

論華嚴境界之美的呈現

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摘要

在中國美學思想上，「意境」是獨特的美學範疇；暢談佛境界的《華嚴經》，是否能由佛的「境界」而開展出華嚴的美學思想？佛境界與中國美學的「意境」說，是否有融通合會之處？其差異點又為何？華嚴五祖宗密大師曾言：「不讀華嚴經，不知佛富貴。」富貴莊嚴的《華嚴經》，在美的呈現上，是最能展現佛境界的圓滿全善之美，在中西美學的理論上，是否有足以佐徵的資料，作為開出華嚴境界的美學思想？本文將從中國美學的「意境」說，到佛教的、華嚴的「境界」說，嘗試藉由中西美學理論來建構華嚴的美學思想。

關鍵字：華嚴經、佛教美學、華嚴美學、境界、層境美學

On the Presentation of the Beauty of Huayan Realm

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ABSTRACT

In Chinese aesthetics, “artistic conception” is a unique aesthetic category; the *Huayan Sutra*, which talks freely about the realm of Buddha, can the aesthetics of Huayan be developed from the “realm” of Buddha? Is there any fusion between the Buddhist realm and the “artistic conception” theory of Chinese aesthetics? What are the differences? The Fifth Patriarch of the Huayan Sutra once said: “If you don’t read the *Huayan Sutra*, you don’t know how rich and noble the Buddha is.” The rich and solemn *Huayan Sutra*, in terms of beautiful presentation, can best show the perfect and perfect beauty of the Buddha’s realm. In Chinese and Western aesthetics In terms of theory, is there sufficient data to support it as an aesthetic thought that leads to the Huayan realm? This article will go from the “artistic conception” theory of Chinese aesthetics to the “realm” theory of Buddhism and Huayan, and try to

construct Huayan's aesthetic thought through Chinese and Western aesthetic theories.

Keywords: Huayan Sutra, Buddhist aesthetics, Huayan aesthetics, realm, layered realm aesthetics



「美的問題」是美學理論中的基本課題，中國美學對美的呈現，往往是以烘托的方式，也就是以「境界」來呈現美¹，與西方以客體性的分析解構而說明「美是什麼？」的進路，大為不同。《華嚴經》美學的特殊性格，是於如來三昧大海中，開顯出富麗堂皇的境界之美，所以，要更真切地把握《華嚴經》對「美」的呈現，則須透過「境界」——佛境界（或說華嚴境界）——得以觀之。不過，何謂境界？華嚴境界與文藝美學上所說的境界，是否可以劃上等號？《華嚴經》是如何烘托華嚴境界之「美」？這些都是本論文討論的課題。

The question of “beauty” is a fundamental topic in aesthetic theory. Chinese aesthetics often present beauty through a method of setting the scene, which is to say, presenting beauty through “realm”.¹ This is quite different from the Western approach, which often explains “what is beauty?” through objective analysis and deconstruction. The unique character of the aesthetics in the *Avatamsaka Sutra* reveals the splendid beauty of the realm within the great ocean of Tathagata’s samadhi. Therefore, to better grasp the presentation of “beauty” in the *Avatamsaka Sutra*, it must be viewed through the “realm” – the Buddha’s realm (or the Huayan realm). However, what is realm? Can the Huayan realm be equated with the realm as discussed in literary aesthetics? How does the *Avatamsaka Sutra* set the scene to present the “beauty” of the Huayan realm? These are the topics discussed in this paper.

¹ 成復旺：《神與物遊》（台北：商鼎出版，1982），p. 195。

Cheng Fu Wang: *The Play of Gods and Objects*. Taipei: Shangding Publishing, 1982, p. 195.

一、由「境界」論美的呈現

I. On the Presentation of Beauty through “Realm”

《華嚴經》是描繪佛境界的經典，與中國文學和藝術以境界呈現美的方式不謀而合。但佛境界與文藝美學上所說的「境界」或「意境」，是否相同？當然，這又牽涉到華嚴境界之美是如何呈現？進而，與美學上所言的「美」，有無任何可資佐證的理論架構？下面就這些問題，分為兩點解說：

The *Avatamsaka Sutra* is a classic that depicts the Buddha's realm, which coincides with the way Chinese literature and art present beauty through the “realm.” However, is the Buddha's realm the same as the “realm” or “artistic conception” discussed in literary aesthetics? Naturally, this involves the question of how the beauty of the Huayan realm is presented. Furthermore, is there any theoretical framework that can substantiate the “beauty” discussed in aesthetics? The following explanations address these issues in two points:

(一) 佛境與意境

(I) Buddha Realm and Artistic Conception

「境界」（或說「境」）是我國美學思想中，獨具的重要範疇，它可廣泛地以人生境界為涵義，也可以狹義地僅限於文學意境為指涉的對象。而文藝美學史上對境界的詮說²，可總結為：情景交融、主客合一、物我兩忘、

² 本文對「境界」一詞在美學史上的發展，參見葉朗：《中國美學史大綱》，臺北滄浪出

意與境渾³等從審美心靈來界說的四個部份。

“Realm” (or “境”) is a uniquely important category in Chinese aesthetic thought. It can broadly encompass the meaning of life’s realm, or it can be narrowly limited to the object of literary artistic conception. In the history of literary and artistic aesthetics, the interpretation² of realm can be summarized into four aspects defined from the aesthetic mind: the fusion of emotion and scene, the unity of subject and object, the forgetting of self and objects, and the blending of intention and realm.³

佛家所言的「境界」，與美學上的「境界」或「意境」，有其相同、也有其不同之處。就廣義的指涉上來說，二者是相通的；就歷史的嬗變上來說，「境界」一詞，遲至宋、元時期才成為美學範疇，在此之前的古文獻中，本來是指疆域、疆界等的客觀的外在存在，如《荀子·富國》：「入其境，其田疇穡。」班昭《東征賦》：「到長垣之境界。」其中的「境界」，皆指具體環境的疆土、疆界。直至漢末佛教傳入中土，「境界」一詞的使用開始屢見不鮮：其一，常用以指宗教的佛國世界；其次，指佛學造詣或宗教

版社，1986。敏澤：《中國美學思想史》，山東齊魯書社，1989。

For the development of the term “realm” in the history of aesthetics, see Ye Lang: *Outline of Chinese Aesthetic History*, Taipei: Canglang Publishing, 1986. Min Zhe Zhe: *History of Chinese Aesthetic Thought*, Shandong Qilu Publishing House, 1989.

³ 廖文麗，〈陶淵明飲酒詩的意境〉，收錄於《教學通訊》，pp. 98-117。

Liao Wen Li: “The Artistic Conception in Tao Yuanming’s Drinking Poems,” included in *Teaching Communications*, pp. 98-117.

修養達致的精神境界；其三，指眼、耳、鼻、舌、身、意等六識所感知、認識和辨別的對象。

The “realm” as referred to in Buddhism and the “realm” or “artistic conception” in aesthetics share similarities and differences. In a broad sense, both are connected; however, in the historical evolution of the term, “realm” only became an aesthetic category as late as the Song and Yuan dynasties. In ancient literature, it originally referred to the objective existence of territories or borders. For example, in *Xunzi*, “Wealth of Nations” it says, “Entering the realm, its fields and farms are messy.” In Ban Zhao’s *Ode on the Eastern Campaign* it states, “Reached the realm of the eastern wall.” Here, “realm” refers to the concrete environment of territories and borders. It was not until the late Han dynasty, when Buddhism was introduced to China, that the usage of the term “realm” became frequent. Firstly, it was often used to refer to the religious world of the Buddha; secondly, it referred to the spiritual realm achieved through Buddhist practice or religious cultivation; thirdly, it indicated the objects perceived, recognized, and distinguished by the six senses—eyes, ears, nose, tongue, body, and mind.

在佛經的使用中，將「境界」用作六識所感知的對象，如《阿含經》：

In the usage of Buddhist scriptures, “realm” is used as the object perceived by the six senses, as in the *Agama Sutra*:

一切者，謂十二入處，眼色耳聲鼻香舌味身觸意法，是名一切。若復

說言，此非一切，沙門瞿曇所說一切，我今捨別立餘一切者，彼但有言說，問已不知，增其疑惑。所以者何？非其境界故。⁴

All things are the twelve sense bases: eye and forms, ear and sounds, nose and smells, tongue and tastes, body and touches, and mind and phenomena. This is called “all.” If one were to say, “This is not all; the recluse Gautama said all, and I now establish a separate all,” such a person would only have words. Upon being questioned, they would not know and would increase their doubt. Why is that? Because it is not their realm.⁴

《阿含經》對於「境界」一詞的用法，不僅止於外在的客觀存在，而是關聯到人，以該人目前的程度所能領悟的狀態，名之為境界。更進一步，將「境界」與心密切的聯涉在一起的，則是《成唯識論》：

In the *Agama Sutra*, the term “realm” not only refers to the external objective existence but is also related to the person, named as the realm according to the state that the person can comprehend at their current level. Furthermore, the *Treatise on the Establishment of the Doctrine of Consciousness-Only* closely links the “realm” with the mind:

⁴ 《雜阿含經》卷 13。（CBETA, T02, no. 99, p. 91, b2）
Miscellaneous Āgamas (Volume 13), (CBETA, T02, no. 99, p. 91, b2)

外境隨情而施設，故非有如識；內識必依因緣生，故非無如境。⁵

External realms are established according to emotions, hence they are not existent like consciousness; internal consciousness must arise based on causes and conditions, hence it is not non-existent like the realm.⁵

佛家認為，外境並非與我們的心境無關，而是隨情施設，就如同每個人的房屋陳設必然不同，是因為屋主的性情不同，因而在施設上也有所不同。而我們的心境也因外境的因緣不同，隨之有不同的情緒變化。是以，佛教傳來東土之後，本來僅止於具體的、外在的指涉的「境界」一詞，開始擴大、轉變為與內心相聯的抽象概念，而這也是「境界」一詞進入文藝美學領域的原型。不過，「境界」一詞在文藝美學上爾後的發展，則是愈來愈趨於狹義。

In Buddhism, the external realm is not unrelated to our mental state; it is established according to emotions. Just as every person's home decor is in-evitably different due to the differing temperaments of the homeowners, the arrangement varies accordingly. Similarly, our mental states change with the different conditions of the external realm, bringing about various emotional changes. Therefore, after Buddhism was introduced to China, the term "realm," which originally referred only to concrete and external references, began to expand and transform into an abstract

⁵ 《成唯識論》卷1。(CBETA, T31, no. 1585, p. 1, b10-11)

The Treatise on the Establishment of the Doctrine of Consciousness-Only (Volume 1), (CBETA, T31, no. 1585, p. 1, b10-11).

concept related to the mind. This is also the prototype of the term “realm” entering the field of literary aesthetics. However, the development of the term “realm” in literary aesthetics has gradually become more narrowly defined.

唐以後，宋、元、明、清各代，「境界」在文藝美學理論上的發展，是日趨豐富深厚，尤以清初的王夫之論述的最為詳盡、精闢，他提出一種「善於取影」（《薑齋詩話·卷一》）的構思方法，並從這個角度談意境的創造，而這種構思方法，也就是運用虛實的手法，以達到意在象外的美感境界。王夫之更進一步地對美感境界的層次，提出極其深刻而又具有概括性的語言：「有形發未形，無形君有形。」⁶（《古詩評選》卷二）這是首次對美感境界的結構，標舉出三個層次：有形、未形、無形。

⁶ 中國古代美學思想中，「虛」與「實」是相互生發的。沒有「虛」，「實」會變成僵死的軀殼；沒有「實」，「虛」無所依附，無法呈現，就成了無意義的抽象概念。在文學藝術的表現上，「實」是已然顯露的形跡，「虛」是未現形的生氣、動勢、潛能等。王夫之說：「有形發未形，無形君有形。」「有形」即是實的、可見的部分，「未形」是虛的、不可見的部分。王夫之點出可見的「有形」引發不可見的「未形」部分，將虛實概念更具象化，美感境界更層次化。

In ancient Chinese aesthetic thought, “void” and “substance” are mutually generative. Without “void,” “substance” becomes a rigid shell; without “substance,” “void” has nothing to attach to and cannot be presented, thus becoming a meaningless abstract concept. In the expression of literature and art, “substance” is the already revealed form, while “void” is the yet-to-be-revealed vitality, movement, and potential. Wang Fu Zhi said: “The tangible gives rise to the intangible, and the intangible rules the tangible.” “The tangible” refers to the real, visible parts, while “the intangible” refers to the void, invisible parts. Wang Fu Zhi pointed out that the visible “tangible” parts evoke the invisible “intangible” parts, thus making the concept of void and substance more concrete and the aesthetic realm more layered.

After the Tang dynasty, during the Song, Yuan, Ming, and Qing dynasties, the development of the concept of “realm” in literary aesthetics became increasingly rich and profound. This was especially detailed and incisive in the early Qing dynasty with the discussions by Wang Fu Zhi. He proposed a method of conceptualization called “good at capturing the shadow” (*Ginger Studio Poetry Talks*, Volume 1) and discussed the creation of artistic conception from this perspective. This method involves using techniques of reality and illusion to achieve an aesthetic realm that conveys meaning beyond the image. Wang Fu Zhi further elaborated on the levels of the aesthetic realm with profound and general language: “The tangible gives rise to the intangible, and the intangible rules the tangible.”⁶ (*Selected Critiques of Ancient Poetry*, Volume 2) This was the first time the structure of the aesthetic realm was articulated into three levels: the tangible, the formless, and the intangible.

在文藝美學上對境界的探討之集大成者，當屬王國維，他是第一個明確規定「境界」為詩詞最高的美學範疇，並揭示「境界」的獨特美學範疇：「詞以境界為上，有境界則自成高格，自有名句……。寫情則沁人心脾，寫景則在人耳目，述事則如其口出。」⁷（《人間詞話》）他並將境界分成造境、寫境、有我之境、無我之境等。境界說發展至此，可說已成為純文學的觀點了。

⁷ 王國維：《人間詞話》（香港中和出版社，2016），p. 32。

Wang Guo Wei: *Words of the World*. Hong Kong Zhonghe Publishing, 2016, p. 32.

