slates easily. "Bang! Bang! Bang!" It was very, very fast! Today everyone knew how to do it. They observed the way I did it so they also learned. (Master and everyone laugh) (Applause) Today when I came down, I saw each of them was hammering very fast!

At first, they said only highly skilled people could do it. I asked them several times and they said, "Oh! This is very, very, very difficult, extremely difficult! No one can do it. So we made a special invitation to some experts from Hualien." Do you know how many hours it takes to come here from Hualien? At least seven to eight hours, provided the weather is fine and the train runs without problems. Otherwise, it could take more than ten hours. I took a look and found that it was not that difficult. So I said, "OK! Let me try." Bang! Bang! Bang! And it was done. I did it even faster and more beautifully than they did. (Applause) Then I said to them, "Now do you still want to earn my money? (Master and everyone laugh) You are the ones who should pay me money for ruining my walls." If the job is not satisfactorily done, you have to return the money. After doing this job for a long time, they got the occupational symptom of doing the work carelessly and without much artistic feeling. It is because they do not treat this occupation as an art, and do not respect their own career. They just regard it as laborious work.

But I didn't think so; I did it joyously! I found it very delightful and I loved doing it. It's just that I was busy and had to do other things, so I could not play with them all the time. In the end everyone knew how to do it and did it with joy. I still wanted to play today, but they've already got too many people. Besides, I had warned them that if the work was not finished by this afternoon, they were to pack their tents and go home. (Laughter) So, everyone worked very fast and finished the work before sunset. Originally, they had not finished one third of it. Then I went up to make a few telephone calls and handle some administrative paperwork, and came down in less than an hour. It was completely done. Inconceivable! How strange! Perhaps they didn't want to pack their tents, so their calculating mind emerged and said, "Well, let me do some calculations. Is it more troublesome to pack my tent or just put a few slates up there? Well, there are lots of things in the tent."

Supreme Master Ching Hai inlaying slate
on a wall on the Nectar River
March ~ April 1992, Hsihu, Formosa

Artistic Creation and Inspiration

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
April 14, 1992
(Originally in Chinese)

Living in this world, it is very difficult to accomplish a lot of things; sometimes people spoil your inspiration. For instance, when designing the construction of the river, I just randomly drew it, but it was also a kind of painting, a kind of art and creation. However everyone was there watching. It was unbearable! Even when painting a picture, the painter will not allow other people to watch near him. However here, whatever artistic work I do, everyone is watching right next to me.

Well, now you all know that we also have some so-called artistic touch here. (*Everyone replies: There is plenty.*) Recently I have had nothing much to do. Now and then, there is still something to do, such as building the river and hammering the wall. This is a real three-dimensional picture, a realistic painting instead of abstract. It is too good! Too beautiful! This is also a kind of painting. We also planted the trees and rearranged the surroundings. Also, stones have been paved beneath the pavilion.

Supreme Master Ching Hai
September ~ October 1990
Hsihu, Formosa

The Superb and Romantic Nectar River

God! This river is really wonderful! You feel more delighted looking at it! Since we built it ourselves, of course we know that it is not a real river. Therefore, the fun is somewhat reduced. However, for people who come from outside or for fellow practitioners who have never seen it, it is very delightful, very nice! You may ask them whether it is true. Is it true? (*A: Yes.*) Did you ask anyone? (*A resident: They wrote a poem upon seeing the river.*) They have already written a poem? Terrific! Just see the river and then write a poem, marvellous! At least our river is romantic enough to give people inspiration. If you were not the ones who built the river and just came from outside and saw it, you definitely would feel more delightful! Since we were the ones who made it, we do not find it as pleasing as they find it. Never mind, we ought to sacrifice ourselves. That was why I didn't ask many fellow practitioners to come to help; only our monastic disciples were working. We want to let them enjoy it. Later when you go out, you may find somewhere else to enjoy yourselves. It seems that ours is the only spiritual Center in Formosa that is open to the public with a nice landscape and water. It is also very convenient and has such a good atmosphere.

These things are not very expensive. If we know how to do it, we can make people comfortable. In the future, there will be no need to go to the riverside in Pingtung. Going there is very difficult. We had to walk for an hour, leaping and stumbling on rocky paths and being stung by mosquitoes and insects. Everyone got 'lotus flowers' on their legs and faces, not just a few, but a lot. It was very tedious. However, this place is quite nice! If there are not enough rocks, we can put these big rocks under the trees. Even the wood logs were placed by me personally because I worried that they would put them in the wrong places. I placed them myself. Especially those wooden stools; originally they had put them randomly anywhere, which was very untidy. I placed them neatly under each tree. I personally moved them. Therefore, don't move them around because I deliberately put them there for people to sit on. You can find some of them here too. I even put one at that inconspicuous spot near the staircase so that it is just right for you to sit there, with blessing power, and secures your level firmly. If you shift it to another place, I am not responsible. (Master joked)

It seems more comfortable sitting here than near the waterfall. The noise of the waterfall is a bit loud. If we had built a bigger waterfall, it might have been too noisy. Now it is just right. If it is too noisy, it will be uncomfortable for conversation. Surely you would love this environment in the hot summer. Would you? (*A: Yes.*) You'd love it! Sit next to it and enjoy the coolness! Do you know why I dug it in this way? I deliberately routed it to the foot of the tree. The advantage of building a river by ourselves is that we can route it to wherever we wish. We can control nature. You can see that I made most parts of the river flow under the trees wherever possible, so that you can sit comfortably. In this way, the trees will grow even bigger. For instance, the big tree near the waterfall was not there in the first place. I planted it and it is alive and growing. In a few months' time, you can sit underneath it. You may sit there now but it does not look very nice with things obstructing it. Later it will become more beautiful.

Immediate Enjoyment after Timely Construction

The way we plant trees really adds comfort! Just plant them and we can enjoy them immediately. Immediate Enlightenment -- everything here is immediate. Really, we ought to do things this way. I am not rushing you to do anything, but our time is limited. If we can do more, we enjoy more and also save a lot of time. If we had dilly-dallied and were still paving the cement today, it would have been extremely boring, and we would not have had time to enjoy. Also, we could not see the outcome. You would keep working and working without knowing what the result would be. You would have doubts about your work and wonder whether it would yield any benefits. As a result, you would become lazy and sluggish. Here we finished all the work in one week, and now we are sitting here enjoying the food. The weather today is just perfect.

Therefore, you earn the time to enjoy. The time that we save belongs to us, and we can use it as we wish. If we are sluggish, many things will be hindered and stop there and that is not very nice. Therefore, when you are working with me and if I am a bit rushed, do not complain; you will understand later. We could have done it sluggishly as well but then we might still be paving the cement and hammering the slates on the wall today. We might be filthy all over and find it difficult to sit here like this. Now that it is all done, we feel very comfortable. Sitting here and chewing sweet canes, we have no guilty feelings at all, because we have done our best.

I finished the design quickly and they executed it promptly. I quickly drew the layout and they immediately executed it. This is very rare in the whole world! It also requires your cooperation with me to make it successful. There are still some places that are not perfect, because they didn't observe clearly when they dug. They simply dug randomly everywhere in the same way, and then patched it up later. We will plant another big tree over there and a big one here. Since you like to sit around here so much, I will plant another tree and this place will be cooler in the future. Where else do we need to have trees? It is all right for us to plant more. It is very quick; just plant them and you can sit here at once. We only need four over there. Over here we can also plant about ten.

Appreciating the Longevity Lamps

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
April 2, 1992
(Originally in Chinese)

Recently I designed a few new Longevity Lamps. Let the resident tell you the names. (*Resident X: This new design by Master is called* FIRE EXTINGUISHING FAN. *In the story* THE FLAMING MOUNTAIN, *there is a "Banana Leaf Fan." This* FIRE EXTINGUISHING FAN *designed by Master is meant for putting out the "fire" in our hearts and keeping us cool and calm in meditation.*) It's very beautiful! Originally the Lamps were not that pretty because they made them look very rigid. So I instructed the resident to add more carving on them and now they look different. There is a difference with and without the extra carving.

(*Resident X: The first one up there is called* UNIFICATION. *In the beginning it looked very stiff, and then Master instructed us to add some ornamental carvings.*) Nevertheless, they have done it quite beautifully. They couldn't make it so beautifully before. Starting with my wooden house up there, I told them that mixing two colors together [in the Chinese knots] would look nicer. Indeed it looks much better now after mixing the colors. A slight mixing of colors occasionally will yield a different effect. (*Resident X:* THE WISDOM SWORD, *the sword of wisdom of Manjusri.*) It's used to chop the ego. It's very beautiful, very special! There are more special ones yet to be produced. They could not finish them in time.

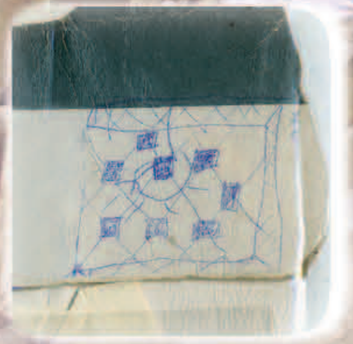
Longevity Lamp: Fire Extinguishing Fan

Longevity Lamp: Unification

Longevity Lamp: The Wisdom Sword

Supreme Master's initial Longevity Lamp sketch: Unification

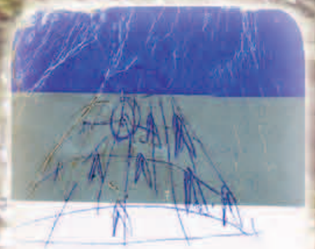
Supreme Master's initial Longevity Lamp sketch: The Wisdom Sword



Supreme Master's initial Longevity Lamp sketch: The Original Wisdom

Longevity Lamp: The Original Wisdom

Longevity Lamp: Pure Water Vase



Supreme Master's initial Longevity Lamp sketch: Pure Water Vase

Longevity Lamp: The Western Paradise

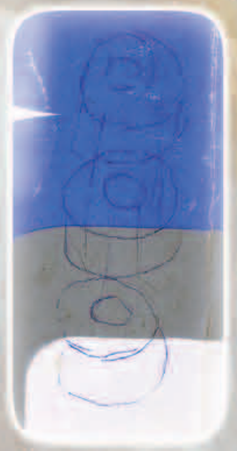
Supreme Master's initial Longevity Lamp sketch: The Western Paradise

(*Resident X: This one up there is called* THE ORIGINAL WISDOM.) That means our original wisdom is similar to the diamond, capable of cutting anything. I didn't think so much when I drew it. I thought about it only after I finished drawing it because they said, "Master, it has no name." I drew it at midnight. It was very cold then in Japan, so I was too lazy to climb out of bed and turn on the light because the light switch was in another corner. If I had to climb up to switch on the light, I was afraid that my inspiration would vanish. So I just used that small lamp. And then there was no paper close at hand so I just used a tissue paper box. I just drew casually on broken pieces of the tissue paper box. It was very simple. It was already past midnight. I wanted to draw something after I finished meditating.

And then what is the name of the other one? (*Resident X: It is called* PURE WATER VASE.) *PURE WATER VASE,* the Quan Yin Bodhisattva's vase. With the Nectar Vase, Quan Yin Bodhisattva dipped a willow twig into water, and then sprinkled the water. This is only a symbol; it doesn't have to look exactly the same. By looking at it you should understand what it means. The other one is called *THE WESTERN PARADISE,* because there are *NINE LOTUS LEVELS.* Perhaps only the Buddhists know this; other people wouldn't. But by the name *THE WESTERN PARADISE,* they should be able to understand the meaning.

Longevity Lamp: The Three Treasures

Supreme Master's initial Longevity Lamp sketch: The Three Treasures



What is the one at the back? (*Resident X: THE ORIGIN*) *THE ORIGIN* means this is what our original source is like. (Master laughs) Perhaps our heads are no longer round. ('Round head' sounds like 'the source' in Chinese. Master and everyone laugh.) The triplet at the far end is called *THE THREE TREASURES,* which represents the Father, the Son and the Holy Ghost. That one at the farthest end; what is its name? (*Resident X: AT ONE WITH ALL CREATION.*) *AT ONE WITH ALL CREATION.* (Cheers and applause) The circular rings that you see represent our all-encompassing Creation. On the rings are many smaller spheres, representing the numerous planets. All these are interwoven together like a net, symbolizing "The Whole Creation is One." That is what it means. It is great! (Applause)

Using Our Talents to Beautify Our Lives

Fortunately I have numerous talents to earn money to fund my Truth-sharing mission. Otherwise, most disciples, after initiation, would ask me to buy a Center or a piece of land for them to hold group meditation. Each one doesn't cost much, about a few hundreds thousands U.S. dollars, which is equal to several tens of millions of N.T. dollars. It is nothing in the eyes of oil tycoons. To them, it's just a piece of cake.

Let me tell you, I still have many talents, and that is how I can spend my time. Otherwise, I would be bored to death to be an enlightened Master every day. I would get occupational syndrome. Therefore, yesterday I went to pave the cement, today I am designing Longevity Lamps, tomorrow I will paint, and the day after I will prepare vegan (non-alcoholic) wine and cook some dishes. This is also not bad!

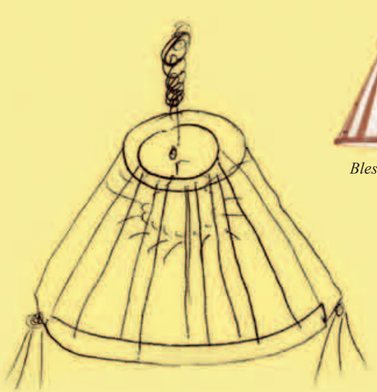
Longevity Lamp: The Origin

Longevity Lamp: At One with All Creation

Supreme Master's initial Longevity Lamp sketch: The Origin

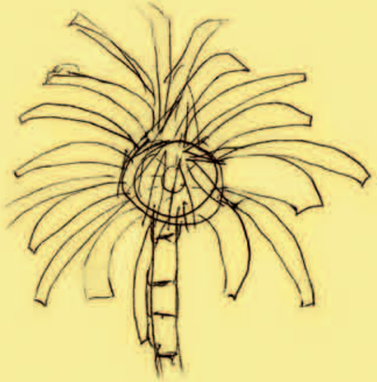
Supreme Master's initial Longevity Lamp sketch: At One with All Creation