In literary aesthetics, the one who brought the discussion of “realm” to its pinnacle was Wang Guo Wei. He was the first to explicitly define “realm” as the highest aesthetic category in poetry and revealed the unique aesthetic category of “realm”: “Poetry values “realm” the most; with “realm,” the poetry naturally reaches a high level and has famous lines... Writing emotions can touch people’s hearts, writing scenery can delight people’s senses, and narrating events can sound natural.”⁷ (Ren-jian Cihua, Words of the World) He divided the realm into creating the realm, describing the realm, the realm with self, and the realm without self. The development of the theory of the realm thus can be said to have become a purely literary viewpoint.

然而近代新儒家，乃至部份的美學家，對文學中境界的看法，又重返當初佛學對境界一詞的用法，而且是對應至工夫修養論上來說。徐復觀先生認為，從一般審美經驗來詮說境界，只是「詩詞之所以成為詩詞的基本條件」，而不是「高次元的條件。因為文藝在此一基本條件之上，還有很多高次元的條件。」⁸楊雅惠教授在其〈晉唐書畫美學的「境界形態」〉一文中，更直接以「實踐所達到的主觀心境（心靈狀態），名之為境界」，並認為這種境界，是依某種方式（如儒、道、佛之修為工夫）下的實踐，所達到的心靈狀態：

⁸ 徐復觀：《中國文學論集》（台北：學生，三版，1976），pp. 136-137。

Xu Fu Guan: *Collected Essays on Chinese Literature*. Taipei: Student Publishing, Third Edition, 1976, pp. 136-137.

However, in modern times, New Confucianism and some aestheticians have returned to the original Buddhist usage of the term “realm” in their views on the realm in literature, corresponding it to the theory of self-cultivation. Mr. Xu Fu Guan believes that interpreting the realm from general aesthetic experience is merely the “basic condition for poetry and lyrics to become poetry and lyrics,” and not a “high-dimensional condition. Because, above this basic condition, there are many high-dimensional conditions in literature and art.”⁸ Professor Yang Ya Hui, in her article “The Aesthetic Realm of Calligraphy and Painting in the Jin and Tang Dynasties,” more directly refers to “the subjective state of mind (mental state) reached through practice as the realm,” and believes that this realm is the mental state achieved through practice under certain methods (such as Confucian, Daoist, or Buddhist self-cultivation.)

這「看法」所看的世界或這「說明」所明的世界，依實踐而有昇進，依實踐的路數不同而有異趣，不是平常所說的既成的事實世界（如科學所說的世界）。既成的事實世界是不一定不可移的，名曰「定性世界」；而若我們的感性與知性不是定性的，而是可轉的（例如轉識成智），則現象亦是可定可不定，有昇進或有異趣。在藝術創作與審美心靈中，也會有意境之高低、風格之異趣。⁹

⁹ 楊雅惠，〈晉唐書畫美學的「境界形態」〉收錄於《中山大學人文學報》第一期，p. 139。

The “world” that this “view” sees, or the ‘world’ that this “explana-tion” elucidates, progresses through practice and varies depending on the method of practice. It is not the fixed factual world commonly mentioned (such as the world described by science). The fixed factual world is not necessarily immutable and is called the “determinate world”; whereas if our sensibility and understanding are not deter-minate but are transformable (e.g., transforming consciousness into wisdom), then phenomena are also determinable or indeterminable, and can progress or vary. In artistic creation and aesthetic perception, there can also be varying levels of artistic conception and differing styles.⁹

藝術創作與審美心靈，會因主體涵養的高下，而於品味上有意境的高低、風格的異趣。李正治先生也認為，主體修養的不同，會使文藝作品有層境的差別，因而提出，中國美學應稱為「境界美學」或「層境美學」：

Artistic creation and aesthetic perception will vary in taste due to the levels of the subject’s cultivation, leading to varying levels of artistic conception and differing styles. Mr. Li Zheng Zhi also believes that the differences in subjective cultivation will cause differences in the realms of artistic works, thus proposing that Chinese aesthetics should be called “Realm Aesthetics” or “Layered Realm Aesthetics”:

Yang Ya Hui, “The Aesthetic Realm of Calligraphy and Painting in the Jin and Tang Dynasties,” included in *Sun Yat-sen University Journal of Humanities*, Issue 1, p. 139.

……生命美學，其實即生命通向於道的美學。在通向於道的過程中，生命彰顯層層的境界，從此一點說，生命美學又可稱為「境界美學」或「層境美學」。¹⁰

… Aesthetics of life is actually the aesthetics of life leading to the Dao. In the process of leading to the Dao, life reveals layers of realms. From this point of view, the aesthetics of life can also be called “Realm Aesthetics” or “Layered Realm Aesthetics”.¹⁰

由上可知，以主體修養所達到的精神層境，來詮釋「境界」一詞，正是佛學對「境界」一詞的用法深刻之處。《華嚴經》中的境界，不僅是結合主體的精神層境，而且是最清淨光明的主體所展現的境界：

From the above, it can be seen that interpreting the term “realm” based on the spiritual level achieved through subjective cultivation is precisely the profound aspect of the Buddhist usage of the term “realm.” The realm in the *Avatamsaka Sutra* not only combines the subjective spiritual level but is also the realm manifested by the purest and brightest subject:

¹⁰ 李正治，〈開出「生命美學」的領域〉收錄於《國文天地》，pp. 5-7。

Li Zheng Zhi, “Opening the Field of ‘Life Aesthetics,’” included in *Chinese Literature World*, pp. 5-7.

佛身如是定境界，一切眾生莫能測。（〈世主妙嚴品〉・第一之六）

諸佛境界無量門，一切眾生莫能入。（〈世主妙嚴品〉・第一之七）

如來境界無邊量，一切眾生不能了。（〈世主妙嚴品〉・第一之八）

The Buddha's body is such a fixed realm, and all sentient beings cannot fathom it. (Chapter "The Wondrous Adornment of the World" - Part 1.6)

The realm of all Buddhas has countless gates, and all sentient beings cannot enter it. (Chapter "The Wondrous Adornment of the World" - Part 1.7)

The realm of Tathagata is boundless, and all sentient beings cannot comprehend it. (Chapter "The Wondrous Adornment of the World" - Part 1.8)

佛學以主體修為的界域，名為境界。本經揭示佛境界與眾生境界有高下差別，佛境界非眾生所能體知，因為主體依個體的修養程度不同，在證入的境界上，也會有所差別；證入境界的不同，開出的美學也有各自不同的特性。所以，本經（或說佛教）所開出的美學，在「境界」一詞，若以徐復觀先生的說法來界定，就是從文藝美學中高次元的立場上來立說，因為有了高次元的修為，則能開出高次元的層境之美，而本經對境界一詞在美學上開出的義界，即是以主體修為而展現的層境之美，稱之為境界。華嚴境界之無礙大美，就佛教教義而言，正是因為佛已打開生命的全幅境界，所以，描繪佛境界的《華嚴經》，才能如是呈現不思議的大美境界。

In Buddhism, the realm achieved through subjective cultivation is called a "realm."

This scripture reveals that there are differences in levels between the Buddha's

realm and the realm of sentient beings. The Buddha's realm cannot be comprehended by sentient beings because the subjective realm varies according to the individual's level of cultivation. The differences in realms of attainment lead to different characteristics in the aesthetics that emerge. Therefore, the aesthetics developed in this scripture (or Buddhism) regarding the term "realm," as defined by Mr. Xu Fu Guan, is established from the higher-dimensional perspective of literary and artistic aesthetics. With higher-dimensional cultivation, the beauty of higher-dimensional realms can be revealed. The aesthetic meaning developed from the term "realm" in this scripture is the beauty of layered realms manifested by subjective cultivation, known as "realm." The unobstructed great beauty of the realm in the *Avatamsaka Sutra* is, according to Buddhist teachings, precisely because the Buddha has opened up the full realm of life, thus the *Avatamsaka Sutra* can present such an inconceivable realm of great beauty.

釐清本經（或說佛教）美學對「境界」一詞的應當用法（或說「佛境」與「意境」的異同）之後，下面更進一步地探討，華嚴境界之美如何呈現？美學理論為何？

After clarifying the proper usage of the term "realm" in the aesthetics of this scripture (or Buddhism) (or the similarities and differences between the "Buddha's realm" and the "artistic realm"), we further explore how the beauty of the Huayan realm is presented and what the aesthetic theory is.

（二）華嚴境界之美：充實、勻稱、光輝

(II) The Beauty of the Huayan Realm: Fullness, Balance, and Brilliance

周濟（止庵）《宋四家詞選》裏論作詞云：

In *The Selected Lyrics of Four Song Dynasty Masters*, Zhou Ji (Zhian) discusses lyric composition:

初學詞求空，空則靈氣往來。既成格調，求實，實則精力彌滿。¹¹

Beginners in writing lyrics seek emptiness; with emptiness, spiritual vitality flows back and forth. Once a style is established, seek sub-stance; with sub-stance, energy and strength are abundant.¹¹

在中國藝術精神中，最重要的兩環就是空靈與充實，宗白華言：「空靈和充實是藝術精神的兩元。」¹²藝術要豐富、全面的表現，又要超俗越世，則需在作品中含蘊靈氣之往來，這是中國藝術精神的關鍵之處。而華嚴境界則將虛實所展現的美，徹底開展，於大開大合之中，空則展現自在大美，實則富麗堂皇，美不勝收。依此，本文提出「充實」、「勻稱」、「光輝」作為華嚴境界之美的總綱。

¹¹ 李正治，〈開出「生命美學」的領域〉收錄於《國文天地》，pp. 5-7。

Li Zheng Zhi, "Opening the Field of 'Life Aesthetics,'" included in *Chinese Literature World*, pp. 5-7.

¹² 同註十，p. 53

Same as footnote 10, p. 53

In the spirit of Chinese art, the two most important elements are emptiness and fullness. Zong Bai Hua said: “Emptiness and fullness are the two aspects of the artistic spirit.”¹² Art must richly and comprehensively express itself, yet transcend the mundane world. This requires the work to contain an interchange of spiritual vitality, which is the key aspect of the spirit of Chinese art. The beauty exhibited by the Huayan realm fully develops the aesthetic of both emptiness and fullness. In grand and sweeping compositions, emptiness reveals a great and unrestrained beauty, while fullness displays magnificent splendor, presenting an overwhelming beauty. Accordingly, this article proposes “fullness,” “balance,” and “brilliance” as the overarching themes of the beauty of the Huayan realm.

就充實而言，孟子言：「充實之謂美」，華嚴事事無礙的法界富貴大美，是將充實之美推究至極。華嚴境界的最大特色是事事無礙，他經雖也隱含有無礙之理，但通常彰顯的是理事無礙、色空相即的空靈曼妙之美。唯有《華嚴經》充份彰顯萬事萬物之間互攝互入、交相無礙的究極大美境相，如：一毛孔化現無以數計的國土莊嚴、不可說微塵法界佛身菩薩身，乃至種種不可思議的妙境。經文之中，隨處可見這事事無礙的富貴大美，這種事事無礙的境界是世間不可能見到的景象，乃至其他佛典也談之甚少，而《華嚴經》則是全面開顯鋪展其事事無礙的大美之境。但如來三昧大海中的境界是「大海量墨，須彌聚筆，書寫一品中一門，一門中一法，一法中一義，一義中一句，不得少分，何況能盡？」（〈入法界品〉）所以，《華嚴經》也只

是略舉大海中的一瓢，令人得嚐乳味。

As for enrichment, Mencius said: “Enrichment is beauty,” and the great beauty of Huayan’s unrestricted Dharma realm is the ultimate pursuit of this enrichment’s beauty. The biggest feature of the Huayan realm is that every-thing is unimpeded. Although other sutras also imply the principle of unob-structedness, they usually highlight the unobstructedness of principle and matter, and the ethereal and graceful beauty of the mutual inclusion of form and emptiness. Only the *Avatamsaka Sutra* fully demonstrates the ultimate beauty of the mutual inclusion and unobstructed interpenetration of all things, such as: the countless adorned worlds manifested in one hair pore, the Buddha and Bodhisattva bodies in the inconceivable realm of fine dust, and various other inconceivable wondrous realms. The text is filled with examples of this great beauty of unobstructedness that cannot be seen in the world, and which other Buddhist scriptures seldom discuss. The *Avatamsaka Sutra* comprehensively unveils and unfolds this great beauty of unobstructedness. However, the realm of the Tathagata’s ocean of samadhi is described as “Using the ink of an ocean, the brush collection of Sumeru, writing on one chapter of one gate, within one gate one dharma, within one dharma one meaning, within one meaning one sentence, it cannot be slightly divided, let alone exhausted?” (“Entry into the Dharma Realm chapter”). Therefore, the *Avatamsaka Sutra* is merely a ladle drawn from this ocean, allowing one to taste its milky flavor.

華嚴境界之美的另一展相，是空靈曼妙的影現幻化。在空有無礙圓融之中，有空靈的意境，有曼妙的影現，空有任運自在，無礙圓融。但在這清空的意境之中，華嚴呈展的不僅是空靈深靜的一面，更強調機體統一的勻稱性：

Another aspect of the beauty of the Huayan realm is the ethereal and graceful appearance and transformation. In the unobstructed fusion of emptiness and existence, there is an ethereal artistic conception, graceful appearances, and the freedom of emptiness and existence. However, in this ethereal artistic conception, Huayan presents not only the deeply serene side but also emphasizes the uniformity of the unity of the whole entity:

這個「無礙」是什麼呢？就是拿一個根本範疇，把宇宙裏面千差萬別的差別境界，透過一個整體的觀照，而彰顯出一個整體的結構，然後再把千差萬別的這個差別世界，一一化成一個機體的統一，並且在機體的統一裏面，對於全體與部分之間能夠互相貫注，部分與部分之間也能互相貫注。於是我們可以看出：整個宇宙，包括安排在整個裏面的人生，都相互形成一個不可分割的整體。¹³

What is this “unobstructedness”? It is to take a fundamental category and,

¹³ 方東美：《華嚴宗哲學》下冊（台北：黎明出版，三版，1986），p. 3。

Fang Dong Mei: *Philosophy of the Huayan School*, Volume 2. Taipei: Liming Publishing, Third Edition, 1986, p. 3.

through an overall observation, highlight an integrated structure that encompasses the diverse realms of the universe. Then, it transforms this diverse world into a unified entity. Within this unity, the whole and the parts can mutually infuse each other, and the parts can also infuse each other. Therefore, we can see that the entire universe, including human life arranged within it, forms an inseparable whole.¹³

僅說空靈的意境，不足以突顯華嚴勻稱之美的特色，應更就空靈與曼妙之間的相互貫注、勻稱和諧而言華嚴境界之美，才是本經於空靈曼妙此一境界展相中，更鮮明的「美」的特色。

Merely discussing the ethereal artistic conception is not enough to highlight the distinctive beauty of Huayan's symmetry. The beauty of the Huayan realm should be discussed in terms of the mutual infusion, balance, and harmony between the ethereal and the graceful, which is a more distinct characteristic of "beauty" in the realm of ethereal grace of this scripture.

就光輝而言，充實的大美境界能綻放光芒，「充實而有光輝之謂大」（《孟子》），一個人的涵養足夠，在人格上自然會散發出光輝，《莊子》書中的王駘¹⁴，不以言教卻能感召大眾，就是因為人格涵養上所散放的光

¹⁴ 王駘是道家的典範人物，《莊子·德充符》：「魯有兀者王駘，從之遊者，與仲尼相若。」王駘沒有過人的才學，還缺一條腿，但是他在魯國的學生人數與孔子平分秋色，

輝，感格人心。而佛經中描述佛菩薩的光輝，不僅自然顯露，而且是積極的放光，以攝化大眾，如本經毗盧遮那佛於七處九會在身上不同之處放光¹⁵，除了表現燦爛光輝之外，並具有甚深法意的理境，是《華嚴經》彰顯境界之美的另一項特色。

As for radiance, the great realm of enrichment can shine brightly. “Enrichment and radiance are called greatness” (*Mencius*). When a person’s cultivation is sufficient, their character naturally radiates brilliance. Wang Tai¹⁴ in the book *Zhuangzi* could inspire the masses without preaching, because the brilliance of his character and cultivation touched people’s hearts. The radiance of the Buddhas and Bodhisattvas described in the Buddhist scriptures not only naturally manifests but

甚至連孔子都想追隨他。王駘能止息一切躁動，讓生命恢復絕對安靜的狀態，如同老子說的「致虛極，守靜篤」；內心像一面鏡子，照見萬物的真實本性。王駘的生命光輝，使人們樂於歸向他，以他為典範找回自家生命。

Wang Tai is a model figure of Daoism. In *Zhuangzi*, “De Chong Fu”: “In the state of Lu, there was a crippled person named Wang Tai, whose followers were as numerous as those of Confucius.” Wang Tai had no extraordinary talents and was missing a leg, but the number of his students in the state of Lu was comparable to Confucius’. Even Confucius wanted to follow him. Wang Tai could calm all agitation, bringing life back to a state of absolute tranquility, much like Laozi’s saying: “Reach ultimate emptiness, maintain steadfast tranquility.” His inner self was like a mirror, reflecting the true nature of all things. The brilliance of Wang Tai’s life made people willing to follow him and regard him as a model to find their own life.

¹⁵ 毘盧遮那佛於華嚴七處九會中，從頭頂至足底，於身上不同之處放光，詳見後文「四、光輝：放光之美」。

Vairocana Buddha, in the “seven places and nine assemblies” of the Huayan Sutra, emitted light from different parts of his body, from the top of his head to the soles of his feet. For detailed information, see the section “Four, Radiance: The Beauty of Light Emission.”

also actively emits light to attract and transform the masses. For example, in the Avatamsaka Sutra, Vairocana Buddha emits light from different parts of his body during the “seven places and nine assemblies.”¹⁵ This not only showcases dazzling brilliance but also embodies profound dharma principles, which is another feature of the beauty of the Huayan realm.

所以，華嚴境界之美的三大特色：充實、勻稱、光輝，在中國美學思想上，都有足以佐資的藝術理論。而西方的美學理論當中，亦有可資的理論依據。中世紀美學所認為的美，也與這三種特色，有著異曲同工之處。聖多瑪斯認為，「美的成份」為物的完好點，這種完好點是物體的充實、勻稱、光輝：

Therefore, the three major characteristics of the beauty of the Huayan realm—enrichment, symmetry, and radiance—have sufficient artistic theories to support them in Chinese aesthetic thought. In Western aesthetic theories, there are also theoretical foundations for these characteristics. The beauty defined by medieval aesthetics also aligns with these three characteristics. St. Thomas Aquinas believed that “the components of beauty” are the perfections of objects, which include enrichment, symmetry, and radiance:

「充實」，即物理本形完全確定。一物當有的物理，沒有完全寓於物中，此物必不能成為美。

「勻稱」，第一表示物體在構成和動作上，各分子保持勻稱。第二又表示物體和周圍的物體，也保持勻稱的關係。

「光輝」，表示物體對外很顯明。物體有光輝，則能將物體好好表現於外。一物表示自己不表示明顯，則不能為美。¹⁶

“Enrichment” means the complete and definite physical form of an object. If the inherent physical properties of an object are not fully present, the object cannot be considered beautiful.

“Symmetry” first indicates that the particles of an object maintain uniformity in structure and action. Secondly, it means that the object maintains a harmonious relationship with its surrounding objects.

“Radiance” means that an object is very conspicuous. When an object has radiance, it can be well expressed externally. If an object does not display itself clearly, it cannot be considered beautiful.¹⁶

本經的境界之美，與中西美學理論相互參合之後，充實、勻稱、光輝即可充份作為本經對美的問題的處理方式。以下三節，將更進一步闡發充實、勻稱、光輝於本經境界之美的展相。

The beauty of the realms described in this sutra, when combined with both Eastern

¹⁶ 托馬斯·阿奎那（Thomas Aquinas）：《神學大全：第一集 論上帝》（台北：商務印書館，2013），p. 367。

Thomas Aquinas: *Summa of Theology*: Volume 1, On God. Taipei: The Commercial Press, 2013, p. 367.

and Western aesthetic theories, demonstrates that enrichment, sym-metry, and radi-
ance can fully serve as ways to address the concept of beauty in this sutra. The
following three sections will further elaborate on how en-richment, symmetry, and
radiance manifest in the beauty of the realms de-scribed in this sutra.

二、充實：事事無礙之富貴海

II. Enrichment: The Sea of Affluence without Obstacles

佛境界中的莊嚴富貴，可藉《華嚴經》略知梗概，雖不能言盡，然已令
人嘆為觀止，因而華嚴五祖宗密大師言：「不讀華嚴經，不知佛富貴。」¹⁷
本經的義理是全性全相¹⁸，是故具足富貴大美的氣象。儒家「宗廟之美，百

¹⁷ 《華嚴經行願品疏鈔》卷 2：「不讀華嚴經，不知佛富貴。」（CBETA, X05, no. 229, p. 242, b16 // Z 1:7, p. 419, b14 // R7, p. 837, b14）

The Commentary on the Chapter of Vows in the Avatamsaka Sutra, Volume 2: “Without reading the Avatamsaka Sutra, one does not know the affluence of the Buddha.” (CBETA, X05, no. 229, p. 242, b16 // Z 1:7, p. 419, b14 // R7, p. 837, b14).

¹⁸ 全性即是從佛性體而言，具足一切。《大方廣佛華嚴經隨疏演義鈔》卷 13：「全性為佛故，無法不攝。」（CBETA, T36, no. 1736, p. 96, b6）全相則是從法相角度而言，華嚴亦具足一切相。《華嚴一乘教義分齊章》卷 3：「如舉體隨緣，全相不變。」（CBETA, T45, no. 1866, p. 497, a22）

Whole nature refers to the essence of Buddha-nature, embodying everything. In *The Commentary on the Avatamsaka Sutra*, Volume 13: “Since the whole nature is Bud-dha, nothing is not encompassed by it.” (CBETA, T36, no. 1736, p. 96, b6) Whole appearance, on the other hand, refers to the perspective of the Dharma-attributes, and Huayan also embodies all appearances. In *The Chapter on the Differentiation of the One Vehicle Doctrine of Huayan*, Volume 3: “As the whole essence follows con-ditions, the whole appearance does not change.” (CBETA, T45, no. 1866, p. 497, a22).

官之富」（《論語·子張》）的富貴氣象，是突出人文世界的圓滿；道家「天地與我並生，萬物與我為一。」（《莊子·齊物論》）則擅用大逍遙的精神，表現自然界天籟的富貴。華嚴的富貴，則是將一切境界交融互攝，無論是人文的富貴、抑或是自然的逍遙，華嚴皆具足一切，成就重重無盡、廣大和諧的富貴海。本經以「海印三昧」之喻，一體呈現華嚴富貴大美。

The magnificent affluence within the realm of Buddha can be glimpsed through the *Avatamsaka Sutra*, which, while not exhaustive, leaves one in awe. Consequently, the fifth patriarch of the Huayan school, Master Zongmi, said, “Without reading the *Avatamsaka Sutra*, one does not know the affluence of the Buddha.”¹⁷ The principles of this sutra are entirely intrinsic and extrinsic,¹⁸ thus embodying the majestic beauty of affluence. The Confucian concept of affluence, highlighted in “the beauty of the ancestral temples and the affluence of all officials” (*The Analects*, “Zi Zhang”), emphasizes the perfection of the human world. The Taoist idea, “Heaven and Earth coexist with me, and all things are one with me” (*Zhuangzi*, “The Equality of Things”), uses the spirit of great freedom to express the affluence of the natural world. Huayan’s concept of affluence integrates all realms, whether human affluence or natural freedom. Huayan encompasses all, achieving a vast and harmonious sea of affluence. This sutra uses the metaphor of “Ocean Seal Samadhi” to holistically present the grand beauty of Huayan’s affluence.

所謂「海印三昧」，是指如來甚深大定、大覺中的境界。而《華嚴經》是如來海印三昧稱性而談的大法，此一境界無物不現，猶如大海能現一切，而本經中事事無礙的妙有景象，即是三昧大海中一體印現的境界：

The so-called “Ocean Seal Samadhi” refers to the profound state of great concentration and great enlightenment of the Tathagata (Buddha). The *Avatamsaka Sutra* is the great teaching spoken by the Tathagata in accordance with the nature of the Ocean Seal Samadhi. This realm manifests everything, just as the vast ocean can reflect everything. The wondrous and unhindered scenes depicted in this sutra are the integrated reflections of the Ocean Seal Samadhi:

無有分別無功用，於一念頃遍十方；如月光影靡不周，無量方便化群生。於彼十方世界中，念念示現成佛道；轉正法輪入寂滅，乃至舍利廣分布。或現聲聞緣覺道，或現成佛普莊嚴，……或現童男童女形，天龍及以阿脩羅，乃至摩睺羅伽等，隨其所樂悉令見。眾生形相各不同，行業音聲亦無量；如是一切皆能現，海印三昧威神力。（〈賢首品〉·第十二之一）

Without discrimination or effort, in a single thought, it pervades all ten directions; like the moonlight that shines everywhere, using countless skillful means to transform living beings. In those ten directions of the world, in every moment, it manifests the path of becoming a Buddha; turning the wheel of the true Dharma and entering into extinction, distributing relics

widely. It may appear as a voice-hearer or a pratyekabuddha, or appear as a perfectly adorned Buddha, ... or appear in the form of young boys and girls, heavenly dragons, and asuras, even Mahoragas, allowing beings to see according to their wishes. The forms and appearances of living beings are all different, and their deeds and sounds are also countless; all these can manifest through the mighty power of the ocean-seal samadhi. (“Chapter of the Virtuous Leader”, Part 12, Section 1).