Some of Supreme Master's Initial Longevity Lamp Sketches

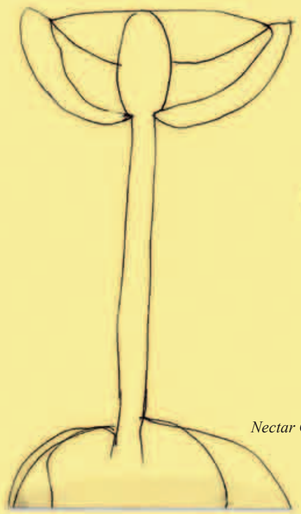


Blessing Light

Tree of Life

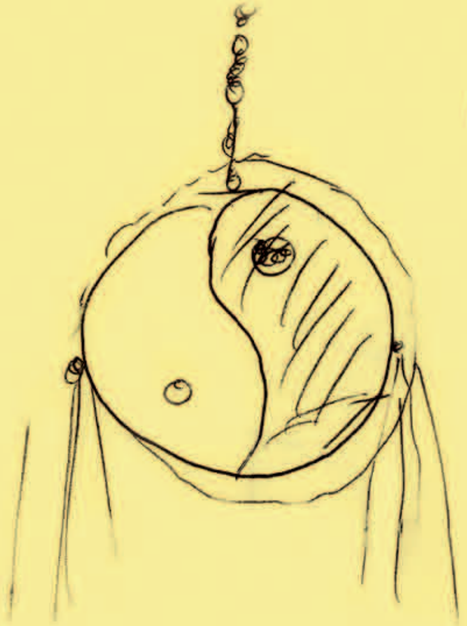


Heavenly Lotus



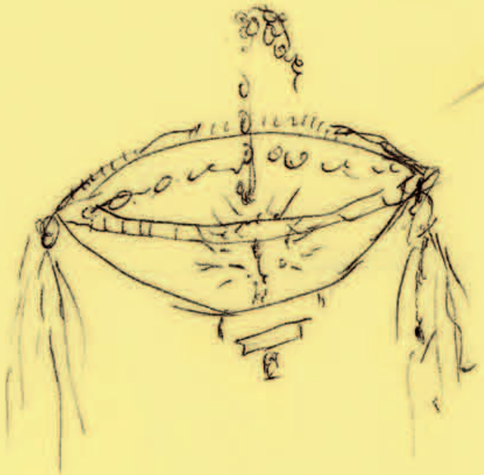
Nectar Cup

Mother of the Great Earth



Taichi

The Lucky Bagwa



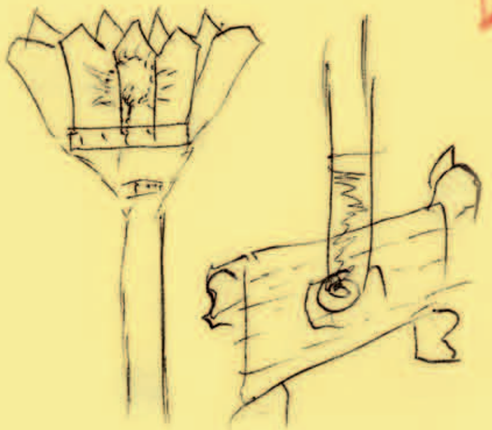
Embarking

Some of Supreme Master's Initial Longevity Lamp Sketches

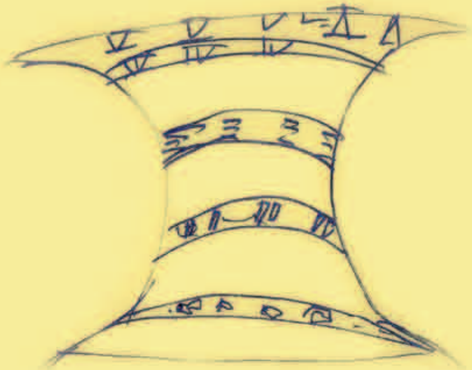
Door of Heaven

Elixir Vase

Spiritual Lotus

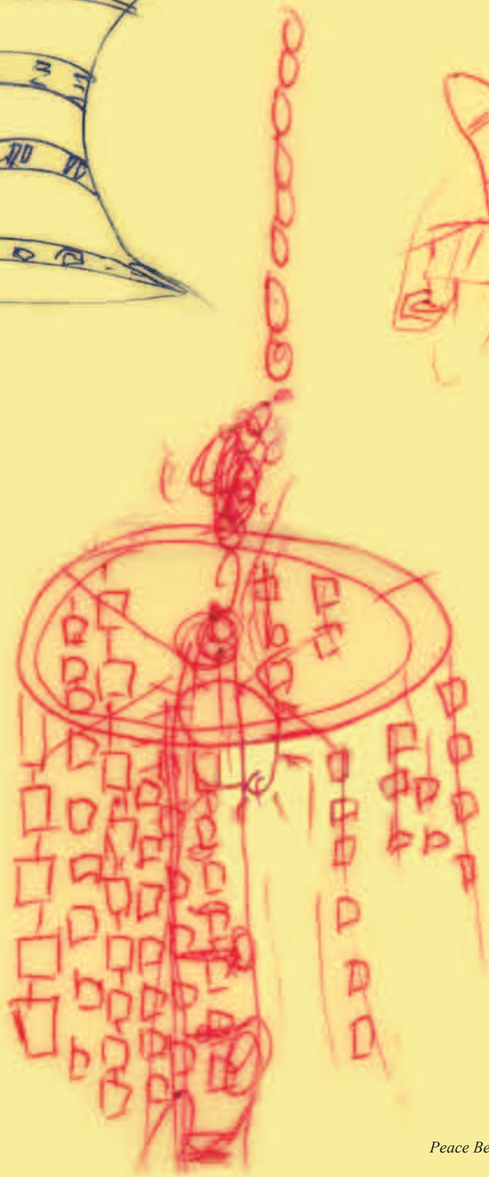


Heavenly Bridge

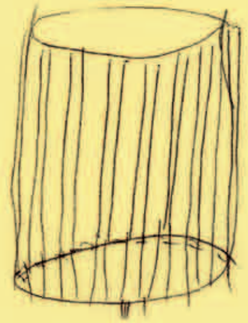


Five Levels

Celestial Hand



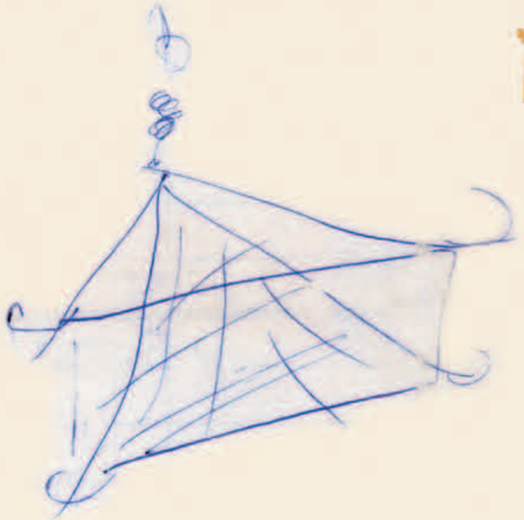
Celestial Rain

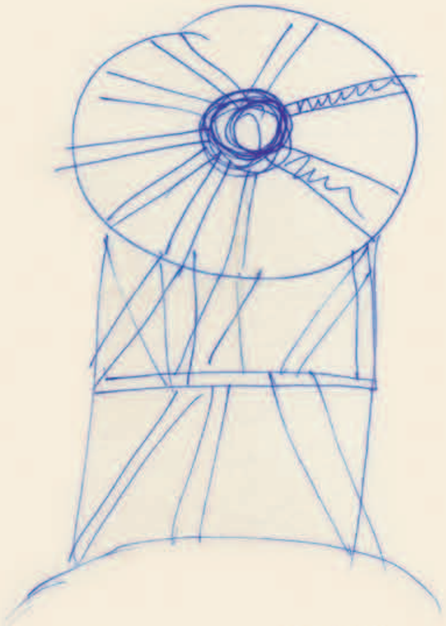


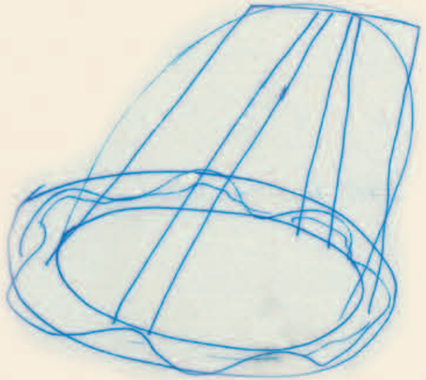
Peace Beam

Some of Supreme Master's Initial Longevity Lamp Sketches

Hometown

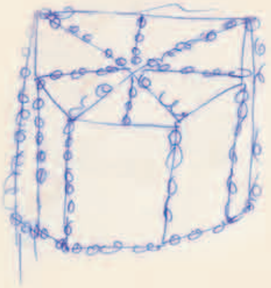






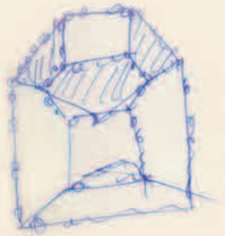
The Mountain and River

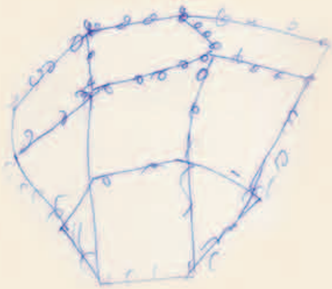
Sunlight

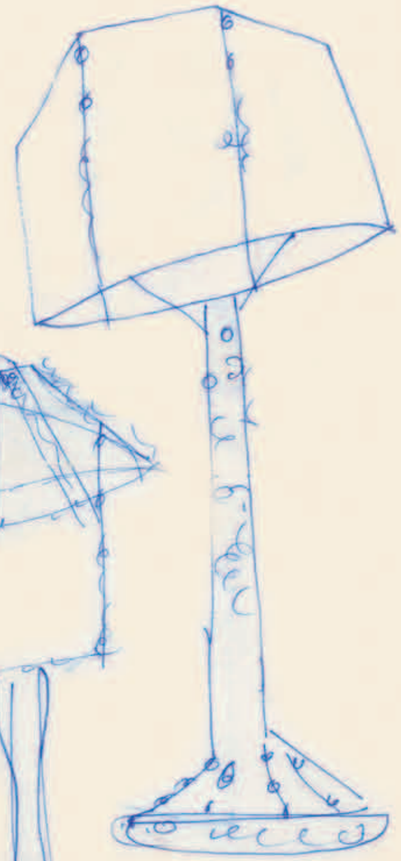


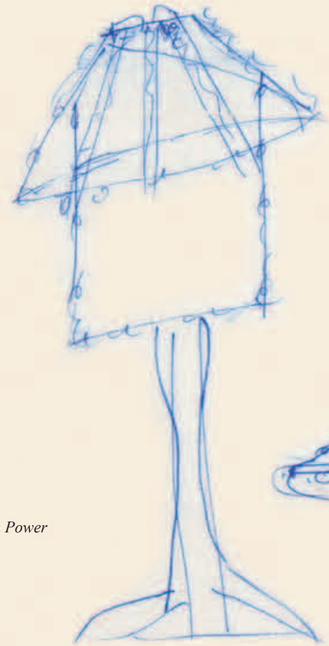
The Guiding Light

Lucky Light









Protection Power

Working Together to Create Magnificent Art Pieces

Spoken by Supreme Master Ching Hai
Hsihu, Formosa, April 14, 1992
(Originally in Chinese)

These lamps are the most beautiful. I have loved the lamps recently. They are really very beautiful! Really, I love them very much because you cannot buy them outside! Do you know the kind of lamp we bought outside? Is it still here? (*A: Yes, in the office.*) Why don't you put it here side by side for people to see, so that they can tell there is a big difference between those we bought outside and those we made here? Otherwise, when they just drop in and take a look, they will not spend too much thought on it. Those made by factories outside are very coarse pieces. And because of this lamp, I started creating many lamps. If someone else had made them, I would not have taken the trouble to do it. I told several people to buy a lamp for me but they could not find a good one. After searching for several days, they only managed to buy something like this. I could not stand it so I created my own lamp. In the end, I made many of them, and there are still many more to come.

Our renunciate disciples are quite talented and they have lots of helping hands. People helped with the hammering and polishing work, and that was how they were made. Those making the Chinese knots are also very talented. ***THE WESTERN PARADISE*** is beautifully matched by the Chinese knots, don't you think? (*A: Yes.*) It's really beautiful. Of course I did give them some instruction, but they also need to have skilful hands to be able to make it. Of course the original design is the most expensive. However, it cannot be made without very skilful hands. Therefore we are cooperating very well here!

Supreme Master Ching Hai
February 18, 1996, Hsihu, Formosa
The Supreme Master Ching Hai Day Celebration and International Four-day Retreat

Lessons in Creativity and Aesthetics

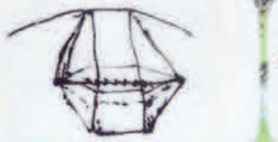
Spoken by Supreme Master Ching Hai
Hsihu, Formosa
May 5, 1992
(Originally in Chinese)

(Master cuts a ribbon and opens a coconut to celebrate the inauguration of the Garden of Bliss.) (Cheers and applause) May happiness be with you all! This is called the Garden of Bliss. It is superb! It is beautiful. It has never been more beautiful, just like our stone lamps. (Applause) Let us thank the men who have worked arduously on carpentry, cement work and lighting. It was a lot of hard work. They have contributed to ensuring comfort for the fellow initiates.

Supreme Master Ching Hai
May 1992, Hsihu, Formosa

Supreme Master Ching Hai
May 5, 1992, Hsihu, Formosa
Inauguration of the Garden of Bliss

Supreme Master's initial stone lamp sketches



Attention to Detail Produces Ideal Results

Take your time to appreciate. Look at the stone pavilions. I am going to take a look at the red one. The red one down there is the prettiest. I was the designer. It was created by me; really beautiful! I am very proud of it. Really! I have never seen one so beautiful before. I was most worried about this one, worried that it might not look nice, because it was not easy to make. Originally, the bricks and stones were very thick, too thick for our purpose, so I told them to break them into smaller pieces, for example, break them in half. During the paving work, we matched them back again, and that was how it was done. If we used the slates in their original shape, they would be too thick and would not look nice. Too rough is also not good; rough, but not too rough. The proportion over here is smaller, so it could not be too rough. If the slates were too rough, they would protrude out, unlike the cement walls over there, where the slates would sink in.

So, this one is very difficult, yet we made it. Marvelous! Our disciples are really talented. (*Audience: Master is talented!*) I only do the talking. I just casually tell them what to do. (*Someone: The guidance is important; the design is important.*) The design is more expensive! That is right! The talkative people are more expensive. (Master laughs) People who only know how to talk and let others to work laboriously are the most expensive. We cannot do it ourselves, so we always create troubles for others, telling them to do this and do that. People who boss others around are the most expensive; always creating troubles for others. (Laughter)

I spent only half a minute sketching the design of this lamp, but practically making it took more than half a day. We had to hurry. Wow! Several people came to help; even I had to help with the work. Otherwise, it could not be finished in time. Without the lamp, it (the gazebo) would have looked monotonous and made people feel stressed because it was made of stone and wood only. It would have been two-dimensional and shiny without an air of aestheticism. But the installation of this lamp produces a different effect.

A simple light is not such a big deal. It is simple. It took me half a minute to finish two designs. (Laughter) The work takes time. This one was simple, not very complicated. (*A: It was not easy.*) Was it not easy? Why would a simple thing be difficult to make? (*Architect Br. Ke: It was not easy finding the perfect angle.*) We can do it! We are experts in finding the perfect angle. (Master and everyone laugh) He never fails to raise this issue. Professionals hold back encouraging words for fear of losing their jobs. That is why they insist that this is not easy and that is not easy, this is difficult and this one takes three to six months, while that one requires three years. We made these six lights in half a day. That included designing, which took a mere thirty seconds, so let us not take that into account.

I was a little nervous after I designed it. I was afraid that it might not look good. Because the wooden frame is very slim. And inlaying those fragments might have been difficult. However, it turned out fine, like a garden, like it is natural. It looks different from a distance and from nearby. It is too beautiful. Without this lamp, the gazebo would not look good. It would make a monotonous scene.

Perfect Balance through Well-designed Lighting

I do not know if you like it as much as I do. This is really beautiful. This lamp is more beautiful; the red color looks more beautiful, as does the stone. This is even more beautiful. It will not be good to have too many of these. When we have only one, it becomes all the more fascinating. (*Someone: Rarer.*) Right! (Master and everyone laugh)

It's strange how it is just so perfect! The lamp makes a perfect match. (*Architect Br. Ke: Light fixtures are difficult to match. Previously, when a house was finished being built, I would help the owner to choose the light fixtures, but it is difficult. It is because we can only see the photos printed in the catalogue. When we finally install them on the ceiling, they will look either too big or too small. Therefore, I usually choose lights that I have used and those that I know will look good when they are installed. I try to avoid those that I have never used before. If we choose them, and we are not sure of the proper proportion, they then would look awful when installed up there. Installing a light in a given space is by no means easy. It is true. Besides, this gazebo does not have a closed space or wall, so it is even more difficult to decide on a spot. When we were installing this light, a resident brother asked if it might be too big. We tried it and found it to be just the right size. He said that he made it according to Master's design by enlarging the proportion. Master is really admirable!*) (Laughter and applause)

Some lamps cost over NT$10,000 each, right? In fact, it is not a big deal. It is made of iron. We do have those streetlights up there that look like antiques, with a little iron. It cost over NT$10,000, which is already the lowest rate. If it is iron, however beautiful, it gives an air of sharpness, which scares you a little. This one emits a softer, more comfortable aura. You love it on first sight. It now exudes a more comfortable feeling of satisfaction and perfection. The lights available outside are different. They all have the same, round shape.

Having a few installed here adds a majestic air to the environment. Otherwise, it would fade away and seem weak like the candlelight. (Master laughs) Yes, that one is bigger. (*Architect Br. Ke: Extra big.*) It is heavy, too. It makes an impression on people. So I especially told him to make it a bit rough, so it would look majestic.

Initially I placed emphasis on more beautiful and exquisite lights, but my emphasis here was on roughness. And he really made it rough. No paint was required. The wood was cut and the slate was inlaid. It was faster and made its beauty stand out. Here, we wanted rougher ones. They had to be rough when required. If we had a weak, fine one here, who can stand it? It would have been incompatible.

See, there is congruency because it is rough on all sides. The stone looks rougher. The lower side is rough, too. In contrast, the wooden board is very smooth and finely textured. But the lamp with its rough appearance creates a balance. If it is all rough or all smooth, it detracts from the appearance. A wooden light would not look good or stand out here either. It would be too even if these two were matched together and the wood was placed on top. It would look bad or monotonous if it were all made of wood. Any lamp made by others would not match either. Therefore, it was better that we designed it ourselves. We made it faster and at a lower cost.

Supreme Master Ching Hai inlaying slate on a stone lamp
May 5, 1992, Hsihu, Formosa

We Should Demonstrate Our God-given Talents

I am specialized in pushing and edging people. Stalling day after day is unacceptable. What if there is some other work to be done the next day? What if I come up with another design tomorrow? Then how can the work be finished on time? That is why I ask you to complete the job first, finish it quickly and take a break. Relax a bit first. There may be another.

I did a bit of work. I work whenever I can to give them some consolation that I did some work. (Master laughs) Otherwise, if I were to have them do the work every time, they would react, revolt. They might turn the tables on me and volunteer to do the designing while I labored.

Brother Ke, did anyone offer to do the designing while you did the manual work? (*Architect Br. Ke: Yes, that happened. When he was tired, he would say that it was my turn to do the work*.) Well, the designer has to have the brains for that. He has to know every corner by heart. The worker just goes about his job blindly without giving it too much thought. That is why many people prefer jobs that require little thinking. Using the brain is exhausting.

However, I will not say that I am worn out. I can come up with a design very fast, in about half an hour. Tong X is very talented. He does not require more than a brief explanation. Sometimes, my design was only half finished, and I said, "You know how to finish the other half." It is more or less the same. He only needed to fill in the missing parts. This is more simple.

The Longevity Lamps are also difficult to make. We have to make the wood smooth by sanding, cutting and carving, which is very difficult. But none of this was required here. We only had to assemble them, which was the easiest job ever. Look at it and you know it is very simple. It began as a flashing thought. It is most important to first conceive an idea.

Different lights blend in with different environments, such as indoors or in high-class, expensive houses. This one is for the outdoors. The outdoors is very different. I have already designed lamps for indoor use, for modern houses and old houses. But this is different. The outdoor environment is different and should be complemented with something different. Every house should have different lighting.