如來因為「無有分別無功用」，方能「於一念頃遍十方」。所以，唯有全性，方能全相；而也唯有「海印三昧」，方能映現華嚴境界的一切妙嚴富麗，此乃華嚴佛果性起的境界，並非待緣而起之境。下列舉經文，以展現佛境界的富貴大美：

The Tathagata, due to having “no discrimination and no effort,” is able to “pervade all ten directions in a single thought.” Therefore, only with complete nature can there be complete manifestation; and only with the “ocean-seal samadhi” can one reflect the entirety of the magnificent and splendid realm of the Avatamsaka. This is the realm of the Buddha’s fruit arising from nature in the Avatamsaka, and not a realm that arises dependent on conditions. The following passage from the scripture illustrates the rich and grand beauty of the Buddha’s realm:

(1) 〈世主妙嚴品〉

(1) “Chapter of the Adornments of the World Ruler”

佛有如是神通力，一念現於無盡相；如來境界無有邊，各隨解脫能觀見……佛毗遮那具嚴好，坐蓮華藏師子坐；一切眾會皆清淨，寂然而住同瞻仰。摩尼寶藏放光明，普發無邊香燄雲；無量華纓共垂布，如是座上如來坐。種種嚴飾吉祥門，恆放燈光寶燄雲；廣大熾然無不照，牟尼處上增嚴好。種種摩尼綺麗窗，妙寶蓮華所垂飾；恆出妙音聞者悅，佛坐其上特明顯。寶輪承坐半月形，金剛為臺色燄明，……一切影像於中現，如是坐上佛安坐。（〈世主妙嚴品〉·第一之九）

The Buddha has such miraculous powers, in a single thought, he manifests infinite forms; the realm of the Tathagata has no boundaries, and each being can perceive according to their liberation... The Buddha Vairocana, adorned with perfection, sits on a lion seat in the Lotus Treasury; all assemblies are pure, and they remain silently gazing. The treasury of jewels emits light, spreading infinite fragrant flames; countless flower garlands hang down, and on such a seat the Tathagata sits. Various auspicious adornments emit clouds of jeweled flames; vast and intense, illuminating everything, increasing the adornments on the Munis' abode. Various magnificent windows of jewels and beautiful lotus flowers hang as decorations; constantly emitting wondrous sounds that delight those who hear them, the Buddha sits there,

especially conspicuous. A wheel of jewels supports the half-moon-shaped seat, with a diamond platform radiating brilliant light, ... All reflections manifest within, and on such a seat, the Buddha sits serenely. (“Chapter of the Adornments of the World Ruler”, Part 1, Section 9)

海慧自在神通王菩薩承佛威力，觀察到如來神力境界，廣博嚴麗，美不勝收，各種五彩燄雲、華纓垂布，乃至窗墉綺麗、佛座嚴飾。除了在色法上極盡莊嚴，而且「如來境界無有邊，各隨解脫能觀見」，不但廣博嚴麗，且隨類各解，所以，如來境界猶如富貴大海，囊盡一切，事事無礙，不可思議。

Bodhisattva King of Oceanic Wisdom, empowered by the Buddha's might, observed the realm of the Tathagata's miraculous power, which is vast, ornate, and incredibly beautiful. Various colorful flame clouds, flower garlands hanging down, as well as beautiful windows and decorations on the Buddha's seat. Not only are they supremely adorned in material form, but also “the realm of the Tathagata has no boundaries, and each being can perceive according to their liberation.” Therefore, not only is it vast and magnificent, but it is also understood according to each type of being. Thus, the realm of the Tathagata is like a rich and grand ocean, encompassing everything, unimpeded in every aspect, and inconceivably marvelous.

(2) 〈賢首品〉

(2) “Chapter of the Virtuous Leader”

譬如日月遊虛空，影像普遍於十方；泉池陂澤器中水，眾寶河海靡不現。菩薩色像亦復然，十方不現不思議；此皆三昧自在法，唯有如來能證了。如淨水中四兵像，各各別異無交雜；劍戟弧矢類甚多，鎧胄車輿非一種。隨其所有相差別，莫不皆於水中現；而水本自無分別，菩薩三昧亦如是。（〈賢首品〉・第十二之二）

Like the sun and moon traveling through the sky, their reflections are everywhere in the ten directions; in springs, pools, lakes, and waters of vessels, in countless precious rivers and seas, their images are always present. Similarly, the bodhisattvas' forms are unimaginable and appear in the ten directions; all these are the autonomous functions of samadhi, which only the Tathagata can fully comprehend. Like the reflections of the four military divisions in clear water, each distinct and not mixed together; with various swords, halberds, bows, and arrows, with different armors, chariots, and vehicles. Depending on their differences, all these reflections appear in the water; yet the water itself has no discrimination. The samadhi of the bodhisattva is also like this. (“Chapter of the Virtuous Leader”, Part 12, section 2)

法藏《探玄記》中，對海印的解釋，即從此段經文出：

In Fazang's *Exploring the Profundities*, the explanation of the ocean-seal samadhi is derived from this scripture passage:

海印者，從喻為名。如修羅四兵列在空中，於大海中印現其像。菩薩定心猶如大海，應機現異，如此兵像故。¹⁹

Ocean-seal refers to a metaphorical name. Just as the four divisions of the Asuras' army arranged in the sky are reflected in the ocean. The bodhisattva's meditative mind is like the vast ocean, responding to conditions and manifesting differently, similar to the images of these military divisions.¹⁹

亦如山色縹緲，之所以倒映於平境的湖水之中，因為水靜湖澄，所以萬象自然映現湖面。是故，法藏《修華嚴奧旨妄盡還源觀》言：

Likewise, the misty colors of the mountains are reflected in the calm and clear lake. Because the water is still and the lake is clear, all phenomena naturally reflect on the surface of the lake. Therefore, Fazang in *Contemplation on Returning to the Source and Exhausting Delusions in the Profound Meaning of the Avatamsaka* said:

言海印者，真如本覺也。妄盡心澄，萬象齊現，猶如大海因風起浪。

¹⁹ 《華嚴經探玄記》卷4〈8 賢首菩薩品〉。(CBETA, T35, no. 1733, p. 189, a15)

Exploring the Profundities of the Avatamsaka Sutra, Volume 4, Chapter 8: "Chapter of the Bodhisattva of Virtuous Leader." (CBETA, T35, no. 1733, p. 189, a15).

若風止息，海水澄清，無像不現。²⁰

The term “ocean-seal” refers to the fundamental awakening of true suchness. When delusions are exhausted and the mind is clear, all phenomena manifest simultaneously, just like waves arise in the ocean due to the wind. When the wind ceases, the sea becomes calm and clear, and all images appear.²⁰

如來大定之中，一心印現的景象，正如法藏《還源觀》所言：「海水澄清，無像不現。」佛性大海澄淨無波，故能印現萬相，具足一切，而這全性全相的富貴海是藝術的極致，亦正是杜順和尚所言的「事事無礙法界」，萬法在此海印三昧之中，交光重疊，互不障礙，相互印攝，重重無盡。

In the great samadhi of the Tathagata, the scenes reflected in the single mind are just as Fazang stated in the *Contemplation on Returning to the Source*: “When the sea water is clear, all images appear.” The vast ocean of Buddha-nature is calm and clear, capable of reflecting all phenomena, encompassing everything. This rich and complete ocean of all-encompassing nature is the pinnacle of artistry, exactly as Master Dushun described the “Dharma realm where all phenomena interpenetrate without obstruction.” Within this ocean-seal samadhi, all dharmas interweave and

²⁰ 《修華嚴奧旨妄盡還源觀》卷 1。（CBETA, T45, no. 1876, p. 637, b21）

Contemplation on Returning to the Source and Exhausting Delusions in the Profound Meaning of the Avatamsaka, Volume 1. (CBETA, T45, no. 1876, p. 637, b21).

overlap, without hindrance, mutually reflecting and containing each other, infinitely and endlessly.

(3) 彌勒樓閣

The Maitreya Tower

善財童子參訪到第五十一參彌勒菩薩，達到了五十三參中妙有法門的巔峰，古德判釋為「攝德成因相」²¹，是攝前五十參所有善知識的功德總和，所以彌勒樓閣所展現的境界之廣大、無量莊嚴之金碧輝煌，可說是佛境界具象化的一種展現：

When the youth Sudhana visited Maitreya Bodhisattva during the fifty-first visit, he reached the pinnacle of the wondrous Dharma gates in the fifty-three visits. Ancient sages interpreted this as “the manifestation of virtues gathered to form the cause and effect,”²¹ which is the sum of all the merits of the fifty previous good advisors. Therefore, the vastness, infinite magnificence, and resplendent gold and jade brilliance exhibited by the Maitreya Tower can be said to be a manifestation of the Buddha’s realm in concrete form:

²¹ 《大方廣佛華嚴經搜玄分齊通智方軌》卷 5〈入法界品 34〉：「彌勒一人攝德成因相，由行會理成正因故。」（CBETA, T35, no. 1732, p. 90, b8-9）

The Great and Expansive Buddha Flower Garland Sutra, Volume 5, Chapter 34: Entry into the Dharma Realm: “Maitreya alone embodies the virtues as the cause and effect, because his practice accords with the principle and forms the true cause.” (CBETA, T35, no. 1732, p. 90, b8-9).

見其樓閣廣博無量同於虛空，阿僧祇寶以為其地；阿僧祇宮殿、阿僧祇門闥、阿僧祇窓牖、阿僧祇階陞、阿僧祇欄楯、阿僧祇道路，皆七寶成；阿僧祇幡、阿僧祇幢、阿僧祇蓋，周迴間列；阿僧祇眾寶瓔珞、阿僧祇真珠瓔珞、阿僧祇赤真珠瓔珞、阿僧祇師子珠瓔珞，處處垂下；阿僧祇半月、阿僧祇繒帶、阿僧祇寶網，以為嚴飾；阿僧祇寶鐸風動成音，散阿僧祇天諸雜華，懸阿僧祇天寶鬘帶，嚴阿僧祇眾寶香爐，雨阿僧祇細末金屑，懸阿僧祇寶鏡，然阿僧祇寶燈，布阿僧祇寶衣，列阿僧祇寶帳，設阿僧祇寶座，阿僧祇寶繒以敷座上；阿僧祇閻浮檀金童女像、阿僧祇雜寶諸形像、阿僧祇妙寶菩薩像，處處充遍；阿僧祇眾鳥出和雅音；阿僧祇寶優鉢羅華、阿僧祇寶波頭摩華、阿僧祇寶拘物頭華、阿僧祇寶芬陀利華，以為莊嚴；阿僧祇寶樹次第行列，阿僧祇摩尼寶放大光明。如是等無量阿僧祇諸莊嚴具，以為莊嚴。²²

Seeing that the pavilion is vast and boundless, like the void, with innumerable jewels as its ground; innumerable palaces, innumerable gates, innumerable windows, innumerable steps, innumerable railings, and innumerable roads, all made of the seven treasures; innumerable banners, innumerable canopies, arranged in circles; innumerable jeweled necklaces, innumerable pearl necklaces, innumerable red pearl necklaces, innumerable lion jewel

²² 《大方廣佛華嚴經》卷 79〈入法界品 39〉。（CBETA, T10, no. 279, p. 435, a3-22）
The Great and Expansive Buddha Flower Garland Sutra, Volume 79, Chapter 39: Entry into the Dharma Realm. (CBETA, T10, no. 279, p. 435, a3-22).

necklaces hanging down everywhere; innumerable half-moons, innumerable silk bands, and innumerable jeweled nets used as adornments; innumerable jewel bells swaying in the wind producing sound, scattering innumerable heavenly assorted flowers, suspending innumerable heavenly jeweled garlands, adorning innumerable jeweled incense burners, raining innumerable fine gold dust, hanging innumerable jeweled mirrors, lighting innumerable jeweled lamps, spreading innumerable jeweled garments, arranging innumerable jeweled curtains, setting innumerable jeweled seats, and spreading innumerable jeweled cushions on the seats; innumerable Jambuvipa gold statues of boys and girls, innumerable assorted jewel statues, and innumerable wondrous jewel bodhisattva statues filling the place everywhere; innumerable birds producing harmonious sounds; innumerable jeweled blue lotus flowers, innumerable jeweled red lotus flowers, innumerable jeweled white lotus flowers, and innumerable jeweled large white lotus flowers used as adornments; innumerable jeweled trees arranged in rows, and innumerable jewels radiating great light. All these infinite adornments are used to decorate it.²²

彌勒樓閣境相之莊嚴富麗，皆以不可思議的阿僧祇數作為嚴飾，而這廣大的數量，「廣博嚴麗皆同虛空，不相障礙亦無雜亂。善財童子於一處中見

一切處，一切諸處悉如是見。」²³彌勒樓閣的廣博嚴麗，一處見一切處，展現出佛家富貴莊嚴、重重無盡的華嚴境界。

The grandeur and magnificence of Maitreya's pavilion are adorned with an inconceivable number of treasures. This vast number of adornments, "as vast and magnificent as the void, without obstruction or disorder. Sudhana, the youth, sees all places in one place, and in all places, he sees the same."²³ The vast and magnificent pavilion of Maitreya, seeing everything in one place, demonstrates the rich and dignified, infinitely layered realm of Avatamsaka in the Buddha's teachings.

三、勻稱：空靈曼妙之影現幻化

III. Proportion: The Ethereal and Subtle Manifestation of Transformation

《華嚴經》中嚴麗堂皇的佛境界，完全是依著清淨光明的如來心性而現起的，如來性起的妙境界，因能「空」能「有」，能「有」也能「空」，任運逍遙於「空」「有」之間，故能彩繪一切。以下由空靈、自在、妙有、妙用這四層，略說華嚴法界的空靈曼妙勻稱之相：

The magnificent and grand Buddha realm described in the *Avatamsaka Sutra*

²³ 《大方廣佛華嚴經》卷 79〈入法界品 39〉。（CBETA, T10, no. 279, p. 435, a23-25）
The Great and Expansive Buddha Flower Garland Sutra, Volume 79, Chapter 39: Entry into the Dharma Realm. (CBETA, T10, no. 279, p. 435, a23-25).

is entirely based on the pure and luminous nature of the Tathagata's mind. The wondrous realm arising from the nature of the Tathagata, because it can be "empty" and "existent," and can be "existent" and "empty," freely and joyfully between "emptiness" and "existence," can thus paint all phenomena. Below, through the four levels of ethereal, free, wondrous existence, and wondrous function, a brief description of the ethereal and subtle proportion of the Avatamsaka Dharma realm is given:

(一)「空」的意境

(I) The Artistic Conception of "Emptiness"

「空」的精神，或說「般若」的精神，是佛教的共法。而佛經對真空境界的展現，常是以「不住」展開，因為「不住」，所以有自由的空間，靈動的美感，自在的大美。《華嚴經》的特色雖然是全性全相，但其妙有的境相也是基於般若空性而展開的，所以，華嚴境界雖不重在呈展空靈的意境，不過此一基本精神，在《華嚴經》中也有以「不住」為軸心，透顯出真空的意境之美：

The spirit of "emptiness," or the spirit of "Prajna," is a common principle in Buddhism. The Buddhist scriptures often depict the realm of true emptiness as "non-abiding," because "non-abiding" allows for the freedom of space, a dynamic beauty, and a great beauty of ease. Although the distinctive feature of the *Avatamsaka Sutra* is the complete nature and complete form, the wondrous aspects of its realm are also unfolded based on the prajna emptiness. Therefore, although the