(*Architect Br. Ke: That is why we choose, as I said earlier, lights we have used before. We want only those that look great. We do not want lights that we have to think too much about, because these often turn out to be poor choices.*) because there are no good lamps to choose from; difficult to choose. Right! Right! My design for this lamp was also a coincidence. I just drew it and the proportion was just right; I have good luck. It was also a bit shocked. I worried that I might have designed it too fast, and it could end up too big, too high, and so on. Therefore, I especially asked him to put it up to let me take a look. After I felt satisfied, then he continued to finish it. Otherwise, I'd have to modify it! As a result, it looked very nice after it was fixed up there.

Originally, I wanted to make it flatter, but this is OK. These are only a small group; no need to have many different designs. If there are a lot of them, it will look better with different designs. Now that there are only five or six of them, designs in pairs should be good enough. For the three roofs over there, I could also buy different stone slates to pave them. I just didn't want to! Because it was just a small group there, not many. If there were many, then we could make two in this shape, one in that shape, and three in yet another shape, then it would be different. There are only three. If you put a red one in the middle and two green ones on each side, then it would be more distracting. Or, one green, one red, one yellow, wow! Who can stand it? We also cannot stand it! It's the same with the lamps, because they are more or less the same. For a single lamp, we could handle it; or if there are many of them, then it is better to make them all different, but in similar colors. Then they won't look too monotonous.

Supreme Master Ching Hai is inlaying the slate on the roof of a pavilion in the Garden of Bliss May 4, 1992, Hsihu, Formosa

By Following Master's Example We Overcome Fear

You can learn much about aesthetics here. But I am not sure if it will help you become Buddhas. (Master and everyone laugh) However, you can at least become artists.

The job of inlaying the slates usually requires expertise. Now, without expertise, we can do it as well. Once they saw how easy it was for me, their fears disappeared and their courage grew. They did it without trouble. Previously, no one dared to do it, or they would do it very, very slowly. After I have made it, everyone knows how to do it. Now everyone knows how stick it on. That was fun. I let them do the inlaying and they enjoyed it. It was no big deal. Whatever you do, you think that you are undertaking a grand project, when in reality it is nothing. Everything is easy. We can do it if we have confidence. If we are a bit smart, just look at it and we can do it.

Supreme Master Ching Hai
February 1996, Rainbow Garden
Hsihu, Formosa

Paint Your Life in Heavenly Colors

Spoken by Supreme Master Ching Hai
Hsihu, Formosa
December 17, 1995
(Originally in Chinese)

Supreme Master Ching Hai awarding prizes to exemplary children in the Rainbow Garden November 19, 1995, Hsihu, Formosa

Using Imagination to be Creative

I painted some of the concrete animals in the Rainbow Garden. (Applause) The most colorful ones were painted by me, because they did not use enough color. They were too conservative. The pig they painted was very much like a real one. (Laughter) I said, "Our pigs here are different from those out there in the world. Ours are from Heaven. They are royal pigs, entitled to wear royal crowns and robes. How could you paint them black all over?" So I had to do it myself. I told them to paint in this way, so children would like their work.

Then they knew what to do. They used more colors and it was better. They improved. God has given us a wide spectrum of colors, but they tried to be economical, painting a pig so true to its real-life image and a cow so dark in such a close resemblance to a real one. Was there any need to let them do the job then? We might as well have bought animals from outside or just gone outside to see them. I say you should give free rein to your rich imagination, make use of all the colors, display your lively spirit to create another pig of your own. We ought to unfold the jubilant, lively and colorful spirit within us. In painting or doing other things, we should bring vitality and happiness to this world, instead of continuing to copy the already gloomy situation of the world.

Supreme Master Ching Hai's interior design
July 1991, Hsihu, Formosa

Turn Your Home into a Paradise

We can transform this place into a small paradise. We may not be able to change the whole world, but at least we can change our home. We can clean up the premises and bring vibrancy and happiness into our home. We can enjoy inner happiness and we can create a happy external environment. The Rainbow Garden, for example, provides a playground for children so they will not bother you. When they are happy, they will not be bored or miss Heaven. When the children miss Heaven too much, they trouble their parents, because they cannot find anything here that can bring them any happiness. This is the real reason why they trouble their parents, act naughty and are disobedient. They do not care anymore; nothing matters to them. They find no motivation in life.

Therefore, those of you who are parents should teach your children a good concept by being cheerful and creating many Heaven-like environments for your children, and then they will find peace. Imagine you were to go far away from home and find nothing there, and you were thrown into a dark cave; of course you would be agitated. A bad mood would set in and you would squabble with just about anyone you met.

Supreme Master Ching Hai
September 1999, Florida Center, USA
After Moon Festival Celebration and Three-day Retreat

Treat Children Like Our Guests

When children are happy, they don't make trouble; when they don't miss anything, they don't make too much noise. So let us treat the children like our guests, who have just arrived in our world, not knowing or having anything. We should try to give them everything we can, so they feel like, "Ah, it's not bad coming here after all!"

Now do you know why we must tend to the children? It is because they are new here. These little friends, our little brothers and sisters, have just come to this alien land. They do not yet know the rules and are still very clumsy. Therefore, it is our responsibility to take care of them, love and protect them, make them feel great. We should love them not because they are "ours," but because they are our siblings who have just come to this world. Those of us who are familiar with the world after some time here should take care of the new arrivals. This is the normal thing to do.

Supreme Master Ching Hai
February 1996, Rainbow Garden, Hsihu, Formosa

Tips for Maintaining Balance in Daily Life

Spoken by Supreme Master Ching Hai
Three-day Retreat in Hong Kong
April 1-4, 1994
(Originally in Chinese)
Videotape #413

Truly, we have to devote more time to spiritual practice while in this world, but we should also try to make our lives more comfortable and fun. Recently, I converted a cave that had served as a cow pen into a cozy living room. I cleaned it up, and then covered the ground with a few straw mats and a carpet -- all very inexpensive materials. An ordinary carpet costs little, and it makes you feel snug and warm. Then, with a few cushions, you can meditate there. This is not a luxury. We can make any place beautiful as long as we know how to decorate it. That cave was dark, dry and dirty, and had originally been used for rearing cattle. But it was converted into such a beautiful place; that is a way to balance our life.

If we act as a teacher instructing people about the Truth from morning till night, and do not find balance in life, our brains will complain. For me, this kind of work is an excellent hobby. (Master and everyone laugh) An attendant once said to me, "Master, You've overworked Yourself and gone without sleep the last few days. You must be exhausted. Why are You spending the whole night on building that fireplace?" So I told her, "You don't understand. If I didn't do this, I might go mad!" (Master and everyone laugh) This is a way to find equilibrium in life.

Supreme Master Ching Hai converting a cow pen into a cozy living room
April 1994, Mount Tien Shan, Hong Kong

Supreme Master Ching Hai converting a cow pen into a cozy living room
April 1994, Mount Tien Shan, Hong Kong
Here Supreme Master is building a fireplace onto the wall of the stone cow pen.

Supreme Master Ching Hai
April 1994, Mount Tien Shan, Hong Kong
The cow pen - now cozy living room after
Supreme Master's finishing touch!
With a warm fireplace.

The attendant had thought that I would be physically exhausted after working day in and day out, and should spend the next three days in bed to make up for lost sleep. But I said, "Doing these things gives me a respite. I can't stay in bed the whole day and night. This is a break for me, because it brings a change into my life." When I do the things that I like, I'm resting at that time. Otherwise, I'd be devoting all my time to making others happy, and leaving none to pursue my own interests. The two are different.

Although I work to make you, others, refugees and needy people happy, and I too am very happy, it's in response to requests and circumstances. I have no control over the work, nor do I have any say in the matter. For example, when someone asks for two kilos of rice, I have to bring them to him. In this kind of situation, I can't act as I wish for it's done to meet the requests of sentient beings. This is different from being your own master and making your own plans and designs to suit yourself.

So I still have to find a balance in my life. Otherwise, my mind will be unhappy. It's not I or the soul that's unhappy, but the mind. It will not be accustomed to it. So I told the attendant, "This is the way I rest. You don't have to worry." She thought that I had already worked quite a few days and nights at a stretch. Besides traveling overseas to deliver lectures, I had rushed to help the refugees in the Philippines. So why did I stay up the whole night building a fireplace in a cave when I was so tired? She felt pity for me. (Master and everyone laugh) I said, "No, that's the way I rest. Otherwise, I can't go on." Then I asked her, "If you were required to sit the whole day without doing anything, not even your laundry, and food were brought before you, would you be able to stand it?" She said, "No, I wouldn't." Of course not; she would still want to wash her own clothes and handle some of her own personal matters.

I'm no different. I can't devote all of my time to others without having some interests of my own. But these things are my personal hobbies. So I go without sleep at night and use my time to do them. In this way, you won't be affected; because I save the day for you, I am here whenever you need me. Should any emergency arise, or any urgent papers arrive, I can deal with them immediately. I only make use of the intervals between events, or do my own work while waiting or by sacrificing my sleep. At those times when I do not have specific public-interest work to do or documents to read, I do my own personal work in order to maintain mental balance.

Supreme Master Ching Hai
May 4, 2008, Monaco

Don't ask me why I'm attached to these material things. No, it's not attachment! I have built things at centers in a number of countries. But I do not live in any of those places. These designs and creative works are all left there and not reserved for me. Of course, things like the paintings that I have done, I can take with me. But I don't really take them with me; rather, I send them to Miaoli for the residents to keep in a special room so they won't be damaged, and copies can be made for everyone to appreciate. If I carry those paintings around with me, I can't take good care of them because I'm always tied down by other things. I'm only responsible for painting them. After taking a few looks at them, I leave them in the care of the residents. I can't look at my own paintings for long so sometimes I miss them. When I was abroad previously, sometimes I would think of returning to Formosa to take a look at those paintings. (Master laughs) But those were just passing thoughts; getting to look at them or not doesn't really matter. So even though painting is my hobby, it's you who get the benefits. You can collect my paintings; whereas I myself can't collect anything.

But unlike the paintings, the artwork in the cave cannot be moved to Formosa for the residents to preserve. (Master and everyone laugh) Some things can be moved, and others can't. Those that are stationary are left in their original place for everyone to appreciate. I create these things not for the sake of possession or preservation, but to fulfill my desire to create. Sometimes it's a form of relaxation. It's the same with all my hobbies; they're only for maintaining balance in my life so I am able to continue to serve all people. Thus I converted the cave not because I liked it, as I won't be staying here long. Besides, I can't transport it anywhere I go.

While practicing diligently in this world, if you do not also try to find balance in life or enjoy a little of the colorful world, then once you go up to Heaven, you might wonder, "Why is it that after following Master in spiritual practice, I have no idea what the mortal world is like?" Then, you may blame me, and quietly and secretly run back down here. You can't hold me responsible then. (Master and everyone laugh)

Supreme Master Ching Hai
1995, Monaco

Supreme Master Ching Hai
Early 1980s, Munich, Germany

The Art of Cooking and Eating

Spoken by Supreme Master Ching Hai
May 12, 1994
Hong Kong
(Originally in Chinese)
Videotape #426

To me, everything is an art. Cooking is an art. Eating is an art, too.

The Secrets of Making Delicious Soups

When you make soup, you should use green peppers, carrots, radishes and napa cabbages; these will all do. If you don't have napa cabbages, it's fine too. You can cut them in any size. Stir-fry them a little bit. It's OK if you don't, either. Put them into boiling water and cook them for a longer time. The soup will turn out sweet. All these vegetables can make the soup taste sweet in a natural way. So you won't need to use too much of that MSG made from chemical substances.

There is some MSG which is made from natural ingredients such as fruit. If you don't have this kind, you may use black mushrooms or other kinds of mushrooms, like the type that looks white. Black mushrooms are OK, but they taste different. I prefer the fresh ones. I hardly use black mushrooms. I don't really like them. But you can still eat them. They are not forbidden. You can use white mushrooms and regular mushrooms with green peppers or red bell peppers. Don't use the spicy ones, but the big, sweet peppers. Cut them into pieces. Then cut more carrots and radishes.

Stir-fry them with a little bit of oil. They will shrink and become dry. Then add the seasoning. Only a little bit now, since we are going to add more later. We add a little salt to draw out the juice from these vegetables. Then we just stir-fry them with a little bit of salt. Add some water. Let it simmer for a while, and then put in the napa cabbage or the regular cabbage. Just cut them into small pieces. Not too small, though. Simmer them for a while. The water, the sweet juice, will come out from the vegetables. Then you can add noodles, cilantro, etc., depending on the kind of soup you are making.

We Aulacese have different ways of cooking. For instance, we will add different spicy herbs in the sour vegetable soup. A sweet vegetable soup or sour soup will taste good only if you use different kinds of herbs. The Chinese don't use these herbs. Only our Aulaucese know. There are more than ten different kinds of herbs. Each one has its special flavor. Even though we don't have as great a variety of food as the Chinese do, we have our own taste.

Supreme Master's Fruit Platter Design
August ~ September 1992
During Solitary Retreat
Yang Ming Mountain, Taipei, Formosa

Supreme Master Ching Hai
1982, Rapallo, Italy

I don't cook complicated things. Sometimes I go camping by the river and take a rest there, or go to Mount Yang Ming with only a few disciples. I don't have many things to cook and I don't ask them to go grocery shopping every day. I just cook what is available. It's that simple. The only condiments that I had are salt, sugar, natural seasoning powder, and black pepper. Sometimes, I also had hot pepper. I just used them to cook every day. In the early days I used to cook for them a lot. I didn't use many seasonings. If you do it right, it tastes just right. It's not the complicated way of cooking or the use of expensive ingredients that makes good dishes. No! No!

Cooking is really an art. Like when I paint, I only use a few things. Sometimes I just take a small bag and an easel. Sometimes I may not even have that. I just put things on my lap and paint just like that. I've heard that other, ordinary artists have all kinds of equipment, big and small, lots of it. They are just like grocery stores. I don't have any of these things. I used to have an easel there, but not anymore now that I don't paint. My gear can be carried around by hand. Yet I did so many paintings. I do my paintings everywhere I go. Sometimes I paint when I am up on the mountain. Or when I am giving lectures abroad, if I have half an hour left, I may do some painting. So I can hardly take a studio with me. Yet I can still paint.

Supreme Master's Fruit Platter Design
August ~ September 1992
During Solitary Retreat
Yang Ming Mountain Taipei, Formosa

Supreme Master Ching Hai
August ~ September 1992
Supreme Master's Solitary Retreat
in Yang Ming Mountain
Taipei, Formosa

Apply Knowledge with Wisdom

It's not like you need a lot of stuff to do things well. If you know how, even if you don't have good things or many things, you can still do it well. If you have no artistic sense, even if the whole world was bought for you, you'll still make a big mess and spoil the whole thing. So, you must use your own wisdom. Examine yourselves every day. Don't just sit cross-legged and meditate like this, as if no matter how much you take in, nothing useful comes out. It's just like a person who only eats and does nothing all day. There is only input but no output. Why are we in this world? So that we can have many opportunities to practice what we have learned. This is good for us.

Supreme Master Ching Hai
February 26, 2008, Slovenia

Supreme Master Ching Hai
September 25, 1999, Florida Center, USA
Moon Festival Celebration and Three-day Retreat

Ethereal Inspirations from Heaven — The Meaning behind the Celestial Jewelry

Celestial Jewelry: The Crowned Heart

Celestial Jewelry: The Paramhansa

Born on the ethereal inspiration of Supreme Master Ching Hai,
The Jewelry of Heaven descends to Earth
Through the skillful hands of artisans
To amaze the denizens of the world.
Flawless sapphire and jade, glorious and radiant;
Gold, inlaid with gems and diamonds, dazzles the eye.
Behind each piece, a special meaning tugs at the heart.
Conveying the deepest wisdom of the universe,
Supreme Master Ching Hai's designs awaken
The soul and life force of all humanity.

Celestial Jewelry: S. M. Collection

Celestial Jewelry: Twin Hearts Series

An Interview with Supreme Master Ching Hai by a reporter from Bijorcha TV
at the Paris International Jewelry Exhibition,
January 24, 1997 (Originally in French and English)
Videotape #629

J: *First we have an extremely important interview on Bijorcha TV today, an interview with Supreme Master Ching Hai. Thank You for coming, Madame.*
M: Thank you, sir.
J: *First of all, can You tell me the relationship between Your jewelry and the spiritual path?*
M: Yes! Beauty, Virtue and Truth are symbols of all religions so if one creates beautiful things, they symbolize some of Heaven's beauty. I think they also remind us of spiritual practice.
J: *Does each of Your jewelry designs have a meaning?*
M: Yes!
J: *Would You introduce some of Your designs to us?*
M: Yes. For example, this set is made with the "SM" logo. That's our logo.
J: *How was the logo chosen?*
M: "SM" means Supreme Master. It reminds us that we are the Supreme Master. Just like the Bible says, ***God, the Spirit, dwells within you. You are the temple.***
(Master comments on another jewelry design that the journalist has picked up.) That's a new design: *TWIN HEARTS*. When two people understand each other physically, mentally and spiritually, they become one. Similarly, we become one with God when we attain perfect enlightenment.
J: *So, what I'm holding in my hand now is a present to say, "I love you," right?*
M: Yes, you can also use it for a wedding.
J: *That's what I meant to say. It's really nice. What kind of material is it made of? Is it gold?*
M: It's solid gold and diamonds. Everything we make has real precious stones and real gold, normally 24-, 22- or 23-carat. We don't use anything that's not real: It's not gold plated but solid gold.
J: *In French, we say, "It's the real thing."*
M: That's true.
J: *(Pointing to a bracelet) That bracelet over there is very nice. It's superb!*
M: It's for women.
J: *When You create jewelry, do You enter into a particular state, or are You inspired by a particular event?*
M: I'm inspired by God.