Avatamsaka realm does not focus on presenting the ethereal artistic conception, this fundamental spirit also reveals the beauty of the true emptiness through “non-abiding” as its core:

諸法如幻、如夢、如影、如響、如燄、如化、如水中月、如鏡中像。

（〈十地品〉）

譬如真如，離境界相而為境界....性無所作....一切所作皆悉捨離。

（〈十迴向品〉）

夢不在世間，不在非世間……（〈十忍品〉）

All phenomena are like illusions, like dreams, like shadows, like echoes, like flames, like magical creations, like the moon in water, like images in a mirror. (“The Ten Grounds Chapter”)

For example, true suchness is the realm beyond realms... its nature does nothing... all actions are completely abandoned. (“The Ten Dedications Chapter”)

Dreams are not in the world, nor are they outside the world... (“The Ten Patiences Chapter”)

真如幻現的種種莊嚴境相，其實皆無所作，皆悉捨離，佛土的嚴麗莊飾，也都是夢、幻、影、響、水中月、鏡中像，似真還幻，是世間，非世間，唯於離開境界相之時，才是真莊嚴：

The various magnificent realms manifested by true suchness are actually without any creation; all are abandoned. The splendid adornments of the Buddha's land are also like dreams, illusions, shadows, echoes, the moon in water, and images in a mirror. They seem real yet are illusory; they belong to the world and yet not to the world. Only when one leaves the state of realms is it truly magnificent:

譬如工幻師，示現種種事，其來無所從，去亦無所至。幻性非有量，亦復非無量；於彼大眾中，示現量無量。……有量及無量，皆悉是妄想；了達一切趣，不著量無量。（〈普賢行願品〉）

Just as an illusionist manifests various things, their origins are from nowhere, and their destinations are to nowhere. The nature of illusions is neither measured nor immeasurable; among the multitude, they appear both measurable and immeasurable. ... Both measurable and immeasurable are all delusions; understanding all paths, one is not attached to measurable or immeasurable. (“The Chapter on the Practices and Vows of Samantabhadra”)

一切妙有的境相莊嚴，都是「工幻師」影現幻化而示現的嚴麗境界，然而它們其實都是「其來無所從，去亦無所至」，幻性所現故，所以，量或無量皆不著。以「不著」、「不住」呈現般若真空的境界，並不表示此一境界「沒有」，而是「如空中鳥迹」（〈十地品〉），似無而實有，似有卻又不見蹤

跡。若表現在藝術作品上，留白即是一種體現方式。藝術中的留白，「必須」卻常遺忘了它的存在。沒有它，則沒有活潑靈動的生機。它是豐腴中的閒情逸趣，是白雲舒卷中的空靈，因為有留白，所以有悠遊自如的流動性，也因而才能襯顯出那份豐美和韻味來。王維說：「行到水窮處，坐看雲起時。」一幅悠美的圖畫，必是具有無限寬廣的空間任你逍遙，因而國畫最重視留白的部份。禪宗悟道者所作的詩偈禪畫，甚能透顯般若真空自在的空靈意境：

All the magnificent realms of wondrous existence are manifested by the illusionist, appearing splendidly yet in truth coming from nowhere and going to nowhere. Since they arise from illusion, they are neither measurable nor immeasurable. Presenting the realm of prajna true emptiness through “non-attachment” and “non-abiding” does not mean that this realm “does not exist,” but rather that it is like “the trace of a bird in the sky” (“The Ten Grounds Chapter”), seemingly non-existent yet real, seemingly existent yet traceless. In artistic works, this is often embodied through the technique of “leaving blank spaces.” The blank space in art is essential, though often forgotten. Without it, there is no lively and dynamic vitality. It represents a leisurely and carefree mood within richness, an ethereal quality amidst the rolling clouds. Because of the blank space, there is a fluidity that allows for free movement, enhancing the richness and charm. Wang Wei said, “Walking to the end of the water, sitting and watching the clouds rise.” A beautiful painting must have an infinitely broad space for wandering, and thus traditional Chinese painting greatly values the

use of blank space. The poems and Zen paintings created by Zen masters who have attained enlightenment often vividly reveal the ethereal and free realm of prajna true emptiness:

雲林逸性自高孤，古木虛堂面太湖；
曠朗不容塵土隔，一痕山影淡如無。（漸江上人題畫詩）

In the leisurely clouds and forests that are naturally lofty and solitary,
Ancient trees and an empty hall face Tai Lake;
Vast and clear, undisturbed by dust,
A faint mountain shadow, subtle as if nonexistent.
(Poem inscribed on a painting by Master Jianchiang)

常光現前萬象空，只是一片本然：

Constant light before the empty myriad forms is merely a piece of the original nature:

人牛不見杳無蹤，明月光含萬象空；
若問其中端的意，野花芳草自叢叢。（普明禪師牧牛圖第十頌雙泯）

Man and ox unseen, vanishing without a trace,
The light of the bright moon contains the empty myriad forms;
If you ask the true meaning within,

Wild flowers and fragrant grasses are in abundance.

(The Tenth Verse of the Ox-Herding Pictures by Zen Master Puming: Dual Oblivion)

般若空慧的靈透，是佛教的共法，禪宗如此，華嚴在真空意境的表現上，亦是如此：

The lucid and penetrating wisdom of Prajna emptiness is a common principle in Buddhism. This is true for Zen Buddhism, as well as for the representation of true emptiness in Huayan Buddhism:

譬如日月虛空住，……亦如蓮華不著水。（〈十地品〉）

觀一切法皆無所住，猶如虛空。（〈明法品〉）

云何無畏如師子，所行清淨如滿月；云何修習佛功德，猶如蓮華不著水。（〈明法品〉）

Just as the sun and moon dwell in the empty sky, ...so too does the lotus not adhere to water. (“The Ten Grounds Chapter”)

Contemplate all phenomena as dwelling nowhere, like the emptiness of space. (“The Chapter on Enlightenment”)

How should one be fearless like a lion, acting purely like the full moon?

How should one cultivate the virtues of the Buddha, like the lotus that does not adhere to water? (“The Chapter on Enlightenment”)

《華嚴經》中真空自在的境界，表現出婉約而有恬淡的美。

The *Huayan Sutra* presents the realm of true emptiness and freedom, displaying a graceful and tranquil beauty.

(二)「世主」原天地大美——自在

(II) The “World Sovereign” embodies the great beauty of heaven and earth—freedom.

所謂「世主」，是指一切世間之主，包括器世間的山河大地等諸王、眾生世間的君王，及遍於器世間、眾生世間、正覺世間的教主——佛。

The term “World Sovereign” refers to the ruler of all realms, including the kings of the physical world such as mountains, rivers and mother earth, the rulers of the sentient beings’ world, and the heads who span the physical world, the sentient beings’ world, and the world of perfect enlightenment—the Buddha.

《華嚴經》第一品為〈世主妙嚴品〉，世主是妙嚴富貴的。世主的富貴，也是由「自在」而現；因為自主，而能自在，不佔有一物，卻能擁有一切。這份富貴是屬於心靈的富貴，猶如「百花叢中過，片葉不沾身」的不帶走一片雲彩，心靈是坦蕩、逍遙、灑脫、自在的，是因為「物物而不物於物」（《莊子·山木》），心靈作得了主，不為物束縛而獲得的真富貴。儒家樂山樂水（《論語》）、「萬物皆備於我」（《孟子》），也是因於心靈

能自由，而能享有天地之美。要之，心量多大，所享有的世界就多大，心如虛空，則一切皆現：

The first chapter of the *Avatamsaka Sutra* is the “Chapter on the Adornments of the World Sovereigns,” where the world sovereigns are de-scribed as magnificently adorned and wealthy. Their wealth, however, arises from “freedom”; because they are self-sovereign, they can be free, not pos-sessing anything, yet able to have everything. This wealth is a wealth of the spirit, like “passing through a grove of flowers without a single petal sticking to you,” not taking away a single cloud. The spirit is open, carefree, un-restrained, and free because it “interacts with things without being attached to things” (*Zhuangzi*, “Mountain Trees”). When the spirit is masterful and unbound by things, it attains true wealth. Confucianism’s joy in mountains and waters (the *Analects*), and “all things are complete within me” (*Mencius*), also stem from the freedom of the spirit, allowing one to enjoy the beauty of heaven and earth. Ultimately, the larger the heart, the larger the world one can enjoy; when the heart is like the vastness of emptiness, everything appears:

如來清淨妙色身，普現十方無有比，此身無性無依處。……寂靜解脫
天人主，十方無處不現前，光明照耀滿世間……。如來自在不可量，
法界虛空悉充滿；一切眾會皆明睹，此解脫門華慧入。（〈世主妙嚴
品〉）

The Tathagata's pure and wondrous form pervades the ten directions without equal, this body is without nature, without reliance. ... The tranquil and liberated lord of gods and humans appears everywhere in the ten directions, shining brightly and filling the world ... The Tathagata's freedom is immeasurable, filling the Dharma realm and empty space; all assemblies clearly see, this gate of liberation is entered by those with splendid wisdom. ("The Chapter on the Adornments of the World Sovereigns")

《華嚴經》的世主，不只是自己自主、自在而已，且要讓一切也都自主、自在，也都成為世主。而也是因為一切都自主、自在，都成為世主，所以才能圓滿一切，就如同構成圓形的任何一點，因為都是主，才能構成圓形。因此，佛於菩提道場始成正覺，即同時成就三世間的莊嚴，一一器界是世主，一一有情世界是世主，一如來是世主：

In the *Avatamsaka Sutra*, the world sovereign is not only self-sovereign and free, but also ensures that everything is self-sovereign and free, making everything a world sovereign. Because everything is self-sovereign and free, everything becomes a world sovereign, thus achieving completeness. It is like every point that constitutes a circle; because each point is a sovereign, they can form a circle. Therefore, when the Buddha attained enlightenment at the Bodhi site, he simultaneously achieved the adornments of the three realms: every world of physical objects is a world sovereign, every world of sentient beings is a world sovereign, and every

Tathagata is a world sovereign:

如此世界中，……一一世主，各各信解，各各所緣，各各三昧方便門，各各修習助道法，各各成就，各各歡喜，各各趣入，各各悟解諸法門，各各入如來神通境界，各各入如來力境界，各各入如來解脫門，如於此華藏世界海，十方盡法界虛空界，一切世界海中，悉亦如是。（〈世主妙嚴品〉）

In such a world, ... each world sovereign, each with their own faith and understanding, each with their own cause and condition, each with their own skillful means in samadhi, each practicing the auxiliary methods to the path, each achieving, each rejoicing, each entering, each comprehending the Dharma doors, each entering the realm of the Tathagata's supernatural powers, each entering the realm of the Tathagata's strength, each entering the gate of the Tathagata's liberation, just as in this flower-adorned world ocean, in the ten directions extending to the entirety of the Dharma realm and the space realm, in all world oceans, it is likewise. ("The Chapter on the Adornments of the World Sovereigns")

《華嚴經》的富貴，不僅僅是講自主、自在而已，它更重在呈展影現幻化的曼妙境相。

The richness of the Avatamsaka Sutra is not merely about self-sovereignty and

freedom; it emphasizes showcasing the wondrous, illusory, and enchanting realms.

(三) 妙有是真空的深層展現

(III) The wondrous existence is a profound manifestation of true emptiness.

《華嚴經》在妙有的展現上，敘述甚詳，相較於般若系經典的點到為止，可看出二者意趣之不同。如：《金剛經》說「莊嚴佛土者，即非莊嚴，是名莊嚴」，雖說佛土具足莊嚴，並非「沒有」、廢事不做；但是《金剛經》在妙有的嚴麗部分，少有著墨。而《華嚴經》在這部分，則是充份描繪：

The *Avatamsaka Sutra* elaborates in great detail on the manifestation of wondrous existence, in contrast to the *prajna sutras*, which often touch on these aspects briefly, highlighting the different emphases of the two. For instance, the *Diamond Sutra* states, “The adornment of the Buddha’s land is not true adornment, hence it is called adornment.” While it acknowledges the completeness of the adornments of the Buddha’s land, it is not a negation or abandonment of practical matters; however, the *Diamond Sutra* seldom elaborates on the splendid aspects of wondrous existence. On the other hand, the *Avatamsaka Sutra* fully depicts these aspects:

或有種種諸國土，無非離垢寶所成；清淨摩尼最殊妙，熾然普現光明海。或有清淨光明剎，依止虛空界而住；或在摩尼寶海中，復有安住光明藏。……有以摩尼作嚴飾，狀如華燈廣分布；香燄光雲色熾然，覆以妙寶光明網。……一切廣大諸剎土，如影如幻亦如燄；十方不見

所從生，亦復無來無去處。滅壞生成互循復，於虛空中無暫已；莫不皆由清淨願，廣大業力之所持。（〈世界成就品〉）

There are various realms, all formed from pure and precious substances; the most exquisite of them shine brightly, displaying a sea of light. Some pure and luminous realms exist in the sky, supported by the space realm; others dwell in the ocean of precious jewels, containing a treasury of light. ... Some are adorned with precious gems, spreading out like magnificent lanterns; clouds of fragrant flames shine brilliantly, covered by a net of precious light. ... All the vast realms, like shadows, illusions, and flames, are seen to have no origin or destination. Their cycles of destruction and creation continue endlessly in the void. All this is sustained by pure vows and the immense power of great actions. (“The Chapter on the Accomplishment of Worlds”)

華嚴對佛土莊嚴殊妙的境界呈展，顯然與般若系經典有不同的歸趣和進入，但也因此而襯顯出二經的精神理趣和藝術寫作手法上的不同：般若系經典以《金剛經》為例，側重在破執著；而《華嚴經》則是將破執著後的果德，一一開展出來。若以爬山為喻：在尚未爬到頂峰之時，《金剛經》的態度是——不要執著一路的風光，只管往上爬就是了，而一路的明媚風光，《金剛經》是完全不談。《華嚴經》則以——再上一階，即有更殊勝的景觀，來勸發爬山者不斷地更上一層樓，因而每一層境的景觀，它都一一展示出來，所