Supreme Master Ching Hai receiving VIPs from the Philippines before International Five-day Retreat
February 19, 2007, Hsihu, Formosa

Celestial Jewelry: The Hidden Force Connection

Celestial Jewelry: To the Other Shore

J: *Does that also happen when You write a book or paint a painting?*
M: Yes. I had never studied design before, but after meditating for many years, I became inspired. And now I can do many things such as designing clothes, designing jewelry, painting and many other things.
J: *The large collar necklace over there is also very nice. Is it also made of gold? And can You tell me what it is?*
M: This design is called *THE HIDDEN FORCE CONNECTION*. The stones are real Australian opal and the necklace is real gold with different settings. (Master points to different parts of the necklace.) For example, this gold is a little bit dull and real-looking, and this gold is shinier. It's just to create an artistic, eye-catching look and also to represent the negative and positive forces, what we call Yin and Yang.
J: *One therefore rediscovers spirituality?*
M: Yes. Diamonds represent our true Self, which is forever indestructible. We search for and select the best quality and color of opal as you can see. It's very rare to find such a large opal stone with a beautiful color like this.
J: *Let's go ahead with Your designs. Is the choice of color important?*
M: Yes; if not, then it's not attractive.
J: *Yes, of course. Let me rephrase my question: Does the choice of color have a meaning?*

Supreme Master Ching Hai
November ~ December 1996, Thailand

M: Yes, yes! It also has a meaning. For example, this is a perfect white diamond and a black jet stone. It represents Heaven and Earth. And this, the whole creation, is called *TO THE OTHER SHORE* like the boat that takes people to the other side.
J: *(Holding up the TO THE OTHER SHORE necklace to the camera) I think we'll have to show this one because it's really, really beautiful.*
M: Yes, that's *TO THE OTHER SHORE*. It's like a perfect Method of liberation. Just as we teach people how to meditate and find their own peace and liberation in this life, the boat represents that which takes people to safety on the other side of the sea, through the waves, typhoon and so on.
J: *If I wear such jewelry, will I feel better?*
M: You'll be reminded of your own greatness; you'll be reminded of the liberation of Heaven. And that will make you more inspired to learn to practice how to perfect yourself until you become the master of yourself. Then you'll forget the troubles of this world. You'll rise above all the troubles like a boat rises above the sea.

Supreme Master Ching Hai
November ~ December 1996, Thailand

An Interview with Supreme Master Ching Hai
by Le Figaro, the French International Radio (RFI)
and RadioEnghien

January 24, 1997
(Originally in French and English)
Videotape #629

J1: *Your jewelry seems to bring us toward another world. Is that world the real one?*
M: It's the realest one. Actually, every Master and every religious scripture has told us that this world is unreal. And the world that we aim toward inside, like what Jesus or Mohammed or Buddha pointed toward, that's the real world. It's the real world that we can find during our moments of silent contemplation, and the jewelry here is just a reminder of the beauty inside.
J1: *Why did You go so far as to give a meaning to each piece of jewelry?*
M: It's because I think that the greatest aim in this life is to find the Kingdom inside us, to find the wisdom or the Godhood inside us. So anything we can do toward the act of bringing us to this Kingdom is the perfect way. Be it jewelry, be it clothes, be it the way we live our lives, everything we do must bring us toward the remembrance of the Kingdom of God. That should be the goal of our life.
J1: *Does Your jewelry have an influence on the people who wear it or the people who are around it?*
M: I think people also influence themselves. If they've chosen this kind of jewelry, it means they already have this kind of tendency. They want to remember the Kingdom of God; they want to remind themselves and surround themselves with the Heavenly beauty.
J1: *How strongly do religion and the Buddha inspire Your work?*
M: It's not only the Buddha. I'm a disciple of all the great Masters: Jesus, Mohammed, Buddha, you name it. Because all the great Heavenly beings, divine Masters like Jesus, Buddha and so on, all teach us the same thing. They teach us to be a good guest on Earth, to live a good human life, and to remember the origin, which is the Kingdom of God or the Buddha's Land. These are named differently, but they're the same to me.
J1: *The word that sums up this collection: Is it "God?" Is it "wisdom?" Is it "Heaven?" What is it?*

Supreme Master Ching Hai receiving VIPs from the Philippines before International Five-day Retreat
February 19, 2007, Hsihu, Formosa

M: We call it "Celestial Jewelry," "the Celestial Collection of Beauty." For example, we have a whole collection of clothing and interior design items such as lamps and paintings. Everything I do is inspired from Heaven. I don't think that I, as a mortal, am capable of creating such beautiful things. So we call them "the Celestial Collection of Beauty."
J1: *Clothing, jewelry, poetry: You seem to be interested in everything. Do You have one thing that You prefer, or do You like everything?*
M: I actually like everything that I've done. Because it's not me who did it; it's the Father inside who inspired me and helped me to bring it into realization. Because I never studied these things before: I never studied painting or design or jewelry or clothing. I never had any idea about these things; it just came after many years of meditation practice, of going inside and finding wisdom.

Celestial Jewelry: Real Royalty

Celestial Jewelry: Time

Supreme Master Ching Hai, December 25, 2007, Paris, France
International Four-day Christmas Retreat (with worldwide contact persons)

God's Child

Mama (Moon)

Little Angel

Some of Supreme Master's Initial Celestial Jewelry Sketches

Meditating Quan Yin

E.T.

Papa (Sun)

Maitreya Buddha

Little Buddha

Bodhidharma

Celestial Jewelry: Wisdom Eye

Celestial Jewelry: Liberation

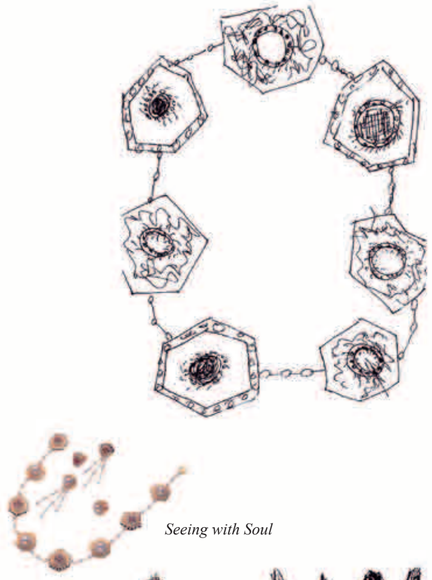
Celestial Jewelry: The Future Buddha

J1: *What's the purpose of the jewelry that You create?*
M: The first aim is to remind people of the beauty from Heaven. That's why each design has a name of its own. The general name is Celestial Jewelry, and each design has a very spiritual name such as ***TO THE OTHER SHORE, LIBERATION, WISDOM EYE, THE FUTURE BUDDHA, MEDITATING QUAN YIN, BODHIDHARMA, GOD'S CHILD, LITTLE ANGEL*** and so on. All these are noble names from Heaven to remind us of our own Nature within.
And the second aim is to earn some money for myself so I don't have to rely on my disciples because I never take donations. Of course, the jewelry, fashions and paintings earn a lot of money. And this money I want to give to people who are in disasters or in need, like in poverty or an emergency.
J1: *How much time do You need or take to create?*
M: Each piece is different. Some take longer; some take shorter. The longest would be about a week, and the shortest perhaps a day or even half an hour; it depends. Sometimes I'm very inspired: In one day, I can make about ten or twenty designs or in one night perhaps thirty clothing designs. At those times I don't sleep all night. I work from dusk until the next dawn.
J1: *We know that You're very busy. How do You find time to do that?*
M: Because as I said, sometimes I'm inspired. I can work the whole night and whole day and then finish one section very fast. And I just do it when I have time. If you want to do something, you'll find the time for it.
J1: *Is the artistic inspiration contagious to Your disciples; do they become artists, too?*
M: Yes! Some of them also suddenly become artists overnight. And they suddenly write poetry, or suddenly know how to paint or design their own clothes. That's very good. It's not really "contagious"; it's just the meditation that brings out the best in people in time.
J1: *Do You happen to refer to what other designers do and learn from them?*
M: No, I didn't do that before. I never had any idea [about doing that]. I just did it from my own creative inspiration. But after I was done creating things in different fields, of course by chance, I would get in touch with many other artists, and sometimes we would exchange ideas. But that came afterwards and was a consequence of my exhibitions or my creative objects.

Supreme Master Ching Hai
July 26, 1996, Raising Center, Cambodia

Some of Supreme Master's Initial Celestial Jewelry Sketches

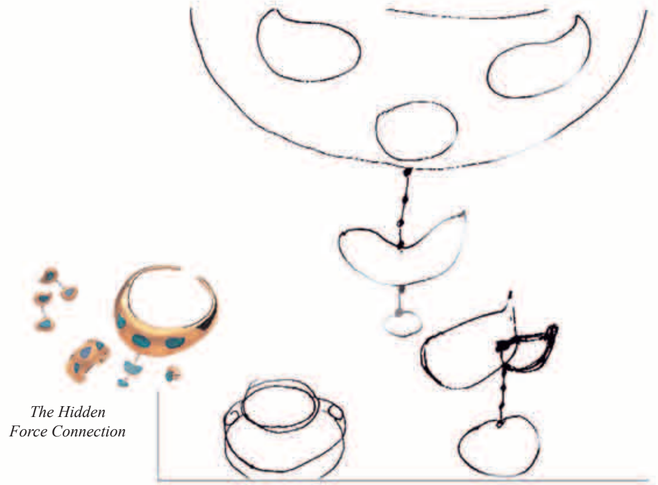
The Future Buddha



Seeing with Soul

Spring Your Soul

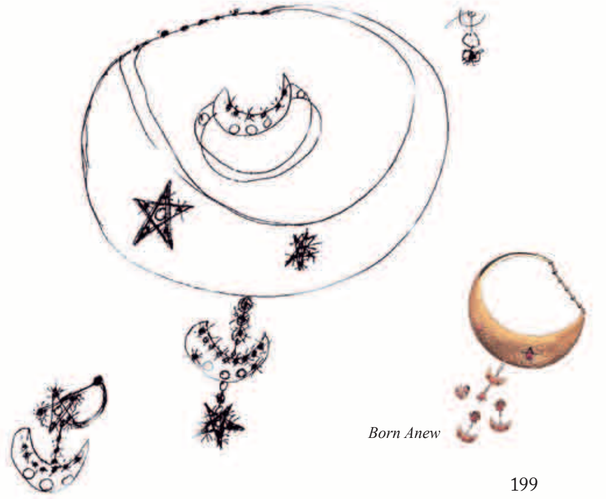
Wisdom Eye



The Hidden Force Connection

To the Other Shore

Positive Victory



Born Anew

J1: *Concerning Your source of inspiration, where do Your visions and colors come from?*
M: From inside, from inside my brain! Sometimes the colors and pictures come before I can paint them out. So I have to do it fast before I forget.
J1: *I have one technical question about Your jewelry: I know that inspiration is very important to You, but do You also pay attention to the materials You use such as diamonds and so on?*
M: Yes, we do pay great attention to details such as the materials. For example, we use the best, most reputable gold and the best stones, and we choose the colors. For example, this (indicating one of the opals in the necklace ***THE HIDDEN FORCE CONNECTION***) is a very rare color, and the size is very rare, too. To have a piece so big and beautiful as this is rare. As for the gold and all the precious and semi-precious stones, we choose the best to represent the flawless, Heavenly quality.
J2: *I would like to know if You give meaning to Your jewelry. For example, if You see a piece of jewelry that You didn't make, would You give it a meaning, even if it's not from You?*
M: Well, I think that if some other artist creates his or her own piece of jewelry, he or she is the only one who has the right to give meaning to the jewelry. So, I don't interfere with people's creations and their inspirations or their right to their own thinking. I just take it as a piece of art. And if the creator of that piece of jewelry gives a meaning to it, then I accept it. But I wouldn't give my own interpretation to other people's inspirations in jewelry, or any other artistic piece.
J2: *Thank You.*
M: You're welcome. Are you satisfied?
J2: *Yes. It's just that I have another question: I want to know if I show You my ring, will You give a meaning to it?*
M: Did you create it yourself?
J2: *Oh, no! Not at all.*
M: Then I don't think I'm allowed to give a meaning to someone else's state of mind. You should ask the creator of this piece to give you the meaning, OK? I think we must respect everyone's private individual inspiration and artistic tendency. I don't always wear the jewelry I've created; I wear anyone's. If I see a nice piece that's suitable for an occasion, I'll sometimes buy it. And sometimes I buy things to give to people. But I don't give meaning to anything like that; I just buy it.
J2: *I wonder if You would describe and tell us why You're wearing the jewelry collection that You are today?*
M: (Referring to ***THE HIDDEN FORCE CONNECTION*** necklace and earrings Master was wearing) Today it just happened that I wore green, [almost] the same color as the opals so I thought they matched. I normally match everything to create a harmonious look so that when people see me, they'll see the oneness and no contrasting or fighting energy around my body, and so that everything I wear represents peace and harmony within and without.
J2: *And which materials represent perfection to You, or what's Your preference: Is it diamonds, gold or what?*
M: I think everything that God created, even a piece of a pebble, is perfect in its own way. It's just that in this world we've chosen those rare and shinier stones to represent our inner shining quality. So likewise, I have to choose them; for example, diamonds, opals, rubies and so on. Since the people of the world like them, I can't just give people things that they don't like. I have to create with the things that people already like and are familiar with.
The reason people like shiny objects is that somehow in the deepest corner of their hearts, they still remember the shining quality or the Light within. That's why people love diamonds and rubies, not for the material possession of these things but because of the yearning in their souls to go back to the Light, to the shining and lasting quality of our inner Kingdom. So likewise, I use these everlasting things.
J2: *Does this "Light" refer to the Light that touched You like You also mentioned with the Buddha?*
M: It's the inner Light. And the Buddha had the Light shining around His head like you see in the pictures; Jesus also had a halo around Him and so on. All the Saints, when depicted in a Saint's picture or statue, have a halo of light around them. They really do have it. Sometimes we can see with our wisdom eye that a Saintly person has light around him. We all have different light. Some people have purple light and some have a kind of black light. But the spiritual Master has brighter light, very bright.
So, most human beings love diamonds, rubies, sapphires and so on because they shine. They really resemble the Light within us when we find enlightenment. That's why we say "En-lighten-ment," meaning light, we become enlightened. That's why people love diamonds and rubies; I think the deeper reason is that people love the Light within themselves and they yearn to know it again. They've forgotten it and they want to remember. That's why people love diamonds and other shiny objects like gold, silver, sapphires and so on.
J2: *And maybe because it lasts, and they want it to last by wearing jewelry.*
M: Yes! Because it's everlasting, and our true Self is everlasting. So, when people love all this jewelry, like diamonds and gold and so on, I think they just yearn to remember their everlasting Self, the soul within themselves. So, it's not really the material that they love. It's the spiritual memory, the remembrance behind all these shiny objects that makes people love them so much, not only my jewelry but any jewelry. I think the reason that people love shiny jewelry is that it reminds them of their own shining quality inside.

Supreme Master Ching Hai
January 24, 1997, Paris, France
International Jewelry Exhibition in Paris

Supreme Master Ching Hai
December 24, 2007, Paris, France
International Four-day Christmas Retreat
(with worldwide contact persons)

Appreciation of Master's New Jewelry Design *Paramhansa**

"I got the inspiration from the swans that I encountered. Because they remind me of heavenly attributes. It (*Paramhansa*) means soaring spirit, it means free soul. It is my heartfelt wish for all beings." ~ Supreme Master Ching Hai

** The Sanskrit word "Paramhansa" literally means Supreme Swan. It is also a spiritual title that confers a certain state of spiritual advancement.*

Supreme Master's Photographic Memoranda

Family Circle

Generous gifts from nature

Wait for me!

Past + Future

Photos: Supreme Master Ching Hai's S.M. Celestial Clothes Fashion Shows of the Century, April ~ May 1995

Supreme Master Ching Hai
April 22, 1995
London, UK

Supreme Master Ching Hai
April 27, 1995
Paris, France

S.M. Celestial Show of the Century

Spoken by Supreme Master Ching Hai, New York, USA, April 16, 1995
Compiled by the Editorial Group of the News magazine (Originally in English)

An enlightened Master is not restricted to any particular form to save people. Anything done by an enlightened Master is for the benefit of all sentient beings. This fashion show is another significant example of this fact.

"I myself cannot do much. If I can do anything, it is because of God's will. I can only do it with inspiration from Heaven. Therefore, they are not mine. This is why they are called Celestial Clothes." ~ Supreme Master Ching Hai

Supreme Master Ching Hai
April 15, 1995
New York, USA

Supreme Master Ching Hai
May 5, 1995
Milan, Italy

Struggle between Heaven and Humanity

It was not easy to transform the inspirations from the Kingdom of God into material manifestations of this world. Master later revealed that She could envision, even while designing, how each Celestial garment would eventually look. Nonetheless, She had to overcome many artificially imposed obstacles -- people's egos, arrogance and preconceived ideas. It was truly difficult to traverse this giant gap between Heaven and humanity. To present before our eyes this God-bestowed beauty was indeed a rigorous test of patience, courage and self-confidence. During a difficult dialogue process that lasted two weeks, the tailors objected to each of Master's ideas and kept trying to alter Her designs. Afterwards Master remarked laughingly, "Without firm and profound inner strength, I would surely have wavered under their chattering."

For the people, Master always silently shoulders misunderstandings and pressures, and only at the long-awaited moment when the flower finally blossoms and yields fruit do we understand Her painstaking intent. We then wholeheartedly admire Master's superior wisdom, insight and selfless way of bestowing Her love!

Master's comments on designing the Celestial Clothes are as follows:

To make all of these clothes is difficult because I make them with the disciples, and you know what the disciples are like. Apart from staring intensely at me and forgetting what my instructions are, they have their point of view about what clothes should look like. I told them to cut it a little bit higher above the knees.

And they said, "No, Master, the legs will come out."

I said, "Haven't you seen any legs before?" (Laughter) I don't sell these clothes to monks or sisters in the monastery, please. (Laughter) I sell them to secretaries, to working women, to ladies in society, where they want to look good, but they must be practical at the same time. If you don't split the dress up the side, they will have a car accident or they will fall on the street. And are you responsible? And their children must catch the bus on time. How can they run? They forget all about it. They think we can, you know, like the fanatic way: Everyone must cross their legs, cover it up to here and then meditate. That's all there is. Please, forget it. (Applause) That's the trouble with working with disciples.

Supreme Master Ching Hai
April 1995, New York, USA
S.M. Celestial Clothes Fashion Show of the Century

Sharing True Beauty with the World

Many people ask me why I did the fashion show. Of course, because to help the people… because after the fashion show, mostly they donate the money to the needy, like the poor and sick or those who have incurable diseases, the neglected people. And that's what we do. I thought, "Oh, OK, at least I have something to do it with." Otherwise, I don't want to have a fashion show. What for? Even if it's for the disciples, you know it already. You have seen all my dresses hanging around anyhow. So I have no need to make a fashion show. And for the outside people, they have enough, a lot of clothes to see so they don't need to see mine.

But since it's for charity, it's fine. Why not? And besides, we can show it to a lot of people, maybe elevate their sense of appreciation for Truth and beauty. (Applause) It beautifies the people's sense, and that elevates their souls through beauty. Many people in the fashion show came up to us last night, to me, and their minds had changed. First, they were not interested in the vegetarian diet, meditation, nothing. Now through the art, they've changed. They are interested. (Applause)

So from the pure business point of view, we don't make money. Sometimes not including the money we give to charity. But it's not always our purpose to make money. If we can make it, it's all right. If we don't, it's OK. The most important point is to share it with people, the joy of true beauty, the joy of noble living and of self-respect. The world is already ugly. If we can beautify it in any way, that's OK. (Applause)

Supreme Master Ching Hai
May 5, 1995, Milan, Italy
S.M. Celestial Clothes Fashion Show of the Century

The highly successful S.M. Celestial Clothes Fashion Shows of the Century were held in New York, London, Paris, and Milan in 1995; the proceeds of the shows were donated to the Gay Men's Health Crisis, the Coalition for the Homeless and the Design Industries Foundation Fighting AIDS (DIFFA).

The Most Unprofessional of All the Designers in This World

Our motive, most of the time, is very pure. For example, I didn't even intend to do the fashion show. But just because some of our disciples and friends are in the fashion business and they think my clothes are more than up to international standards, they asked me to present them to the world. Then once I said, "OK," my God, there was a lot of work to do! I could not have imagined. They kept telling me that they were experts, that they knew everything. And my secretary also said, "Well, I did it before." She did it before, but once I said "OK," I had to do everything.

We fixed everything in one set, ready. So anyone who was a model could just take the whole set and fix herself up even without help. But of course, they did have help. I am the only one who didn't have help. Each model had one person to fix the clothes for them, fix the shoes for them, fix the hair for them and fix the makeup for them. Each person is different. But anyhow, we fixed everything in one set so they could do it.

But the professionals came without knowing my intention and had different opinions: "Oh, this doesn't go with this..." Therefore, it was a mess on the stage. It was the first day, and so some of our disciples said, "OK. No more professionals. We'll do it ourselves."

And I got into more trouble. The first night, we had different people -- all professionals. The second night, we had all different people -- all non-professionals. And I had to work through all this brain power, all these egos, all these characters, all these personalities, all these differences. So it's not only a blessing that I am here. It's a miracle. Last night impressed many of the designers in this country so much that they came and told me. They also want to make a show in Canada soon, and they said they learned a lot from our show last night. So many people were very impressed with our work. And I am the most unprofessional of all the designers in the world.

Supreme Master Ching Hai taking part in the Monaco Red Cross Charity Night, hosted by Prince Rainier and the royal family
August 1995, Monaco

The Models Cried from Joy!

Originally they called the models "the Paris Angels" but I changed it to "the Paris Beauties," because I was worried angels would not stay long. But they are so beautiful, they are so stunningly beautiful. And despite all their tiredness, you know, a different time zone and different climate, they really, really offered their best to us.

Models and stars are aloof. They are artists or they also become like dull with their job – they get what we call "professional syndrome." They have no individual choice. I am the one who told them, "You have some individual choice. Apart from some basic requirements from the director, you can pick out some of your own jewelry. If you think it's not enough, fix your own." I put down the whole basket, flowers and things, and said, "Pick your own. You know what you want. And add some individual touches to your appearance so that you feel more individual, and you feel more inspired from inside. And that's how you represent it better." Well, they did it last night.

The first time I told them, they told me, "But we are not used to demanding."

I said, "Why?"

They said, "We are used to people telling us what to do."

I said, "No, you don't have to do that here. Otherwise you become a wooden mannequin, right? You have no feeling because you don't have inspiration and no pushing force from inside to do it. You don't enjoy it. You do it just like a machine. Then it's no good. That's why I don't come to the dressing room all the time, telling you what to do, because I leave you room for creativity." Even the director and everyone, if they ask me I tell them. If they don't ask me, I don't tell them except in some extreme cases like for some of the clothing sets I designed, the headgear must be like that, or the footwear must be like this. Some are extremely fixed. If not, it doesn't look good. With the others, it's freer.

I let them be free. Just when it's an extreme case I point and say, "Don't do this. Don't do that." Otherwise I leave them with their inspiration, and very discreetly instruct them about what to do through someone else. So they think they are doing it. I do it behind the door and through someone else and very tactfully and let them have their own, free movement and will. And that's why they flowed last night. It was very rigid before. And they don't even want to talk to you because it's their job and they are used to it. And sometimes it's very boring. You even have to represent some boring clothes. You have to do it because you do it for money. And the director is sometimes stupid and they tell you what to do and you have to do it. And it is sometimes very suffocating for them. That I understand.

Last night they were superb. They were beyond modeling. They were just representing themselves, and their true beauty came out. And they were running around and picking this and that, and wanting more earrings, wanting more things. And I took all my beloved jewelry and gave it all to them and personally put more on for them. It's rare in the models' world that the models go and pick things themselves. But they enjoyed themselves and they were really touched. I saw that. They came and kissed me, and said, "Thank You" because they felt respected and they really loved and enjoyed last night. We gave them true enjoyment.

Supreme Master Ching Hai
April 22, 1995, London, UK
S.M. Celestial Clothes
Fashion Show of the Century

They mostly don't have so much clapping and enthusiasm like last night, from thousands of people; they nearly died. They felt respected. Their job was nobilized. For the first time they felt that their job was really noble. I said, "God has bestowed beauty upon you. You should treasure it, and use it to beautify the world and to give enjoyment to other people in the purest sense of enjoyment." Yes, then they understood. (Applause) Because sometimes I think many people look upon them as just instruments -- lifeless and no brain or anything. But they are persons too. They are us. They are one of us.

That's why when we bring out the best, the noble quality, and remind them of their noble purpose, they do it with joy. That's why it was so beautiful last night. (Applause) And if I said, "That's the show of the century," it's not too much. (Applause) You know why? The century has nearly ended already. (Master and everyone laugh) No competition!

Supreme Master Ching Hai, April 27, 1995, Paris, France
S.M. Celestial Clothes Fashion Show of the Century

Truth, Beauty and Virtue Are the Expressions of God

Spoken by Supreme Master Ching Hai
April, 22, 1995, London, UK
(Originally in English) Videotape #472

Some journalists ask me why I'm doing fashion shows because I'm a spiritual so-called teacher. He told me these two things are not related to each other. I said, "They do, they do" because Truth, beauty and virtue are the expressions of God. So we cannot say that beauty is not related to the spiritual. Because I know it for myself.

♡ ♡ ♡

But for the moment I think you have enjoyed tonight the Feast of Beauty. I hope we, the meditation practitioners continue to contribute to the world, spiritually, blessing, as well as beautifying the world and helping the world, helping the poor, the needy, the younger brothers and sisters in different ways. And no need to say what is spiritual and what is not. Everything is spiritual as long as you are spiritual.

♡ ♡ ♡

Tonight, we have brought the sun and the moon for you, through these beautiful celestial beings, these godly beings. I think inside them is God. That's why they are so beautiful. God is beauty, Truth and goodness. That's what we try to do in this life, to be near God, to be the representative of God. And all the things you have seen I've dedicated them to God, and everything else I do as well.

The S.M. stands for Supreme Master, signifying the Supreme Master power within everyone. The logo is an interweaving of red and gold colors and of the initials S and M (Supreme Master). The red symbolizes the physical body and the gold represents the radiant Buddha Nature or Kingdom of God within. This eye-catching logo is woven onto each piece of S.M. Celestial Clothing as an integral part of the design, reminding us to pursue the spiritual path and realize our inherent noble Nature.

Supreme Master Ching Hai, April 27, 1995, Paris, France
S.M. Celestial Clothes Fashion Show of the Century

Some of Supreme Master's Initial Celestial Clothes Sketches

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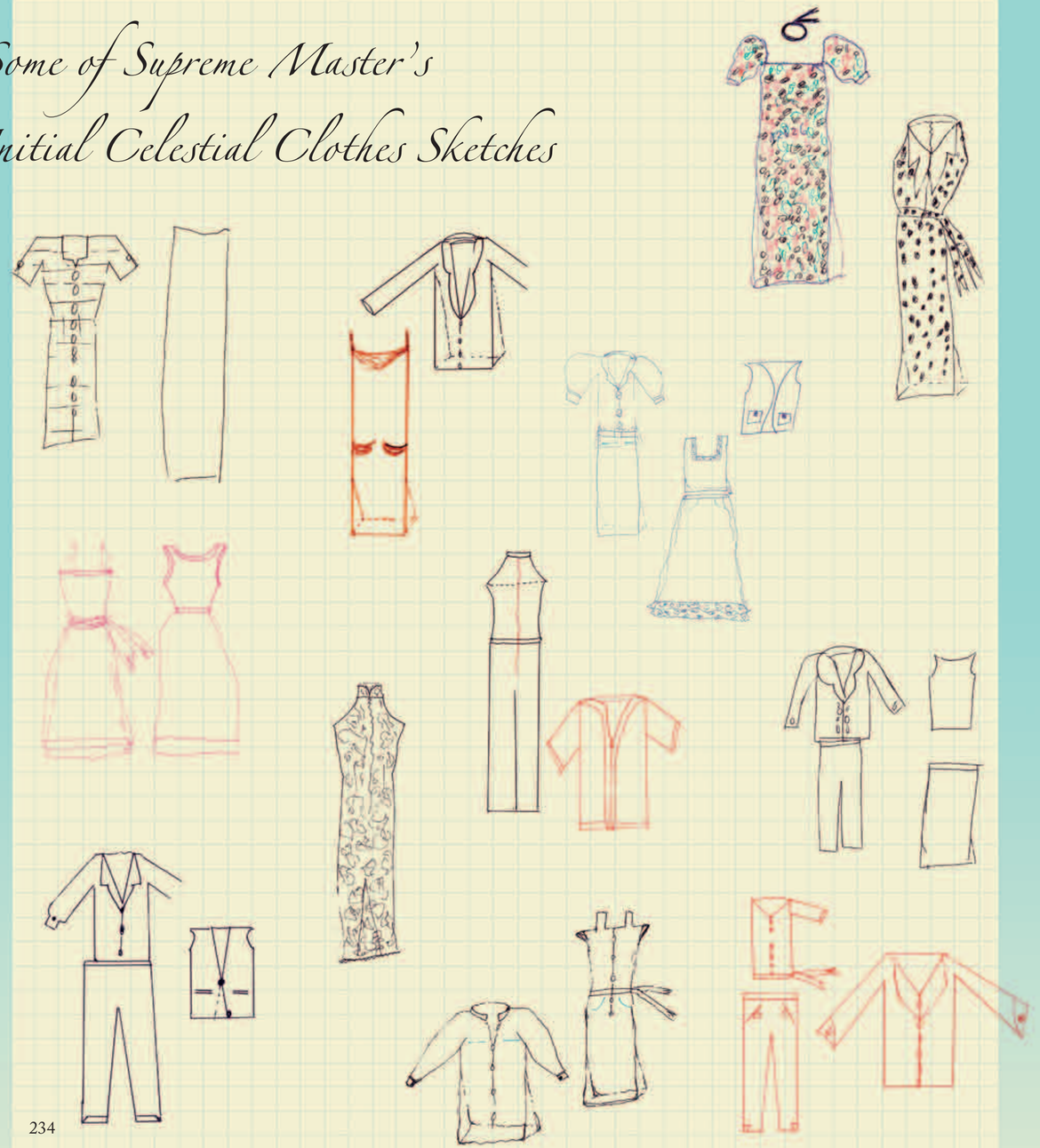

Some of Supreme Master's Initial Celestial Clothes Sketches

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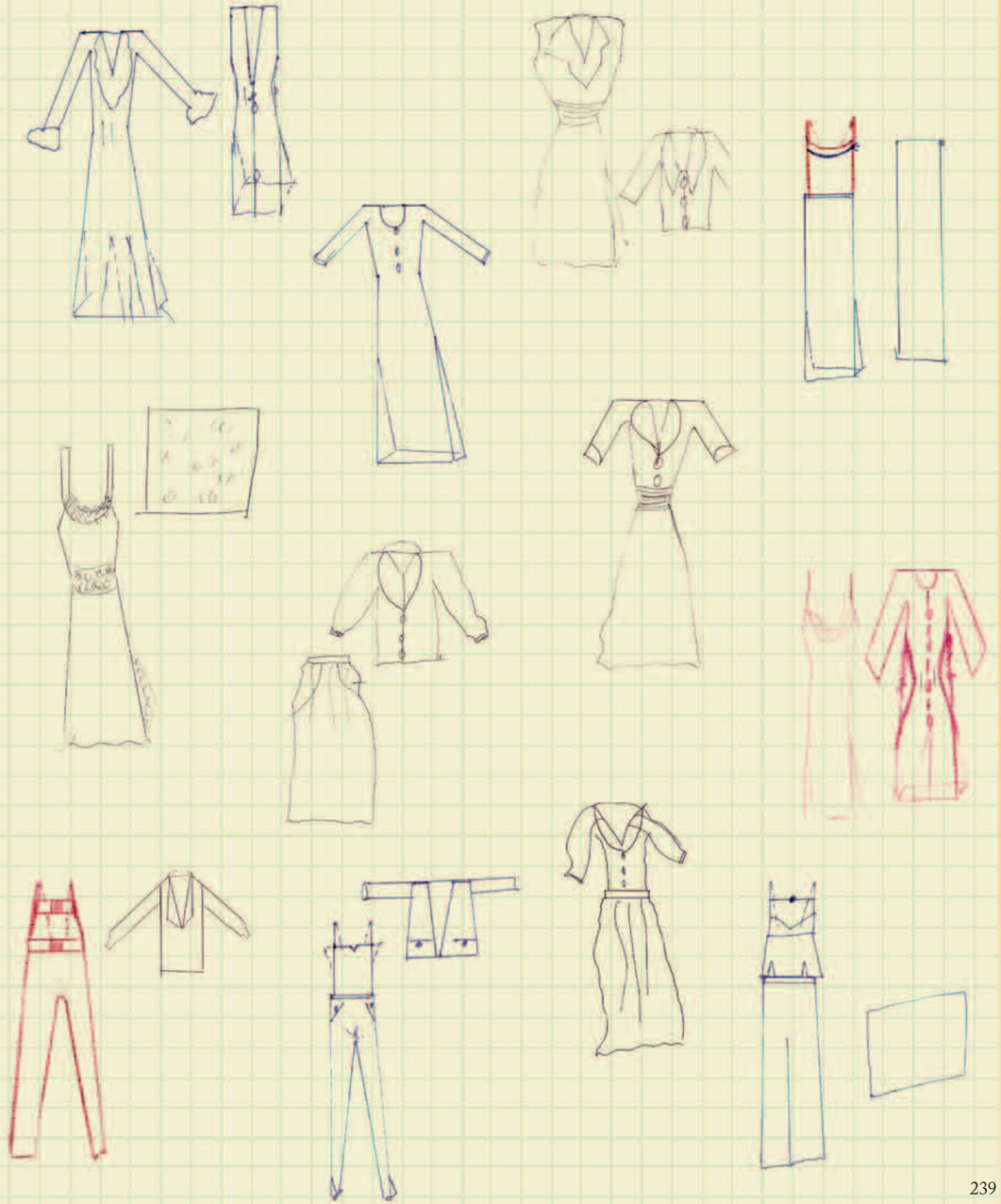
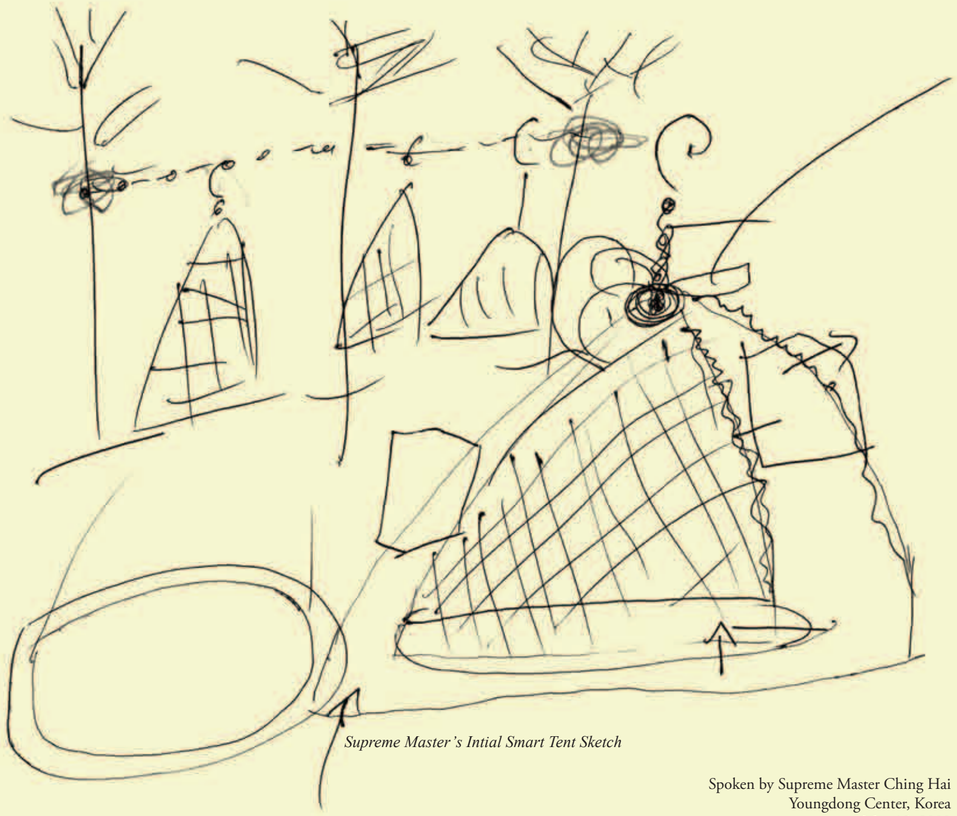