以二者並不相違背，正如蓮池大師說：

The *Avatamsaka Sutra*'s portrayal of the magnificence of the Buddha's land is evidently different in focus and approach compared to the prajna sutras. But this also highlights the differences in the spiritual principles and artistic writing techniques of the two scriptures: The *Prajñā Sūtras*, exemplified by the *Diamond Sutra*, focus on breaking attachments, while the *Avatamsaka Sūtra*, on the other hand, unfolds the virtues attained after breaking attachments. For example, the *Diamond Sutra* advocates not being attached to the scenery along the way and only focusing on climbing higher, without discussing the beautiful scenery. In contrast, the *Avatamsaka Sutra* encourages continuous advancement by showcasing even more splendid views at each higher level, thereby motivating the climbers to keep progressing. Thus, the scenery at each level is displayed one by one. Therefore, the two do not contradict each other, as described by Master Lianchi:

若菩薩作是言：「我當莊嚴佛土。」即不名菩薩。菩薩不莊嚴佛土，奈何法藏比丘四十八願莊嚴極樂。此有二義：一者為門不同故。般若是實際理地不受一塵，法藏是佛事門中不捨一法也；二者空有不二故。是故發阿耨菩提心者於法不說斷滅相，假使云：菩薩作是言：「我不莊嚴佛土，即不名菩薩。」亦可也。如是滅度無邊眾生，實無

眾生得滅度者，則終日莊嚴而未嘗莊嚴也。²⁴

If a Bodhisattva says, “I shall adorn the Buddha land,” he is not named a Bodhisattva. A Bodhisattva does not adorn the Buddha land, yet how does the monk Dharmakara adorn the Pure Land with his forty-eight vows? This has two meanings: first, because the approaches are different. The prajna approach is the ultimate truth that does not receive even a speck of dust, while Dharmakara’s approach in the context of the Buddha’s work does not abandon a single dharma. Second, because emptiness and existence are not two separate things. Therefore, one who has generated the mind of Anuttara-samyak-sambodhi does not speak of the aspect of cessation and extinction in the dharma. Hypothetically speaking, if a Bodhisattva says, “I do not adorn the Buddha land,” he is also not named a Bodhisattva. Thus, while liberating countless sentient beings, in reality, there are no sentient beings who attain liberation, and so he adorns the land all day without ever truly adorning it.²⁴

以華嚴四法界來說，《金剛經》是側重在談「理法界」的部分，而《華嚴經》所描繪的佛土的美妙莊嚴，則是「理事無礙」，乃至「事事無礙」的法

²⁴ 《楞嚴經摸象記》（CBETA, X12, no. 276, p. 505, c17 // Z 1:19, p. 24, d11 // R19, p. 48, b11）
Records of Touching the Elephant: The Surangama Sutra. (CBETA, X12, no. 276, p. 505, c17 // Z 1:19, p. 24, d11 // R19, p. 48, b11).

界觀了。然而，「理事無礙」、乃至「事事無礙」的法界中，都不能沒有空性，如果沒有空性，理事不能無礙，事事也不能無礙，所以，「一切廣大諸剎土，如影如幻亦如燄；十方不見所從生，亦復無來無去處。滅壞生成互循環，於虛空中無暫已……。」（〈世界成就品〉）境界的嚴妙壯麗，都是借虛空而暫住的曼妙幻相，如果沒有空，何能影現幻化？《華嚴經》即是對各個層境的影現幻化，一一描繪鋪敘。

In terms of the Huayan Four Dharma Realms, the *Diamond Sutra* emphasizes the aspect of the “Principle Dharma Realm,” whereas the *Avatamsaka Sutra*’s portrayal of the magnificent and majestic Buddha lands represents the view of “non-obstruction between principles and phenomena,” and even “non-obstruction between phenomena and phenomena.” However, within the Dharma realms of “non-obstruction between principles and phenomena” and “non-obstruction between phenomena and phenomena,” emptiness cannot be absent. Without emptiness, principle and phenomena cannot be unobstructed, and phenomena cannot be unobstructed with each other. Therefore, “All the vast and extensive Buddha lands are like shadows, illusions, and flames; the ten directions do not see their origins, nor do they come and go. The cycle of destruction, creation, and restoration continues in emptiness without end...” (“Chapter on the Accomplishment of Worlds”). The majestic and splendid scenes are all temporary marvelous illusions borrowed from emptiness. Without emptiness, how can these illusions appear? The *Avatamsaka Sutra* describes the manifestations of various levels of illusion in detail.

就如善財童子五十三參中，最初強調善財的「心如虛空」，但至後來的「彌勒樓閣」時，已不須特別談空，因已進入事事無礙的法界，故於藝術境相上，不再以真空的意境表現，但其實已內含更高層次的空理——真空而能現妙有之相。

Just like in the Fifty-three Visits of Sudhana, where it initially emphasizes Sudhana's "mind as vast as empty space," but by the time he reaches "Maitreya's Pavilion," there is no need to specifically discuss emptiness. This is because he has already entered the Dharma realm where phenomena and principles are unobstructed, and thus, in the realm of artistic expression, it is no longer necessary to convey the concept of true emptiness. However, it inherently contains a higher level of the principle of emptiness—true emptiness that can manifest wondrous existence.

《金剛經》在破執之中，有層層超越的立體層次，但不藉由《華嚴經》在「空」與「有」的境界上的鋪陳開顯，往往只能體會到相對於《金剛經》中的「色聲香味觸法」的「真空」，很難體察到相對、不住於色聲的空之外，它還要深化。而在《華嚴經》中，對相對於「真空」的「妙有」的不斷開顯，其實也藉此突顯出更深層的「空」之層次，彰顯出真空妙有的實相藝術之美。

In the *Diamond Sutra*, there are layered and multi-dimensional transcend-

ences in the breaking of attachments. However, without the elaboration and manifestation of the realms of “emptiness” and “existence” in the *Ava-tamsaka Sutra*, one often can only perceive the “true emptiness” in relation to the “forms, sounds, scents, tastes, touches, and dharmas” in the *Diamond Sutra*. It is challenging to understand the deeper dimensions of emptiness that are not fixed on forms and sounds. Meanwhile, in the *Avatamsaka Sutra*, the continuous revelation of the “wondrous existence” in relation to “true emptiness” also highlights deeper layers of emptiness, showcasing the beauty of the artistic reality of true emptiness and wondrous existence.

世間的藝術，有美，就會有醜，是相對的，此處為美，彼處卻為醜。所以，唯有超越相對，透入絕對，才能呈現一切皆美的實相藝術：

In worldly art, where there is beauty, there will also be ugliness; it is relative. What is beautiful here may be ugly there. Therefore, only by transcending the relative and penetrating into the absolute can we present the true art of reality where everything is beautiful:

譬如隨意珠，能現一切色，無色而現色，諸佛亦如是。（〈夜摩天宮偈讚品〉）

For instance, a wish-fulfilling jewel can manifest all colors; though it itself has no color, it can display colors. The Buddhas are also like this. (From the

“Chapter on the Verses of Praise in the Palace of the Yama Heaven”)

絕對真空之境，不是與「有」相對的「空」，而是如無有雜染的隨意珠，因為無色，而「能現一切色」，能現一切妙有的真空，才能透入一切皆美的實相藝術。所以，文殊菩薩問寶首菩薩言：

The state of absolute true emptiness is not the “emptiness” that is opposed to “existence,” but is like a wish-fulfilling jewel that is free from impurities. Because it has no color, it can manifest all colors. The true emptiness that can manifest all wondrous existences is the one that can penetrate into the true art of reality where everything is beautiful. Therefore, Manjushri Bodhisattva asked Baoshou Bodhisattva:

佛子！一切眾生等有四大，無我無我所；云何而有受苦受樂、端正醜陋……。然法界中，無美無惡？（〈菩薩問明品〉）

Bodhisattva! All sentient beings possess the four great elements, but there is no self and no possession of self; how then can there be suffering and joy, beauty and ugliness... However, in the Dharma realm, there is no beauty and no evil. (From the “Chapter on the Bodhisattva’s Questions on Wisdom”)

相對的美醜只是表相，眾人因不明法界中無美無惡，而妄起美惡分別；若能

擺脫表相，進入實相，則能照亮一切皆美。

Relative beauty and ugliness are merely superficial appearances. People, not understanding that there is neither beauty nor evil in the Dharma realm, falsely create distinctions between beauty and ugliness. If one can transcend superficial appearances and enter the true reality, one can illuminate the inherent beauty in everything.

(四) 真空妙用的慈悲之美

(IV) The Beauty of Compassion in the Wondrous Application of True Emptiness

一般藝術都是以情欲為創作的動力，而佛學「無執存有論」²⁵所開出的美學不是以情欲為創作的根源，而是因悲心深切而興發種種妙用。這種崇高

²⁵ 牟宗三先生提出哲學的本體與現象有兩層存有論範式，亦即執的存有論（attached ontology）與無執的存有論，他認為佛家的存有論即是「無執的存在論」。（牟宗三：《現象與物自身》（台北：學生書局），p. 40。）李正治先生就此理論基礎之上，開出佛教美學是「無執存有論」的美學。（李正治：〈開出「生命美學」的領域〉，收錄於《國文天地》，pp. 5-7）。

Mou Zong San proposed a dual ontological paradigm regarding the relationship between noumenon and phenomenon in philosophy, namely the "ontology of attachment" and the "ontology of non-attachment." He believed that the ontology in Buddhism corresponds to the "ontology of non-attachment." (Mou Zong San: *Phenomenon and Thing-in-Itself*. Taipei: Student Book Co., p. 40.) Building on this theoretical foundation, Mr. Li Zheng Zhi developed the concept of Buddhist aesthetics as an "aesthetics of non-attached ontology." (Li Zheng Zhi, "Exploring the Domain of Life Aesthetics," included in *Chinese Literature*, pp. 5-7.)

的道德展現，類似美學上所謂的「崇高之美」²⁶。只有「崇高」，始能讓藝術偉大，從而讓人也跟著偉大，這是心靈的昇華作用。所謂昇華，是從俗變成聖，或者說能夠超凡入聖的感受。崇高、莊嚴和壯美，可以列為美學上類似的緯度，只是崇高更為抽象，壯美具有空間性，而莊嚴則具有道德性。莊嚴是因為人們在審美的時候經常有宗教和道德屬性加入，所以人們有莊嚴感。²⁷而佛境界的廣博莊嚴，即是以慈悲的宗教情懷展現出崇高的道德美感，讓人在慈悲的崇高精神當中，昇華性靈，進入超凡入聖的神聖領域之中。以下由如來性起的不思議妙境、大乘菩薩的深弘誓願，略談《華嚴經》中慈悲的崇高之美。

Generally, art is driven by emotional desires, while the aesthetics derived from the Buddhist concept of “non-attachment while existing”²⁵ are not based on emotional desires but arise from deep compassion, leading to various wondrous applications. This kind of noble moral display is similar to the concept of “sublime

²⁶ 柏克以經驗主義對「崇高」開始探討，他意圖尋找一條感性與理性間的連繫通路，使美與善能夠搭起橋樑，可說是開啟了崇高感與藝術的理論考究。參見艾德蒙·柏克（Edmund Burke）：《崇高與美之源起》（出版者：典藏藝術家庭，2012）。

Burke began his exploration of the "sublime" through empiricism, aiming to find a pathway that connects sensibility and reason, thereby building a bridge between beauty and goodness. This can be seen as initiating the theoretical inquiry into the sense of the sublime and art. See Edmund Burke: *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Publisher: Art and Collection Group, 2012.

²⁷ 歐崇敬：〈天才、崇高、莊嚴、壯美的美學與藝術〉（《環境與藝術學刊》，2008），pp. 87-106。

Ou Chong Jing: "The Aesthetics and Art of Genius, Sublime, Dignity, and the Grand Beautiful," *Journal of Environment and Art*, 2008, pp. 87-106.

beauty” in aesthetics.²⁶ Only the “sublime” can make art great and, consequently, elevate people, which is the function of spiritual sublimation. Sublimation is the transformation from the mundane to the sacred, or the experience of transcending the ordinary to reach the sacred. Sublime, solemn, and grand can be considered similar dimensions in aesthetics, but the sublime is more abstract, grandeur has spatial characteristics, and solemnity has moral attributes. People often feel a sense of solemnity because religious and moral attributes are added to their aesthetic experiences.²⁷ The vast solemnity of the Buddhist realm is the display of noble moral beauty through compassionate religious sentiments, allowing people to elevate their spirits in the sublime compassion and enter the sacred domain of transcendence. Here, we will briefly discuss the sublime beauty of compassion in the *Avatamsaka Sutra*, derived from the inconceivable wondrous realm of the Tathagata’s nature and the profound vows of the Mahayana Bodhisattvas.