Some of Supreme Master's Initial Celestial Bag Sketches

Some of Supreme Master's Initial Celestial Bag Sketches

The Smart Tent: Simply Convenient, Simply Smart

Designed by Supreme Master Ching Hai



Supreme Master's Intial Smart Tent Sketch

Spoken by Supreme Master Ching Hai
Youngdong Center, Korea
May 15, 2000
(Originally in English)
DVD #722

If the rain comes direct on the top, it just runs down very fast. Because it runs down fast, it doesn't sink in. Inside, there are so many see-through pockets – whatever you put in there, you'll find it easily. And this one, I made sure that we have two sides. So you can protect yourself from the cold and sunshine as well. The luggage, you put behind there or here. Because it hangs on the tree and on the string, it will not break any of your rods or the structure of your tent. It's very light, very small, and smart.

Supreme Master Ching Hai and Her designed "Smart Tent". May 15, 2000 Youngdong Center, Korea International Five-day Retreat

Supreme Master Ching Hai
May 6, 1998, Youngdong Center, Korea
Master inaugurates the use of the Youngdong Center
by beating a drum, striking a bell
and starting the International Five-day Retreat

Romanticism

Spoken by Supreme Master Ching Hai
Opening Ceremony at the Youngdong Center, Korea
May 6, 1998
(Originally in English)
DVD # 618

This occasion is very sacred and also very romantic. I like a romantic atmosphere. Romantic doesn't mean only the loving atmosphere between two people, like a man and woman. Romantic is something that is very sacred, very noble and very poetic in the air, which we ourselves generate from within our hearts when we feel very loving, very peaceful, very kind, very gentle, and we feel very good about everything, about everyone around us. We walk slowly, we talk gently, we think very, very nobly and poetically. That's what I call a romantic atmosphere. Today we have it.

I think in the modern times, we have a lot of advantages, as I told you yesterday. We have airplanes and we have super electronic equipment, so that we can contact each other. We have television and we have all kinds of conveniences afforded to us so that we can be here in a very short time and stay together and enjoy all this comfort. Even if we're not together, later we can enjoy the memories of this occasion at home through video tapes, television, audio tapes and songs, as well as our own recording system in our brain. But nevertheless, in the modern times, due to this high technical development, it has somehow destroyed a little, if not a lot, of the romantic atmosphere of the old times, such as the clothes we wear, the way we walk, the way we talk together, the way we think and the way we write and express our thoughts inside. It's not as poetic and leisurely, romantic like the ancient times. That's what we miss sometimes. That's what I miss a lot of times. And on such occasions we bring it back.

I don't know whether we've forsaken our poetic nature, our romanticism, our inherent inner beauty or whatever we've done to ourselves that nowadays most of the time we think more of finances. We think more of material comfort than of taking care of our inside beauty or even our own representation outside of the inner beauty, such as nice clothes, walking with dignity and manners, talking with gentleness and sweetness. It's very difficult for all of us nowadays to even talk in a sweet tone, even if we want to because everyone else talks in a harsh tone quickly and loudly. Sometimes I myself feel very lost in this world; I don't know how you feel. Not sometimes, often times, especially when I'm in a very poetic and romantic mood and I have to deal with people who are less romantic or not romantic at all. Then I do feel lost, or that I've lost something that I don't know, just sadness. I feel kind of out of this world, born in a wrong world. I guess you feel like that sometimes, don't you? Yes! So, why don't we all try to get that back not only during our meditation, but after, before and all the time that we deal with people. I know it's difficult even for me.

Supreme Master Ching Hai
April ~ May 1995, Monaco

You know I write poetry. Even though in the old times when I was younger, maybe my poetry was not all that polished and perfect the way I would have liked it to be, the way I would like it to be now. I did not understand as much as I understand now. But still in my heart I'm a poet and I like to be like poetry, like a dream, like romance. But many times I have to face situations where my poet inside runs away from me because I can't bear the crudeness of the reality outside. Then I have to talk the way other people talk, I have to act the way other people act, and so on. After that I just sit down, feel quiet and sad, feel as if I've lost some part of myself, feel as if I shouldn't have done what I have done, shouldn't have said what I said because it wasn't me. It wasn't the way I like myself to be.

But it's easier for you perhaps, as an individual, a not too famous individual, to try to get back your romantic, soft, gentle and sweet nature and try to preserve it. It's better that we preserve our real Self so that we like ourselves better. It doesn't matter if anyone else likes us or not. We have to like ourselves and that is very, very important. Otherwise, you go through life miserably and you're always on the defensive. Anything hurts you. Even though people mean well, you misunderstand. You hurt yourself and you feel low about yourself. That's not very good.

Supreme Master Ching Hai
November 20, 1999, Turkey
1999 Middle Eastern &
South African Lecture Tour

So, let's try maybe from today to represent ourselves the way we want whenever possible. Don't let the habits of this world drag us into a different, rude, coarse kind of atmosphere in which we feel uncomfortable, in which we find ourselves very confined, very suffocated, very lost and most often times very sad. It is of course more convenient for us a lot of times to run around fast and to talk in a very irresponsible manner. But whenever we can, we should try to go back to the soft side, to the romantic side, like the way we have today. It's very nice to have a romantic atmosphere. Don't you think so? It feels good.

Supreme Master Ching Hai
June 2001, Florida Center, USA

That's why people fall in love. When we are in love we talk softly, we feel elated. But we can create that ourselves, too, every day; create this kind of romantic atmosphere and carry it in our pockets, carry it around with us. So when people see you, it's like they see a flower, like they see the sun, like they see the moon. And they also may get infected by the romantic atmosphere.

It's difficult nowadays to tune in to the poetic atmosphere of the old times. But maybe sometimes we can try, just for a change, just to be away from it all, to be away from the hassle feeling every day, to be away from the rough atmosphere of the world, and feel ourselves again. It wouldn't be bad, would it?

Supreme Master Ching Hai
February 19, 1996, Hsihu, Formoa
The Supreme Master Ching Hai Day Celebration
and International Four-day Retreat

Supreme Master Ching Hai
September 24, 1999, Florida Center, USA
Moon Festival Celebration and Three-day Retreat

Supreme Master Ching Hai
January 29, 1995
Hsihu, Formosa
Lunar New Year's Celebration

We Are All Actors in the Play Called Life

Spoken by Supreme Master Ching Hai
February-March, 2005
Hungary
(Originally in English)

Q: Master, I have had a question for a long time about art. Because I do theater, I was thinking about the role of art on the physical level. Do You think artists are people who connect with higher worlds to bring something more beautiful down to Earth?

M: We all have artistic tendencies within us. Because we came from the Creator, it's our urge to create beautiful things. We came from beautiful planets, and we came from beautiful worlds. We came from beauty, Truth and virtue so even in the human form, while we're so encased, so blind and so locked up, we still feel the urge to do it. Some people feel more and some people feel less. It depends on the situation whether they can develop or not. So I always wanted to be a musician and singer ever since I was young. I was always singing, but my parents forbade me to. Therefore, I never became a musician, but I can do it for myself now. It's fun! Also there are some other reasons that I did not. And that's also good. Otherwise I might have become too famous, and then who knows what would have happened? And then I'd never have had time to go to the Himalayas.

Q: And the profession of being an actor, because an actor has to become another person, I have thought about many times. For a spiritual practitioner, is it kind of dangerous to get confused with other personalities?

M: You're already confused. You're not what you think you are anyway. It's just a play. We're also playing different roles in the world. As long as you know who you are, the real one, it doesn't matter. It's just like changing clothes. Acting is just like changing clothes. Just don't act out something bad, that's all. Don't choose a bad role. If you can afford to choose, choose a good one, represent yourself better. But it doesn't matter, really. Some people play the bad guy, but I know they're just teddy bears. Some people always play good guys, but it doesn't mean they're good. Just know who you are. That's it. That's fine.

Celestial Jewelry: True Love

Spiritual Practice Is a Complement to the Arts

Spoken by Supreme Master Ching Hai
Los Angeles, California, USA
October 21, 1989
(Originally in English)
Videotape #101C

Q: I'm a musician and an artist and I have a conflict within myself about following Your way versus doing my regular thing, which is music and art.

M: Oh, you can do music and art. You can do that. You must. You should.

Q: I'm just wondering what Your views are. What do You see the real function of art to be in our society or in the world?

M: Musicians and artists are half-Saints. So I just add a half and make you a whole Saint. Musicians and artists came from a much higher level of consciousness. They came down because they have learned something from the higher level and they want to serve the world in beauty. They beautify the world, so there's no conflict between the practice and your art. You should go on doing it to amuse the world and practice at home to grow in wisdom. That's your worldly duty and meditation is your Heavenly duty. We have to do both.

Celestial Jewelry: True Love

Supreme Master Ching Hai
April 1994, Seoul, Korea

Supreme Master Ching Hai
October 25, 1995, Hsihu, Formosa
The Supreme Master
Ching Hai Day Celebration
and International Seven-day Retreat

Work from the Heart to Uplift Yourself and Others

Spoken by Supreme Master Ching Hai
Seoul, Korea
May 17, 2000
(Originally in English)
DVD #705

Translator: Master, You said before that material things cannot develop spiritual things. But this sister is a professional dancer, and as a professional dancer she would like to develop herself and other people spiritually. How can it be done, and what can she do about that?

M: For them or for herself?

T: What she means is that, through dancing she would like to develop herself and other people spiritually.

M: Just dance the way you like and meditate. Dancing is a very artistic profession, and it resembles the movement of a lot of angels in Heaven. It also reminds people of the nice, happy time in Heaven. It's also very good! And when you meditate, your movements will be even more graceful, more uplifting to the people who look at you, and that already benefits people.

But if you just do dancing alone, and are not spiritual inside, it's drier. Whatever we do for a profession, for a living or for a hobby, we should do wholeheartedly with all our love and dedication to God. Then it is beautiful. Then people can feel happy about it.

I wrote a lot of poetry when I was younger. And I also wrote some after the Himalayas, some spiritual poetry. Before that, I wrote some love poetry and poetry with philosophy about life. And I wrote a lot of it before, but I never published it. And after I became manager of this company, took this job, people collected them and then brought them back to me. And they asked me to recite them, and I did. And the Aulacese disciples collect them and put them on radio and TV programs. And so many people like it very much! They call in and say they wait every week, for Monday or Saturday, it depends, to listen to the program where I recite poetry and sing songs. And they call in and say it helps them very much. Some people don't know who Master Ching Hai is; they just hear the poetry singing and recitation. And they say, "Oh, this is very good for me! After a day of working very hard I wait for this, and it soothes me, makes me relax and feel very happy." And they want to buy the CD.

Even though I am not a professional singer and not a professional poetry reciter, because I do it with love, I do it because I love it, people feel the love even from the very mundane love-poetry, not just spiritual poetry, any poetry! Maybe you don't have the translation. And even if you have the translation, I cannot offer you recitation in Korean. It's not the same. But in my language, it's very beautiful.

And some people say they have become addicted! They have to listen to it every week -- different poetry every week. They wait until that time to turn on the radio, to listen, because it makes them feel so good, so relaxed and so peaceful, and de-stresses them after a whole day of working. And it's not that all of it is spiritual poetry. It's mundane poetry. Before, I fell in and out of love and saw people fall in and out of love, and wrote about war, about human relationships, about mothers, fathers, about the sad story of a mother losing her children, or about an Aulacese refugee who lost his home and had to go away. And because of the war, because of the different ideology he lost his home and had to go begging in another country, etc. But still, people feel so good and so relaxed.

I know it, because they send me the comments of all the people who call in. They record them and then send them to me to listen to. Some people just listen halfway. They never listened before. So they listen halfway, and they don't know who is reciting. And they call in and ask, "Who is that? It's so beautiful! So beautiful! I never heard poetry so beautiful before! Please tell me who it is, and if we can buy it."

I just want to say that even when you do things you feel are very mundane, if you love it, you love your profession, you do it as an offering to yourself, to God and to people, then they will feel the spiritual love from it, and they will feel happy. And that is the job of the dancer or the singer, the artist, to bring joy and relaxation, happiness, to the people who view your performance. You will be much different from other dancers because you do it with your heart.

Supreme Master Ching Hai reciting poems
February 23, 1996, Hsihu, Formosa
The Supreme Master Ching Hai Day Celebration
and International Four-day Retreat

Supreme Master Ching Hai
March 14, 1994, Los Angeles, CA, USA
Vegetarian dinner with Aulacese press

Poetry Is the Language of Love

Spoken by Supreme Master Ching Hai
Meeting of the Poets of the Year in the Philippines
November 22, 2006
(Originally in English)

You see, poetry and songs unite people from all over the world, of different races. It penetrates all boundaries and races and creeds. It brings people together. It unites people in love, trust and harmony. So poetry is the language of love. Poetry is the language of unity. So we must, by all means, preserve it.

When You Said You Love Me

Poem composed by Supreme Master Ching Hai
(Originally in English)

This exquisite poem was set to music by the Oscar and Emmy Award-winning composer Bill Conti and performed by Tony Award winner Karen Ziemba in the Supreme Master Television's 4th Anniversary concert, "Gifting Peace".

When you said you love me
All sorrows go away
On the cloud I soar high
Like a swan on the mountain I fly – I fly – I fly
And you held my hands tight
My heart sings through the night
All the stars shine brightly
And the moon dances within me

Can we keep
This magic moment!
Can we keep
This magic moment!
Can we go
Where time stands still
Where love is forever new
Where our feelings will never end

And love is a beautiful song
For the world to sing along
And our love is forever young!

Never say you'll leave me
Never let me be lonely
Together we will share
The dream that fades away never,
Never never …

Supreme Master Ching Hai
August 29, 2008
International Seminar with Association Members

Words of a Piglet

By Supreme Master Ching Hai (Composed in Her 20s)
(Originally in Aulacese)

Supreme Master Ching Hai
Early 1980s, Germany

The day I met you first
Was the day of my birth.
Pink and round, me oh so plump
With Mom I gaily frolicked.

Lovingly you looked at me
Praising, "Oh, so round, what a cutie!"
Every day you came by to visit
Bringing cool water and delicious veggie treats.

Mommy and I were so touched
Your kindness worth more than gold.
I lived a peaceful life
Under your care and protection
Growing more plump with each passing day
Just eat, rest and play…

So lovely was this early morn
As clouds were drifting across the sky,
Cuddling together, Mommy and I
Unaware of the befalling tragedy!

Two brawny young men
Strong like tigers and elephants
Squashed my tiny body
Flat into a cage of horror!
There was no way to escape!
O God, what purgatory was this?

I wailed in fear and terror
Mom, oh Mom, please save me!
Oh caretaker, please come protect me quickly!
Rescue my life, I'm still at a tender age!

Mom was crying out in sorrow
Tears of desperation filling her eyes.
The immense Heavens cannot contain
This horrendous emotional pain!

My caretaker turned away
Hands busy counting a stack of money.
Haplessly I rolled around in the car trunk
Breaking heart more painful than bodily misery!

The two young men bantered:
"This piglet will be so tasty!
Tomorrow we'll slaughter him
To celebrate the birth of the wife's newborn baby!"

Oh, how ironic this life!
My soul is shattered,
Tears flow in my heart
Like blood running in rivulets.

I thought you loved me
Nurturing me to maturity
But all this was a sham.
For you, it's just profit and gain!

Tomorrow my body will be cut to pieces
My flesh and bones turned to sheer torture
Just so people can laugh in merriment
At their happy feast and gathering.

To your children and others' too
I wish them all long lives
So the family can stay together
Not endure the same fate as mine…

I pray the whole family lives nobly
To be human in many lifetimes
And never be reborn as pigs
Paying forever karmic debts!

Alas, good-bye life…
I ache for my gentle suffering mother.
In tears I am overcome…
Oh, Mommy! Mom…Mom…

To view the complete Supreme Master Television broadcast of the poem, "Words of a Piglet," please visit the following link: http://video.Godsdirectcontact.net/magazine/AJAR527.php

The Master Subtly Guides Sentient Beings through Artistic Creation

Spoken by Supreme Master Ching Hai
San Jose, CA, USA
November 30, 1993
(Originally in English)
Videotape # 398

The Human Brain Is the Best Computer in the Universe

So what is it that makes us become a human being? It's the intelligence, the wisdom, the all-powerful universal energy that always exists, and exists everywhere. When it gets caught up in the form of a human being, we call that a human being. When it gets caught up in a kind of animal-being form we call it an animal, a dog or a cat.

But when it gets caught up in a human being it's more intelligent, it's more universal, more talented and it's more able to develop. Why is that? Because the human structure, the human construction is more complicated, more sophisticated, is more useful for multi-dimensional use. Because the brain, the computer that is in the human body is more sophisticated than in other instruments like animals or rocks or trees. Therefore, the consciousness that got so-called "caught up" in that instrument will be able to make use of the instrument in different directions. That's why we have a lot of actions. We can think, we can act and react. Just like a computer engineer or a computer programmer, if he has a better computer, he can program more. And he can make use of the computer in different ways. But if he has only a simple computer, he can only program one or two. Now you are clear. So the programmer is not the computer but he can make use of the computer because the computer is good.

Similarly, our consciousness is all intelligent, all clever, all wise but if it gets caught up, and if it is given a lousy computer, like us for example, then we do a lousy job. But actually the human computerized brain is the best computer in this universe, in this physical world. You know consciousness is non-material. So in order to make it materialize wisdom and usefulness, it has to use some kind of instrument. For example, the computer programmer or the computer engineer wants to program something, but without the computer, without the technique of the computer he can not make it appear. Or it takes a much longer time, or it takes more people to do it because that kind of thing requires a lot more manpower. When he uses a computer, it's quicker.

Celestial Jewelry: The Wisdom of Solomon

Supreme Master Ching Hai
May 1998, Costa Rica

Supreme Master Ching Hai
February 1996, Hsihu, Formosa

The Origin of Master's Musical Compositions

For example, my music, I sing it all alone and record it on a tape. But then what I know inside is not what you know because my music is inside of me. So in order to let you know my feelings and my musical songs, I have to put them into words, and I have to put them into notes. And even if you want to sing them you can sing them as well because there is a "program" as notes, short, long, high and low. So it takes a lot of time. For me it doesn't. I don't need all this music. I don't need the notes. I sing from my brain, and I sing inside already. So if I want other people to hear it, and I myself to hear it, I have to sing it aloud.

First, it's for me. But if I want other people to enjoy my talent, my feeling, my love through music, I have to put it into words, write it down, and put notes to it. And I can do that alone, or I can use a musician to help me put the notes to it. And if I have time I do it alone or if I can, I do it alone; otherwise, I use a computer. But with a computer you still have to tell him what to do, to write him a note like this and this and he prints it out very neatly, professionally. You still have to program the computer. Now if you know nothing about music, can you do that? No. Even with a computer.

Painting: The Beauty

Celestial Jewelry: The Braves

Improve Your Lives by Inputting Only Good Information

So similarly, with your brain computer you have to know that you are the Spirit, that you are the highest Energy, the most intelligent Substance. And then you have to reprogram the computer. That's why your life becomes better and better, the better you program your brain. Therefore, with all the good things we feed it, the good information we feed it like the precepts, the ethical life, the good life, meditative calmness, and the Light and Sound, it runs well.

Before we program it all wrong we look outside, we let the brain learn anything, anything at all. And the brain has no discrimination. The computer can not program itself, except if you program it. You tell him what to do. If I tell him to make musical notes, he will make musical notes. But I have to tell him to print it out and then he prints it out. If I don't tell him to print it out, he just keeps it inside. He keeps it in the disk, in his heart and he doesn't print it out. So I never know anything about what I have done. So only when he prints it out do you know the results of your thinking, your programming.

Similarly, every day we keep programming the computer with different missions. And then the result, the outcome of it, is sometimes terrible. And then we cry and say, "I don't want that; no, no, no," but it's we who did it. Sometimes we did it many years ago and we forgot. Sometimes we did it many lifetimes before and we forgot. So this time when we have a chance to push the button on the computer, or someone else accidentally does it, or they know how to do it and the conditions ripen, we reap the result of the last program and we complain, "Why did I do all good things, and why did I get all bad things?" You have done all good things now, perhaps, but last year or last life you programmed something wrong.

Supreme Master Ching Hai
May 2000, Hanam, Gyeonggi-do, Korea

Supreme Master Ching Hai
May 2000, Hanam, Gyeonggi-do, Korea

Celestial Jewelry: The Noble

So now why is it that after initiation we feel better, and better and better. It's very logical. It's because we program it differently. We feed in all good information, and we reject the undesirable information. We know now what is good for our computer and what we should not take in. Even though we see it, we don't push the button and it doesn't come in. Sometimes it accidentally records but we don't push the button, we don't print it out. So the outcome will not come out.

But sometimes it takes time. Even, for example, my songs take a lot of time. And I have to ask some initiates to help me, because I don't have so much time. I tell them what I want and what to do and how long here and how long there, and how short here and I just sing and then they try to do it. They're also good, also with the help of a computer. It's good. But it takes time.

And similarly, sometimes after initiation it takes some time for you to digest all of this information, to digest it, to enjoy the blessing and to wait for the results to come out. Even a computer takes time, and even more so with our brain computer because it is so used to garbage. And now when we put in something good, he doesn't know. Computers are sometimes like that. Sometimes he also keeps asking you questions, and the computer tells you to reprogram it because this is new. So the computer that we used, he never did music before. So he asked a lot of questions, he asked back, fired back at us. And then even the programmer took a long time to figure out how to print the music. So with our brain it's a matter of getting used to it, getting used to how to use it and how to feed him information. So that when it comes out, it's pleasant.

Artistic Creation Is a Way through Which a Master Guides Sentient Beings

Today I read a letter. It's very funny. He wrote something like this: "Oh, Master, You are very cute." He said something like most masters he has known, from other countries or perhaps Indians from such-and-such organization are too serious for him. Because he thinks I can balance between work and play, teaching and enjoying life at the same time. Because when he sees me painting or playing music, it touches him more than the teaching itself. So that is the way he can get in touch with the Truth.

The Master can use many different ways to attract, to stir within sentient beings that nostalgia, that nostalgic feeling for their original Home. Therefore one of the things that attracts people the most is music or painting. These artistic things are very near the higher dimension, near the expression of a higher dimension. So when many people see music or painting or artistic artifacts, they feel something, they feel touched. And then it stirs them, it makes them want to come into contact with the Truth.

Supreme Master Ching Hai introducing Her new painting "Longing"
November ~ December 1990, Hsihu, Formosa

Epilogue

Surprise Paintings Unveiled: Master's Art Works from Long Ago

Master told us about some unfinished paintings, She had begun to compose, so we set out to look for them. Thanks to Heaven's grace and the Saints' help, we found these gems. It's truly a joyful occasion for all of us to celebrate. And so, loved readers, with the Artist's permission we present these paintings to you, unveiled here for the very first time.

Supreme Master Ching Hai started a painting in 1996 on the banks of the Chao Praya River in Thailand but due to Supreme Master's constant travel and work, the piece has not been finished to date.

Supreme Master's unfinished painting
Chao Praya River, Bangkok, Thailand – 1996

Supreme Master Ching Hai
July 4, 1997, Los Angeles Center, CA, USA

Supreme Master's unfinished painting
A residential lakeside – California, USA – 1997

California, USA – 1997

California, USA – 1997

Tokyo, Japan – 1995

Publications

The Key of Immediate Enlightenment
Aulacese (Vols 1-15), Chinese (Vols 1-10), English (Vols 1-5), French (Vols 1-2), Finnish (Vol 1), German (Vols 1-2), Hungarian (Vol 1), Indonesian (Vols 1-5), Japanese (Vols 1-4), Korean (Vols 1-11), Mongolian (Vols 1, 6), Polish (Vols 1-2), Portuguese (Vols 1-2), Spanish (Vols 1-3), Swedish (Vol 1), Thai (Vols 1-6), Tibetan (Vol 1)

The Key of Immediate Enlightenment — Questions and Answers
Aulacese (Vols 1-4), Bulgarian (Vol 1), Chinese (Vols 1-3), Czech (Vol 1), English (Vols 1-2), French (Vol 1), German (Vol 1), Hungarian (Vol 1), Indonesian (Vols 1-3), Japanese (Vol 1), Korean (Vols 1-4), Polish (Vol 1), Portuguese (Vol 1), Russian (Vol 1)

Letters Between Master and Spiritual Practitioners
Aulacese (Vols 1-2), Chinese (Vols 1-3), English (Vol 1), Spanish (Vol 1)

My Wondrous Experiences with Master
Aulacese (Vols 1-2), Chinese (Vols 1-2)

Special Edition/Seven-Day Retreat in 1992
Aulacese, English

Special Edition/1993 World Lecture Tour
Chinese (Vols 1-6), English (Vols 1-6)

Master Tells Stories
Aulacese, Chinese, English, Japanese, Korean, Spanish, Thai

God's Direct Contact — The Way to Reach Peace
Chinese, English

God Takes Care of Everything —
Illustrated Tales of Wisdom from The Supreme Master Ching Hai
Aulacese, Chinese, English, French, Japanese, Korean

Coloring Our Lives
Chinese, English, Aulacese

The Supreme Master Ching Hai's Enlightening Humor —
Your Halo Is Too Tight!
Combined Volume of Chinese/English

Secrets to Effortless Spiritual Practice
Chinese, English, Aulacese

Of God and Humans — Insights from Bible Stories
Chinese, English

The Dogs in My Life
Aulacese, Chinese, English, Japanese, Korean, Spanish, Polish and German

The Birds in My Life
Aulacese, Chinese, English, French, German, Korean, Mongolian, Russian and Indonesian

The Noble Wilds
Aulacese, Chinese, English, French and German

Celestial Art
Aulacese, Chinese, English

The Real Love
Chinese and English

Collection of the Art Creations by The Supreme Master Ching Hai
Combined volume of Aulacese/Chinese/English

The Collection of the Art Creations by The Supreme Master Ching Hai - Painting Series
Chinese, English

One World... of Peace through Music
Combined volume of Aulacese/Chinese/English

S.M. Celestial Clothes
Combined volume of Chinese/English

The Supreme Kitchen (1) — International Vegetarian Cuisine
Aulacese, Japanese, Combind volume of Chinese/English

The Supreme Kitchen (2) — Home Taste Selections
Combined volume of Chinese/English

I Have Come To Take You Home
Aulacese, Arabic, Bulgarian, Chinese, Czech, English, French, German, Greek, Hungarian, Indonesian, Italian, Korean, Mongolian, Polish, Romanian, Russian, Spanish, Turkish

Aphorisms (1)
English, Chinese, Aulacese, , Spanish/ Portuguese, French/ German, English/ Korean, English/ Japanese

Aphorisms (2)
Chinese and English

The Realization of Health —
Returning to the Natural and Righteous Way of Living
Chinese, English, Aulacese

From Crisis to Peace
English, Chinese, Korean, French, Indonesian, Spanish, Portuguese, Polish, Russian and Romanian

Thoughts on Life and Consciousness
A book written by Dr. Janez: Available in Chinese

Poetry Collections by The Supreme Master Ching Hai

That and This Day
(poetry recital in Aulacese): *CD*

A Touch of Fragrance
(song performance in Aulacese by celebrated singers): *CD*

Please Keep Forever
(poetry recital in Aulacese): *CD*

T-L-C, Please
(song performance in Aulacese): *CD*

A Path to Love Legends
(poems by distinguished Aulacese poets, recital in Aulacese):
Audio tapes & CDs 1, 2 & 3
Video tapes 1 & 2

Traces of Previous Lives
(poetry recital in Aulacese):
Audio tapes & CDs 1, 2 & 3
DVDs 1, 2 (with 17 choices of subtitles)

The poems from **A Path to Love Legends, **An Ancient Love, Beyond the Realm of Time, Dream in the Night, Please Keep Forever, That and This Day**, **Traces of Previous Lives**, **The Jeweled Verses, The Golden Lotus,** and **T-L-C, Please,** were recited or set to music and sung by the Poet Herself.*

Beyond the Realm of Time
(song performance in Aulacese): *CD & DVD*

An Ancient Love
(poetry recital in Aulacese):
CD & DVD

The Golden Lotus
(poetry recital in Aulacese): *CD & DVD*
We invite you to listen to the recital of Venerable Thich Man Giac's beautiful poetry, through the melodious voice of Supreme Master Ching Hai, who also recited two of Her own poems, "Golden Lotus" and "Sayonara".

Dream in the Night
(song performance in Aulacese):
CD & DVD

The Jeweled Verses
(poems by distinguished Aulacese poets, recital in Aulacese):
CDs1, 2 & DVDs1, 2

Pebbles and Gold
Aulacese, Chinese, English

The Dream of a Butterfly
Aulacese, Chinese, English

Traces of Previous Lives
Aulacese, Chinese, English

The Lost Memories
Aulacese, Chinese, English

The Old Time
Aulacese, English

Wu Tzu Poems
Aulacese, Chinese, English

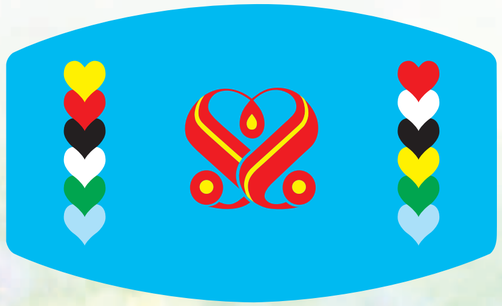
Silent Tears
Aulacese, Chinese, English,
German/French/English, Filipino,
Korean, Portuguese, Spanish

The Love of Centuries
English, Aulacese, Chinese, French,
Korean, German, Mongolian, Spanish

MP4s, MP3s, CDs and DVDs of The Supreme Master Ching Hai's lectures, music and concerts are available in Arabic, Armenian, Aulacese, Bulgarian, Cambodian, Cantonese, Chinese, Croatian, Czech, Danish, Dutch, English, Finnish, French, German, Greek, Hebrew, Hungarian, Indonesian, Italian, Japanese, Korean, Malay, Mandarin, Mongolian, Nepali, Norwegian, Persian, Polish, Portuguese, Russian, Sinhalese, Slovenian, Spanish, Swedish, Thai, Turkish and Zulu. Catalogs will be sent upon request. All direct inquiries are welcome. Please visit our bookshop's website to download our catalogue and summaries of the contents of Master's latest publication:
http://www.smchbooks.com (in English and Chinese)

Master has personally designed this beautiful and very meaningful flag for the use of our group. She has also explained the meaning represented by the colors of each heart shape:

Yellow: Yellow skin race of people
Red: Red skin race of people
Black: Black skin race of people
White: White skin race of people
Green: Nature, animals, birds, etc.
Blue: Water and aquatic beings
Shape: Earth
Background: Sky



The SM logo on the flag is there to awaken our dormant God nature, and remind us to develop our radiant quality within. On either side, hearts of different colors are placed interconnecting with one another, symbolizing God's expectations for sentient beings on Earth: Forsake all discrimination, all sentient beings should love and care for each other, and live in peace and joy under the blue sky.

How to Contact Us

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Eden Rules: http://www.EdenRules.com (Chinese)

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http://www.lovinghut.com/tw/

Loving Food - Online Shopping
for a Healthy Vegan Lifestyle
http://www.lovingfood.com.tw

Quan Yin Web Sites

God's direct contact—The Supreme Master Ching Hai International Association's global Internet:
http://www.Godsdirectcontact.org.tw/eng/links/links.htm
Access a directory of Quan Yin web sites worldwide, available to browse in many languages, as well as 24-hour access to the TV program, A Journey through Aesthetic Realms. You can download or subscribe to The Supreme Master Ching Hai News, available in eBook or printable format. Multilingual editions of The Key of Immediate Enlightenment sample booklet are also available.

Free Sample Booklet

The Key of Immediate Enlightenment Sample Booklet presents an introduction to the teachings of Supreme Master Ching Hai. The availability of the Booklet in electronic form allows readers around the world to download it completely free of charge, or read it online wherever the Internet is accessible. From Afrikaans to Zulu, from Bengali to Urdu, in Macedonian, Malay and many others, this gem has been translated into over 73 languages.

In the Booklet, Supreme Master Ching Hai emphasizes the importance of meditation in daily life. The text also includes Her discourses on the higher spiritual dimensions and the benefits of the vegetarian diet, as well as information on initiation into the Quan Yin Method of meditation, the ultimate and highest path. Supreme Master Ching Hai's uplifting insights in *The Key of Immediate Enlightenment* offer a bright ray of hope to those in quest of the Truth.