1. 如來性起的不思議妙境

1. The Inconceivable Wondrous Realm Arising from the Nature of the Tathagata

如來稱性而起的不思議境，皆是隨緣彩繪。因為如來深知，萬法不過是「緣起性空，性空緣起」，皆如夢幻影燄；但如何適時把握因緣，以大悲心為本，稱性而起，施以適應世間的大方便來濟度眾生，這才是如來依真空而現妙有的真正本懷：

The inconceivable realm that arises from the nature of the Tathagata is all

painted according to conditions. Because the Tathagata deeply understands that all phenomena are nothing but “dependent origination and emptiness of nature, and emptiness of nature and dependent origination,” all like dreams, illusions, shadows, and flames. However, how to timely grasp the conditions, taking great compassion as the foundation, and arise according to nature, using great expedient means to adapt to the world and liberate sentient beings, this is the true intention of the Tathagata, which is to manifest wondrous existence based on true emptiness:

世界大海無有邊，寶輪清淨種種色；所有莊嚴盡奇妙，此由如來神力起。摩尼寶輪妙香輪，及以珍珠燈燄輪；種種妙寶為嚴飾，清淨輪圍所安住。堅固摩尼以為藏，閻浮檀金作嚴飾；殊光發燄遍十方，內外映徹皆清淨。金剛摩尼所集成，復雨摩尼諸妙寶；其寶精奇非一種，放淨光明普嚴麗。香水分流無量色，散諸寶華及栴檀；眾蓮競發如衣布，珍草羅生悉芬馥。無量寶樹普莊嚴，開華發榮色熾然；種種名衣在其內，光雲四照常圓滿。無量無邊大菩薩，執蓋焚香充法界；悉發一切妙音聲，普轉如來正法輪。……莊嚴中現佛身，無邊色身無央數；悉往十方無不遍，所化眾生亦無限；一切莊嚴出妙音，演說如來本願輪；十方所有淨剎海，佛自在力咸令遍。（〈華藏世界品〉）

The great ocean of the world is boundless, the jewel wheels are pure, with various colors; all adornments are supremely wondrous, arising through the

spiritual power of the Tathagata. Wheels of mani jewels, wondrous fragrance wheels, and radiant wheels of pearls and lamps; various exquisite jewels form their adornments, abiding within the purity of encircling wheels. Firm mani jewels serve as repositories, adorned with Jambunada gold; their brilliant light pervades the ten directions, illuminating both within and without, utterly pure. The vajra mani jewels are gathered together, raining down exquisite jewels of countless kinds; these jewels are rare and unique, emitting pure light, beautifully illuminating all. The fragrant waters flow in boundless hues, scattering jeweled flowers and sandalwood; lotus blossoms compete to bloom like woven garments, rare grasses grow in arrays, all emitting fragrance. Countless jeweled trees are exquisitely adorned, their blossoms and fruits glow with radiant colors; within them are garments of various names, clouds of light shine, always full and complete. Infinite, boundless great Bodhisattvas, hold canopies and burn incense to fill the Dharma Realm; they emit all kinds of wondrous sounds, universally turning the Tathagata's wheel of true Dharma. ... Amidst the adornments, Buddha bodies manifest, with boundless forms and countless colors; they traverse all ten directions without omission, transforming sentient beings, limitless in number. All adornments emit wondrous sounds, proclaiming the wheel of the Tathagata's original vows; in the oceans of pure lands of the ten directions, through the Buddha's sovereign power, they

universally pervade. (“Chapter on the World of Flower Treasury”)

如來神力彩繪的妙境，從種種寶輪、香輪、燄輪，到殊光映徹清淨、珍琪瑤草的紛馥競麗，已將法界烘託的世無倫比了。然這種種精奇，都是為了「所化眾生亦無限」，就如同極樂世界的妙寶莊嚴殊勝，皆為度化眾生證一生補處，為大悲願力所致。因此，如來性起的不思議境，是在空性中表現悲智雙運，為所當為，依真空而現妙有之境。

The wondrous realms painted by the Tathagata's spiritual power—from various jeweled wheels, fragrant wheels, and radiant wheels, to the brilliant light illuminating purity, and the rare and exquisite jeweled grasses competing in their splendor—have already portrayed a Dharma Realm that is unparalleled in the world. Yet all these exquisite marvels exist for the sake of the “limitless sentient beings to be transformed.” This is akin to the unparalleled, adorned magnificence of the Land of Ultimate Bliss, all created to guide sentient beings toward the attainment of the stage of non-retrogression, driven by the power of great compassionate vows. Thus, the inconceivable realm arising from the Tathagata-nature manifests the union of compassion and wisdom within the nature of emptiness. It fulfills what must be done, revealing the wondrous manifestation of existence grounded in ultimate emptiness.

2. 大乘菩薩的深弘誓願

2. The Profound and Expansive Vows of Mahayana Bodhisattvas

在《華嚴經》的〈淨行品〉，可以看到菩薩發願淨心的弘願，而此弘願不僅是淨己之心，更「當願眾生」皆能淨心：

In the *Avatamsaka Sutra*, within the “Chapter on Pure Practices”, one can see the vast vows of the Bodhisattva to purify the mind. These vows not only aim to purify one’s own mind but also aspire that “all sentient beings” may likewise purify their minds:

菩薩在家 當願眾生 知家性空 免其逼迫
孝事父母 當願眾生 善事於佛 護養一切
妻子集會 當願眾生 怨親平等 永離貪著
若得五欲 當願眾生 拔除欲箭 究竟安穩
……（〈淨行品〉）

When the Bodhisattva is at home, may all sentient beings
Understand the nature of home is empty, and be free from its constraints.
When showing filial piety to parents, may all sentient beings
Serve the Buddha with reverence and nurture all beings.
In gatherings with family, may all sentient beings
Treat foes and friends equally and forever abandon attachment.
When experiencing the five desires, may all sentient beings
Remove the arrows of craving and attain ultimate peace. ...

(“Chapter on Pure Practices”)

大乘菩薩的深弘誓願，是慈和的光輝。除了具足人間世的倫常善美，他們還具足了超俗的心靈，雖在世間，而不染世樂，但也只有「知家性空」，才能「護養一切」，「怨親平等」，散發菩薩的慈光。而菩薩大士感於自然萬物所興發悲情的願文，在宗教情懷中，更兼具了藝術的美感：

The profound and expansive vows of Mahayana Bodhisattvas radiate the brilliance of compassion. In addition to embodying the virtues and goodness of human ethics, they also possess a transcendent spirit. Though they live within the world, they remain untainted by worldly pleasures. Only by “un-derstanding the emptiness of home” can they “nurture all beings” and “treat foes and friends equally,” radiating the compassionate light of a Bodhisattva. The vows of these great Bodhisattvas, inspired by the sorrow evoked by the natural world, not only reflect a deep religious sentiment but also embody the aesthetic beauty of art:

見樹葉茂 當願眾生 以定解脫 而為蔭映
若見華開 當願眾生 神通等法 如華開敷
若見果實 當願眾生 獲最勝法 證菩提道
若見流水 當願眾生 得善意欲 洗除惑垢
………（〈淨行品〉）

Seeing trees full of lush leaves,

May all sentient beings
Attain liberation through concentration,
And offer shade and shelter.
Seeing flowers in bloom,
May all sentient beings
Develop spiritual powers and dharmas,
Unfolding like blossoming flowers.
Seeing fruits ripen,
May all sentient beings
Attain the supreme Dharma
And realize the path to Bodhi.
Seeing flowing water,
May all sentient beings
Cultivate wholesome intentions
And wash away the defilements of delusion. ...
(Chapter on Pure Practices)

大乘菩薩的悲願，處處透露，即便是洗面盥掌、寢息或寢，菩薩大士都發願，令大眾清淨調柔、永無垢染。詩般的偈語，散發出慈愛而清淨的光輝，因為大乘菩薩不僅悲願深切，而且心行清淨，知法性空，所以，他們不但表現大自由、大自在的灑脫精神，且能展現出污泥而不染的風度，乃至悲願深

切地乘願再來，甚至深入人人唯恐躲之不及的苦難地獄之中，這是華枝春滿、天心月圓的事事無礙精神！

The compassionate vow of the Mahayana bodhisattvas is revealed every-where. Even in the acts of washing their faces and hands, sleeping, or waking up, bodhisattvas vow to bring purity and gentleness to everyone, freeing them from defilements. These poetic verses radiate a pure and loving light, for Mahayana bodhisattvas not only have deep compassionate vows but also possess pure hearts and actions, understanding the emptiness of dharma nature. Hence, they demonstrate great freedom and a carefree spirit, exhibiting a demeanor unstained by filth. With deep compassionate vows, they return by vow, even entering the hellish realms of suffering that everyone fears, embodying the spirit of harmonious interdependence, where everything is as beautiful as blossoming flowers and a full moon in the sky.

所以，佛門的四弘誓願中，第一誓願即是「無盡眾生誓願度」，除了襯顯大乘菩薩的悲心弘願之外，更重要的是提醒修學菩薩，斷煩惱、學法門、成佛道，不是為了別的，而是因為悲心深切，才不顧一切的修學佛道。

Hence, in the four great vows of Buddhism, the first vow is “I vow to deliver innumerable sentient beings.” This vow not only highlights the compassionate and grand vows of the Mahayana bodhisattvas but also importantly reminds those studying to be bodhisattvas that the purpose of eliminating afflictions, learning dharma

gates, and attaining the path to Buddhahood is not for any other reason but because of their deep compassion. It is this deep compassion that drives them to wholeheartedly pursue the Buddhist path, disregarding all obstacles.

四、光輝：放光之美

VI. Radiance: The Beauty of Emitting Light

真空妙用散發的慈悲光輝，令人動容。慈悲之光是每個人都可以綻放的，如：母親對子女們無盡的付出，或是奮不顧身、捨己救人的英雄人物，在在都展示著人性的光輝，至情至性的大忠、大義、大勇、大愛，都是熱血的熾熱之光，照亮別人，也照亮自己；照亮本性，也提昇靈性層次。放光，是最大的魄力。放光，也是迴向。當我執放下，摒除一切對立思考，沒有一絲差別對待，回歸真如本性之時，本性之光自然顯現，這是進入空性中自然綻放的光芒。

The compassionate radiance emitted by the wondrous use of emptiness is truly moving. The light of compassion is something everyone can shine, whether it is a mother's endless dedication to her children or a hero's selfless sacrifice to save others. All these examples display the brilliance of humanity. The great loyalty, righteousness, courage, and love that come from deep emotions are like a fervent light that illuminates others as well as oneself, enlightening one's true nature and elevating one's spiritual level. Emitting light requires great courage and is also an act of dedication. When the attachment to the self is relinquished, and all oppositional

thoughts are eliminated, without any discrimination, the light of one's true nature naturally shines forth. This is the light that naturally radiates when entering the state of emptiness.

根據《大智度論》與《地藏本願經科註》中說明佛之光明相，本是圓光普照，且頂有光明如千日輪；但因眾生福薄、少智慧之緣故，眼睛所能堪受光明相的範圍為一丈，故如來現之為一丈。因此，佛身常光相，經典中常見以「常光面各一尋」²⁸或「圓光一丈」²⁹來記載。³⁰

²⁸ 《菩薩善戒經》卷 9〈三十二相八十種好品 5〉：「三十二相者，……十五者常光面各一尋」（CBETA, T30, no. 1582, p. 1009, b22-c7）

The Bodhisattva's Good Precepts Sutra, Volume 9, "Chapter on Thirty-two Marks and Eighty Minor Characteristics", Section 5: "The thirty-two marks... the fifteenth is the constant light of one fathom on each side of the face." (CBETA, T30, no. 1582, p. 1009, b22-c7).

²⁹ 《勝天王般若波羅蜜經》卷 7〈二行品 14〉：「略說三十二相、八十種好。……十六、圓光一丈；……！是名三十二相。菩薩摩訶薩行般若波羅蜜，悉能成就如是功德。」（CBETA, T08, no. 231, p. 723, a8-29）

The Sutra of the Blessed King on Perfection of Wisdom, Volume 7, "Chapter on the Two Practices", Section 14: "Briefly, the thirty-two marks and the eighty minor characteristics... the sixteenth is the circular light of one zhang;... These are called the thirty-two marks. Bodhisattva Mahasattvas practicing the Perfection of Wisdom are able to achieve such merits." (CBETA, T08, no. 231, p. 723, a8-29) .

³⁰ 《大智度論》卷 1：「如《般若波羅蜜·初品》：佛入三昧王三昧，從三昧起，以天眼觀十方世界，舉身毛孔皆笑，從其足下千輻輪相，放六百千萬億種種色光明，從足指上至肉髻，處處各放六百千萬億種種色光明，普照十方無量無數如恒沙等諸佛世界，皆令大明。」（CBETA 2021.Q1, T25, no. 1509, p. 58b11-19）

In the *Perfection of Wisdom Sutra*, Vol. 1: "The Buddha enters the samādhi of the King of Samādhis. Rising from samādhi, he observes the ten directions of the world with his divine eye. His entire body, down to every hair follicle, smiles. From the thousand-spoked wheel mark on his feet, he emits innumerable rays of multicolored light. From his toes to the topknot, he emits

According to the explanations in the *Mahāprajñāpāramitā Śāstra* and *Annotations on the Original Vows of Kṣitigarbha Bodhisattva Sūtra*, the Buddha's radiance is originally all-encompassing and illuminating, with a light on top of his head as bright as a thousand suns. However, due to the limited merits and wisdom of sentient beings, their eyes can only endure a range of radiance of one zhang (a traditional Chinese unit of length). Therefore, the Buddha manifests a radiance of one zhang. As a result, the Buddha's constant radiance is often recorded in scriptures as "the face with constant light is one fathom"²⁸ or "circular light of one zhang"²⁹.³⁰

根據《阿彌陀經疏鈔》所說，佛光明有二種差異，一是自受用身所顯的光，照真法界，稱為智光；也是佛一直在的光、常顯之光，故又稱為常光，如經文中常描述佛光相圓光一尋、常光一尋。二是他受用身所放的光，遍照大眾的光，稱為身光；也是佛現神通力時所發出的光，故又稱為放光（現起光）或放光現瑞，如經文中常描述佛放眉間白毫相光、肉髻光相等。³¹然

countless multicolored rays of light, illuminating the innumerable worlds of Buddhas as numerous as the sands of the Ganges in the ten directions, making them all brilliantly bright." (CBETA 2021.Q1, T25, no. 1509, p. 58b11-19)

³¹ 《阿彌陀經疏鈔》：「彼佛光明無量，此言光明無量也。光明有二：自受用身，照真法界，名智光。他受用身，徧照大眾名身光。又有常光者，常所顯光，無放不放，如圓光一尋等是也。有放光者，或放眉間頂上口齒臍足之類是也。」（CBETA 2021.Q1, X22, no. 428, p. 802a22-b2 // R91, pp. 856b16-857a02 // Z 1:91, pp. 428d16-429a02）

The *Annotations on the Amitabha Sutra*: "The Buddha's light is immeasurable; this term refers to the immeasurable light. There are two types of light: the light of the self-benefiting body, which illuminates the true Dharma realm, is called Wisdom Light (Zhiguang); and the light of

而，佛為何放光現瑞？是為了應眾生根機而設教，為眾生破惑除疑、現神通而放光。

According to the Annotations on the Amitabha Sutra, there are two types of Buddha's radiance: (1) Wisdom Light (*Zhiguang*): This is the light manifested by the Buddha's self-benefiting body, illuminating the true Dharma realm. It is also known as the constant light, as it is the light that Buddha always has and constantly manifests. In the scriptures, it is often described as "one-fathom circular light" or "one-fathom constant light." (2) Body Light (*Shengguang*): This is the light emitted by the Buddha's other-benefiting body, illuminating all beings. This light is emitted when the Buddha demonstrates miraculous powers, hence it is also known as emitted light (appearing light) or auspicious light manifestation. In the scriptures, it is often described as the light emitted from the Buddha's white tuft of hair between his eyebrows or the light from the topknot.³¹ Why does the Buddha emit these auspicious lights? It is to teach according to the capacities of sentient beings, helping them dispel confusion and doubts, and to manifest miraculous powers for their enlightenment.

the other-benefiting body, which illuminates the masses, is called Body Light (*Shengguang*). Additionally, there is the constant light, which is always manifest and does not alternate between emitting and non-emitting, such as the one-fathom circular light. There is also the emitted light, which can be emitted from the space between the eyebrows, the top of the head, the mouth, the teeth, the navel, the feet, and so forth." (CBETA 2021.Q1, X22, no. 428, p. 802a22-b2 // R91, pp. 856b16-857a02 // Z 1:91, pp. 428d16-429a02).