As Supreme Master Ching Hai states, "By attaining inner peace we will attain everything else. All the satisfaction, all the fulfillment of worldly and Heavenly desires comes from the Kingdom of God, the inner realization of our eternal harmony, our eternal wisdom and our almighty power. If we do not get these we never find satisfaction no matter how much money or power, or how high a position we have."

For direct access to the Sample Booklet, please visit: http://sb.godsdirectcontact.net/
This website offers versions of Master's Sample Booklet in many languages. Join us in bringing the best gift to the world through sharing God's message and elevating human consciousness. If you find that your native or first language is not on our list and you would like to translate the Booklet into a language of your choice, please contact us at: divine@Godsdirectcontact.org.

Free Sample Booklet download:
(in more than 80 languages)

http://sb.godsdirectcontact.net
http://www.direkter-kontakt-mit-gott.org/booklet

The Noble Wilds

To usher in the promising Golden Year 5 (2008), Supreme Master Ching Hai bestowed *The Noble Wilds* as a New Year gift to the world. This illustrated journal of Master's lakeside exploration, containing pages She personally composed and photographed Herself, is a wondrous combination of poetic expression and breathtaking pictures of majestic nature and wildlife, making the book a superb piece of art!

Available online at Amazon.com

http://www.amazon.com
/Noble-Wilds-Supreme-Master-Ching/dp/9868415233/ (paperback)
http://www.amazon.com/
Noble-Wilds-Supreme-Master-Ching/dp/9868415225/ (hardcover)

The Noble Wilds
DVD #800 (In English with 21 choices of subtitles)

The Birds in My Life

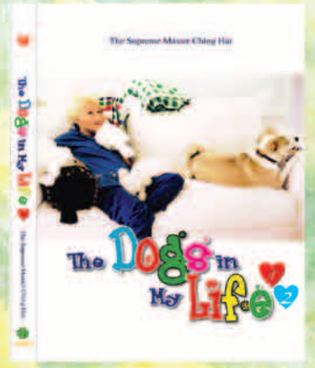
Throughout this beautifully illustrated book *The Birds in My Life*, Supreme Master Ching Hai invites us to enter the inner world of animals. That is, when we love them unconditionally, they will in return open their hearts to us without reservation.

It is really a wonderful book, flowing with love and harmony on every page, Supreme Master Ching Hai helps us to understand that animals have very noble and beautiful souls. What an amazing book! Animals are humans' good friends. Hope everyone comes to read this marvelous book.

Available online at Amazon.com

http://www.amazon.com/dp/9866895149/

Have it delivered to your door and begin experiencing the love flowing on the pages.



The Dogs in My Life

I hope to let the readers enjoy some glimpse of the beautiful ways that dogs walk the Earth with us, and through them, understand more about other beings.

~Supreme Master Ching Hai

Available online at Amazon.com

The Dogs in My Life(1) http://www.amazon.com/dp/9866895076/
The Dogs in My Life(2) http://www.amazon.com/dp/9866895084/

(Chinese version)
Kingstone online bookstore:http://www.kingstone.com.tw
Eslitebooks online bookstore: http://www.eslitebooks.com/
Books online bookstore:http://www.books.com.tw

The Dogs and the Birds in My Life
DVD #780 (In English with 28 choices of subtitles)

THE ICE THAT MELTS TOO FAST
THE CLIMATE THAT CHANGES TOO QUICKLY

ARCTIC SEA ICE REFLECTS ABOUT 80% OF THE SUN'S HEAT, STABILIZING THE COLDER TEMPERATURES OF THE OCEAN.

Based on the latest satellite data cited in a December 2007 article, National Aeronautics and Space Administration (NASA) climate scientist Dr. H. J. Zwally predicts that nearly **ALL THE ICE COULD BE GONE** from the Arctic Ocean by **THE END OF THE SUMMER MELT SEASON IN 2012.**

"We have to save this planet, so that we'll be able to stay, first."

Because if the ice all melts, if the poles all melt away, and then if the sea is warm, then the gas might be released from the ocean, and we might be poisoned.

If you see the Singapore lecture (January 10, 1995), I already warned that we have to change the way we live; otherwise it's too late. That was 10 or 15 years ago. Or before that, I always talked about how we deforest our planet. Meat eating and all that contributes to a lot of damage to our Earth planet. Scientists say many things. They are listening now, but I just hope they do it fast. It just takes action. All the governments in the world really take it seriously now. It's just that I'm worried the action might be too slow.

Because the ice is reflecting the sun, you see, so it sends it back into space, but the ice is melting so fast now that there's not enough reflection and because the sea is already warm, it melts the ice. And because the ice melts, the sea is warmer. You see what I mean, the cycle?

The way it is going, if they don't fix it, in 4 or 5 years time, finito. No more. It's really that urgent.

Supreme Master Ching Hai
World-renowned Humanitarian, Artist and Spiritual teacher
December 25, 2007 - Paris Seminar

"...BUT IT TURNS OUT THAT **MOST OF THE CARBON, ABOUT 93% OF IT, IS IN THE OCEAN**, NOT IN TREES OR IN THE ATMOSPHERE. So what's happening right now is we're adding a lot of carbon to the atmosphere. It's coming in much faster than it can go into the biosphere or into the ocean. So THAT'S WHY THE CO_2 IS GOING UP VERY, VERY QUICKLY."

Dr. Gerald Dickens
Associate Professor of Earth Science Rice University, USA

According to a report from the Institute of Arctic Biology at University of Alaska Fairbanks, ***Dr. Katey Walter*** states that **METHANE**, a greenhouse gas, currently being released from arctic permafrost and **BUBBLING UP THROUGH LAKES** is accelerating global warming in ways not currently accounted for.

Dr. Walter says:
"...permafrost is like a time bomb waiting to go off—as it continues to thaw, tens of thousands of teragrams of methane can be released to the atmosphere enhancing climate warming. This newly recognized source of methane is so far not included in climate models."

Research by ***Dr. Gregory Ryskin*** at Northwestern University indicates that **methane explosions from the ocean caused extinctions of 90% of marine species and 75% of terrestrial species 250 million years ago.** In his report, *"Methane-driven oceanic eruptions and mass extinctions,"* he explains how methane gas, which had been trapped in the stagnant waters, was released, leading to the die-off of most marine and land life.
Dr. Ryskin states: *"...if it happened once, it could happen again."*

URGENT QUIZ

To save our planet, we should:
1. Go Veg?
2. Drive Hybrid Vehicles?
3. Plant More Trees?
4. Change to Sustainable Energy?
5. Pray?

ANSWER: THESE ◆ MORE

UNITED NATIONS REPORT
MEAT EATING IS A MAJOR CAUSE OF GLOBAL WARMING

MAIN DRIVER OF DEFORESTATION
- Over 70% of Amazon rainforest is cut down for meat production.

LARGEST SINGLE SOURCE OF WATER POLLUTION
- Heavy contributor to oceanic 'dead' zones, chemical pollution, coral reef die-off, human health problems, and antibiotic resistance.

POTENT GREENHOUSE GAS EMISSIONS
- Livestock produces **MORE GREENHOUSE GASES** than all worldwide **TRANSPORTATION COMBINED.**
- Generates 65% of human-caused nitrous oxide (296 times as warming as CO_2)
- Accounts for 37% of all human-caused methane (23 times as warming as CO_2)

"Livestock are one of the most significant contributors to today's most serious environmental problems. URGENT ACTION is required to remedy the situation."

Dr. Henning Steinfeld*, Chief of Livestock Information and Policy Branch, FAO of United Nations*

Livestock's Long Shadow: Environmental Issues and Options, Food and Agriculture Organization (FAO) of the United Nations, Rome, 2006.

WARNING SIGNS

- A United Nations report on the natural disasters in 2007 says nine of the ten worst resulted from climatic disturbances.
- Officials relocated 20,000 islanders in the year 2000 from the lowest area of Duke of York Island, one of the islands off Papua New Guinea.
- Due to overfishing and the loss of tens of millions of vital sardines, waters off the coast of southwest Africa are filled with a toxic gas that is bubbling up from the ocean floor, killing marine life over an area equivalent to the US state of New Jersey and worsening the greenhouse effect.
- Australian oceanographer Dr. Steve Rintoul estimates that the rapid rate of ice melting means that 100 million people living within 1 meter of sea level "will need to go somewhere" to escape rising sea levels.

TO SAVE LIVES and OUR PLANET

- Research by University of Chicago geophysics professors Dr. Gidon Eshel and Dr. Pamela Martin concludes that going vegan for one year saves 1.5 tons of emissions relative to the standard American diet, 50% more than switching from an SUV to a Toyota Prius.
- "Don't eat meat, ride a bike, and be a frugal shopper... that's how you can help brake global warming."

Dr. Rajendra Pachauri, Chief of the UN's Intergovernmental Panel on Climate Change

- Britain's Energy Saving Trust advises adopting conservation methods to reduce 1/3 of an estimated 6 tons per year of greenhouse gas emissions from the average UK home.

ARCTIC ICE (SEPT 2007)
- 23% below previous record low (from NASA satellite data)
- 50% below 1950 levels (from ship data)

OTHER RECORDS
- Greenland surface ice loss is now 400% greater than 15 years ago.
- Surface temperatures in the Arctic are the highest in 77 years of record keeping.

THERE IS HOPE
According to **Dr. James Hansen**, top climate scientist for NASA: ***"We have passed tipping points. We have not passed a point of no return. We can still roll things back, but it is going to require a quick turn in direction."***

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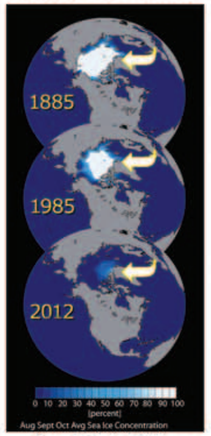
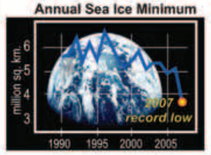


Annual Sea Ice Minimum



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PLEASE COPY THIS AND GIVE TO MORE PEOPLE - THANKS ♥♥

QUESTION:
I wanted to ask if you have a message for the leaders of the world, what would you say to them?

SUPREME MASTER CHING HAI:
I would say to them to use their mighty power to change the diet of the planet, and adopt immediately new technology and sustainable energy. Also, set an example themselves by becoming a vegetarian or vegan. Use their mighty power to set a new diet for the planet, the vegetarian diet.

QUESTION:
Yes. Thank you, Master.

SUPREME MASTER CHING HAI:
They first have to be vegetarian and then they use their power truly. They could do that by forbidding meat as well, by citing all the harm that meat does to humans and the planet.

Forbid meat eating, just like forbidding smoking cigarettes and drugs. It's also another kind of harmful drug.

I really wish that we have the planet, that we continue to live, and that the children grow up in a better environment, but you see, it's up to humanity to decide what they want and which direction they turn.

QUESTION:
Master, since livestock breeding is the major cause of greenhouse gas, it looks like vegetarianism would be a solution. But do you think it will be enough?

SUPREME MASTER CHING HAI:
No, no, I didn't say just vegetarian; technology has to change. We have veggie, we have sustainable energy, we have hybrid cars, we have planting trees and we have prayers, remember?

Vegetarianism is for the long-term benefit, to lessen the karma (bad retribution), and to touch the mercy of Heaven.

QUESTION:
Master, if you had a message for the world, what would it be?

SUPREME MASTER CHING HAI:
That I love them very much.

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January 20, 2008: In response to concerns of Supreme Master TV staff, Supreme Master Ching Hai graciously agreed to a teleconference for further discussion and questions about climate change.

Change Your Life ♥ Change Your Heart ♥ Change Your Diet ♥ No more killing ♥ Be healthy and loving

Alternative Living

Examples of nutritious, life saving food:

Foods	Protein Concentration (Percentage by Weight)
Tofu (from soya)	16 %
Gluten (from flour)	70 %
Corn	13 %
Rice	8.6 %
Soy beans, kidney beans, chick peas, lentils, etc.	10 - 35 %
Almonds, walnuts, cashews, hazel nuts, pine nuts, etc.	14 - 30 %
Pumpkin seeds, sesame seeds, sunflower seeds, etc.	18 - 24 %

Concentrated multi-vitamin tablets/capsules are also a good source of vitamins, minerals and anti-oxidants.
Fruits and vegetables are full of vitamins, minerals, anti-oxidants and contain high quality fiber for maintaining good health and a long life.
The recommended daily allowance: 50 grams of protein (Average adult).
Calcium from vegetables is more absorbable than from cow's milk.

- To diminish the real threat of a worldwide pandemic from bird flu,
- To avoid the danger of mad cow disease (BSE) and pig disease (PMWS), etc.
- To stop the continuing gruesome sacrifice of billions of our sweet domestic animals, marine life and feathered friends daily

It's wise to change to a vegetarian diet for good.

It's Health · It's Compassion
It's Economy · It's Peace
It's Ecology · It's Noble

For more information, please refer to these websites:
http://AL.Godsdirectcontact.org.tw
http://www.vegsource.com
http://www.vrg.org http://www.vegsoc.org
or email to: AL@Godsdirectcontact.org

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Vegetarian and Vegan Elite of the World :

Philosophers & Spiritual Leaders Paramahansa Yogananda (*Indian spiritual teacher*), Socrates (*Greek philosopher*), Jesus Christ, Confucius (*Chinese philosopher*), Shakyamuni Buddha, Lao Tzu (*Chinese philosopher*), St. Francis of Assisi (*Italian Christian Saint*), Thich Nhat Hanh (*Vietnamese Buddhist monk/writer*), Yogi Maharishi Mahesh (*Indian leader of Transcendental Meditation*), Leo Tolstoy (*Russian philosopher*), Pythagoras (*Greek mathematician/philosopher*), Zoroaster (*Iranian - Founder of Zoroastrianism*), Muhammad Rahiim Bawa Muhaiyadeen (*Sri Lankan Islamic author & Sufi Saint*), etc.
Writers & Artists Leonardo Da Vinci (*Italian artist*), Ralph Waldo Emerson (*US essayist/poet*), George Bernard Shaw (*Irish writer*), John Robbins (*US writer*), Mark Twain (*US writer*), Albert Schweitzer (*German philosopher, physician & musician*), Voltaire (*French writer*), Sadegh Hedayat (*Iranian writer*), etc.
Scientists, Inventors & Engineers Charles Darwin (*British naturalist*), Albert Einstein (*German scientist*), Thomas Edison (*US scientist/inventor*), Sir Isaac Newton (*British scientist*), Nikola Tesla (*Serbian-American scientist/inventor*), Henry Ford (*US Founder of Ford Motors*), etc.
Politicians, Statespersons & Activists Susan B. Anthony (*US leader of woman's suffrage movement*), Mahatma Gandhi (*Indian civil rights leader*), Coretta Scott King (*US civil rights activist/leader & wife of Dr. Martin Luther King, Jr.*), Dr. Janez Drnovsek (*2nd President of Slovenia*), Dr. Manmohan Singh (*Prime Minister of India*), Dennis J. Kucinich (*US congressman*), etc.
Actors & Models Pamela Anderson (*US actress*), Ashley Judd (*US actress*), Brigitte Bardot (*French actress*), John Cleese (*British actor*), David Duchovny (*US actor*), Danny Devito (*US actor*), Richard Gere (*US actor*), Daryl Hannah (*US actress*), Dustin Hoffman (*US actor*), Steve Martin (*US actor*), Ian McKellen (*British actor*), Tobey Maguire (*US actor*), Paul Newman (*US actor*), Joaquin Phoenix (*US actor*), Steven Seagal (*US actor*), Jerry Seinfeld (*US actor*), Naomi Watts (*Australian actress*), Kate Winslet (*British actress*), Christie Brinkley (*US supermodel*), Christy Turlington (*US supermodel*), etc.
Musicians George Harrison - Paul McCartney - Ringo Starr (*members of the Beatles*), Bob Dylan (*US musician*), Morrissey (*British singer*), Olivia Newton John (*British-Australian singer*), Sinead O'Connor (*Irish singer*), Pink (*US singer*), Prince (*US pop star*), Tina Turner (*US pop star*), Shania Twain (*Canadian singer*), Vanessa Williams (*US pop singer*), etc.
Athletes Billie Jean King (*US tennis champion*), Carl Lewis (*US 9-time Olympic gold-medalist in track & field*), Edwin C. Moses (*US 2-time gold-medalist in track & field*), Alexander Dargatz (*German athlete, body-building champion & physician*), etc.

And the list goes on... http://AL.Godsdirectcontact.org.tw/vip.asp

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Celestial Art

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Video and Audio Recording
Video Team - Formosa (Taiwan) + International Group

Transcription
Worldwide Transcription Group

Translation
Worldwide Translation Group

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Supreme Master Ching Hai,
Since her young, beautiful days,
Has blended with the earth and resonated
With the mountains and sunsets.

She is the meandering blue water
That endlessly calls your name.
She is the blossoming golden flower
On the other shore
That longs for your return.

Thus the tiny grass grows strong and majestic.
Wild flowers on the cliff also reveal
Their splendid visages as never before.

With her gaze, the forests are awakened
And freely sing in chorus.

Each part of the ground she softly walks on
Is enamored with her graceful silhouette.

Glittering diamonds that tell stories of the universe
Resemble sparkling stars in the night firmament
Enchanted by the verses of her love poems
Dreaming together with shimmering waves
Of the deep, emerald waters.

To commemorate the 20th anniversary of the founding of the Hsihu Center, in gratitude we fellow initiates have compiled this special volume of Master's artistic creations and teachings from over two decades. May the reader's gentle heart be touched by the infinite grace of our beloved Master.

英文
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