佛菩薩以身體的不同部位放光，藉以照亮不同的眾生，解脫痛苦，或提升境界：足底放光，照亮地獄道的眾生；膝蓋放光，照亮畜生道的眾生；小腹放光，照亮餓鬼道的眾生；肚臍放光，照亮修羅道的眾生；胸口放光，照亮人道的眾生；肩膀放光，照亮天道的眾生；口裡放光，照亮小乘的眾生；眉間放光，照亮大乘的眾生；肉髻放光，照亮上乘的根機，或是召集大菩薩，或是灌十方諸佛之頂。

Buddhas and Bodhisattvas emit light from different parts of their bodies to illuminate different beings, helping them to be free from suffering or to elevate their spiritual state. Light from the soles of their feet illuminates beings in the hell realms; light from their knees illuminates beings in the animal realm; light from their lower abdomen illuminates beings in the hungry ghost realm; light from their navel illuminates beings in the asura realm; light from their chest illuminates beings in the human realm; light from their shoulders illuminates beings in the heavenly realm; light from their mouths illuminates beings in the Śrāvakayāna (lesser vehicle); light from between their eyebrows illuminates beings in the Mahāyāna (greater vehicle); light from their topknot illuminates the superior capacities of beings, or summons great Bodhisattvas, or consecrates the crowns of Buddhas in all ten directions.

佛陀每次講經之前，都會放光，利根見了就開悟，不必等說法；鈍根見了則能引發注意。這可以從《華嚴經》等的大乘經典知道，甚至就有經典名為

《放光般若經》。《華嚴經》處處可見如來放光此一特殊意象之美，此外，佛在七處九會說法之前，除第八會佛不放光之外，餘之八會，佛陀分別在八個不同的部位放光，這八會蘊含的光之法意與光輝之美，義與美的結合頗堪玩味，具列如下³²：

Before every sermon, the Buddha emits light. Those with sharp faculties become enlightened upon seeing it, without needing to wait for the sermon; those with dull faculties have their attention drawn to it. This can be understood from the *Ava-tamsaka Sūtra* and other Mahayana scriptures, even a scripture named the *Radiance Perfection of Wisdom Sūtra*. The beautiful imagery of the Tathāgata emitting light can be seen everywhere in the *Ava-tamsaka Sūtra*. Additionally, before the Buddha's teachings in the seven locations and nine assemblies, except for the eighth assembly where the Buddha did not emit light, the Buddha emitted light from eight different parts of his body in the remaining assemblies. The significance of the light and the beauty of the radiance from these assemblies and the combination of meaning and beauty are quite profound. They are listed as follows:³²

³² 八會放光所蘊含的深意，參考方東美：《華嚴宗哲學》上冊，pp. 261-270，及《華嚴經疏論纂要》〈如來現相品〉、〈光明覺品〉、〈須彌頂上偈讚品〉、〈夜摩宮中偈讚品〉、〈兜率宮中偈讚品〉、〈十地品〉、〈如來出現品〉、〈入法界品〉。

The profound meaning contained in the eight meetings where light is emitted can be referred to in Fang Dong Mei's *Philosophy of the Huayan School*, volume one, pp.261-270, as well as the *Essential Compilation of Commentaries on the Huayan Sutra* in the sections: "The Tathagata's Manifest Appearance", "The Enlightenment of Light", "Verses in Praise on the Peak of Mount Sumeru", "Verses in Praise in the Palace of Yama", "Verses in Praise in the Palace of Tusita", "The Ten Stages", "The Appearance of the Tathagata", and "Entering the Dharma Realm".

- (1) 第一會：放齒光、眉間光，表「果地覺為因地心」。
 - (2) 第二會：放兩足輪光「倒果為因」腳踏實地去做。
 - (3) 第三會：放兩足指光，表向前昇進。
 - (4) 第四會：放兩足趺光，成就行動功德圓滿。
 - (5) 第五會：放膝輪光，表向上、向下迴向自在無礙。
 - (6) 第六會：放眉間光，表解、行、願普周。
 - (7) 第七會：放眉間白毫相、口光，表歷鍊成金鋼不壞身。
 - (8) 第九會：放眉間白毫相光，光網圓明的法界大美。
-
- (1) First Assembly: Emitting light from the teeth and between the eyebrows, representing “awakening to the fruit of enlightenment, with the mind of cause.”
 - (2) Second Assembly: Emitting light from the wheels on both feet, signifying “transforming the fruit into the cause,” and steadfastly taking action.
 - (3) Third Assembly: Emitting light from the toes, symbolizing progress and advancement.
 - (4) Fourth Assembly: Emitting light from the arches of the feet, signifying the perfection of action and deeds.
 - (5) Fifth Assembly: Emitting light from the knees, symbolizing the freedom and unobstructed dedication to both higher and lower realms.
 - (6) Sixth Assembly: Emitting light from between the eyebrows, representing

the universality of understanding, action, and vows.

(7) Seventh Assembly: Emitting light from the white tuft between the eye-brows and the mouth, symbolizing the refinement and indestructibility of the vajra body.

(8) Ninth Assembly: Emitting light from the white tuft between the eye-brows, the great beauty of the Dharma realm's light net is fully illuminated.

《華嚴經》中，佛陀藉著不同部位的放光，象徵七處九會不同的意涵，古德認為這是「表因果次第：十信、十住、十行、十迴向、十地等位。」³³佛在不同部位的放光，分別對應菩薩修行的階位，象徵佛從第二會足輪放光開始說的法門，是由淺而深。至於第一會，毘盧遮那佛為了讓眾生欣樂佛境界，因而佛陀於面門眾齒之間放光。所以方東美先生認為，《華嚴經》透過了放光這種象徵性符號、隱喻的語言來啟示真理。光表智慧，放光照射眾生則表慈悲，放光的瑞相是在表現甚深的智慧光明能照破一切眾生的無明長夜，一切存在體在光明的顯耀下都變光明，凡是具有慧眼的人，因為接受光明的照射而引發精神的領悟，彰顯智慧，這個精神光明並不是外在的，而是深透我們內心深處，雖然它是不可言喻、神奇奧妙的，只要能深入到光的核心裡面，便能與它相互印證，它是文字般若。³⁴

³³ 《新華嚴經論》卷 3（CBETA, T36, no. 1739, p. 738, a10）。

The New Huayan Sutra Commentary, Volume 3 (CBETA, T36, no. 1739, p. 738, a10).

³⁴ 方東美：《華嚴宗哲學》上冊（台北：黎明出版，1986），p. 20、330。

Fang Dong Mei: *Philosophy of the Huayan School*, Volume 1. Taipei: Liming Publishing, 1986,

In the *Avataṃsaka Sūtra*, the Buddha's emission of light from different parts of his body symbolizes the different meanings of the seven places and nine assemblies. The ancient masters believed that this represents the sequential stages of cause and effect: the ten faiths, ten dwellings, ten practices, ten dedications, and ten grounds.³³ The Buddha's emission of light from different parts of his body corresponds to the stages of the bodhisattva's practice, signifying that the teachings from the second assembly, where the Buddha emitted light from his foot-wheel, progressed from shallow to deep. As for the first assembly, Vairocana Buddha emitted light from his mouth and teeth to bring joy to sentient beings and let them appreciate the Buddha's realm. Therefore, Mr. Fang Dong Mei believed that the *Avataṃsaka Sūtra* reveals the truth through the symbolic and metaphorical language of emitting light. Light symbolizes wisdom, and the emission of light that illuminates sentient beings represents compassion. The auspicious appearance of emitting light expresses profound wisdom that can dispel the ignorance of all sentient beings, making all existence bright under the radiance. Those with the wisdom eye, by receiving the illumination of light, will have their spirits enlightened, manifesting wisdom. This spiritual light is not external but deeply permeates our inner depths. Although it is indescribable and marvelously mysterious, as long as one can penetrate the core of the light, one can mutually confirm it. It is the scriptural wisdom.³⁴

p. 20, 330.

光是高度精神的象徵，西方《神曲》天堂中的一個主要意象也是光。佛陀說法放光，象徵佛陀智慧如日月光明，心性寂而常照，福慧具足，事理圓融；放無量光明，表示其法力無邊、威儀莊嚴等不可思議。有眾生需要現大神力才能攝受的話，佛便能順應眾生，無時無刻都能放大光明，此光明普照十方無量世界，其目的是為了令一切有情獲得無量之利益，破惑除疑，息滅眾苦，除惡念、起善心。佛陀時時刻刻都在放著般若之光、真理之光。總之，佛菩薩放光，為的是要點亮眾生的心燈，將眾生真如自性的心光照亮！

Light is a symbol of the highest spirituality, and one of the major images in the paradise of Dante's *Divine Comedy* is also light. The Buddha emitting light when preaching symbolizes the Buddha's wisdom being as bright as the sun and moon, with a tranquil yet constantly illuminating nature, complete in both merits and wisdom, and perfectly harmonious in both theory and practice. Emitting boundless light indicates the Buddha's infinite power and awe-inspiring dignity. If sentient beings need to witness great supernatural powers to be receptive, the Buddha can adapt to their needs and emit great light at any time, illuminating immeasurable worlds in all ten directions. The purpose is to bring immeasurable benefits to all sentient beings, dispel confusion and doubts, extinguish all suffering, eliminate evil thoughts, and foster good hearts. The Buddha is constantly emitting the light of prajna (wisdom) and the light of truth. In summary, the Buddha and bodhisattvas emit light to illuminate the inner lamps of sentient beings' hearts, shining the light

of their true nature.



五、結論

Conclusion

本文透過「充實」、「勻稱」、「光輝」三方面，略述《華嚴經》的境界之美。以「海印三昧」論及華嚴境界的富貴充實之美，以影現幻化的空靈曼妙彰顯華嚴勻稱之美，以佛菩薩的智慧慈光說明華嚴境界的光輝之美。其中，華嚴境界的富貴充實之美，是《華嚴經》最核心的特色，本文從〈世主妙嚴品〉談各類主體的微妙莊嚴，到〈賢首品〉論佛果的十大不可思議三昧大定，乃至於善財童子參訪彌勒樓閣的阿僧祇重重無盡之莊嚴境界，在在顯示了《華嚴經》「富貴大美」的殊勝特色。

This article briefly describes the beauty of the realm depicted in the *Avataṃsaka Sūtra* through three aspects: “fullness,” “proportion,” and “radiance.” The richness and fullness of the Avataṃsaka realm are discussed through the “Ocean-Seal Samādhi,” the proportional beauty is highlighted through the ethereal and magical manifestations, and the radiant beauty is explained through the wisdom and compassionate light of the Buddhas and Bodhisattvas. Among these, the richness and fullness of the Avataṃsaka realm are the core characteristics of the *Avataṃsaka Sūtra*. This article discusses the various subtle and magnificent aspects of the main subjects in the “Chapter on the Wonderful Adornments of the World Rulers” and the ten inconceivable samādhis of the Buddha fruit in the “Chapter on the Virtuous Leader.” It also covers the infinitely majestic realm observed by Sudhana during

his visit to Maitreya's tower, all demonstrating the outstanding feature of "great beauty and richness" in the *Avatamsaka Sūtra*.

《華嚴經》是暢談佛境界的經典，若以圓融無礙的觀點來談華嚴境界，盡虛空、遍法界都可說是華嚴境界，即使以須彌聚筆、大海量水，也無法說盡佛境界的高明深奧又妙不可言，本文略述佛境之美，尚可從多重角度論述《華嚴經》不可限量的真善美聖之境。

The *Avatamsaka Sūtra* is a classic that elaborates on the Buddha's realm. From the perspective of seamless and unobstructed integration, the entire space and the Dharma realm can be considered the Avatamsaka realm. Even with a mountain of brushes and an ocean of ink, it would be impossible to fully describe the profound and wondrous Buddha's realm. This article briefly outlines the beauty of the Buddha's realm, and it can be discussed from multiple angles to explore the boundless truth, goodness, beauty, and sanctity of the *Avatamsaka Sūtra*.

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