註一〇八：莊子（四部備用），2：7a 。

註一〇九：卷六（大正大藏經，19 ，129c ）。關於衆數 84,000 的解釋，見圓瀞（明朝人）：「教乘法數」(慧空木刻版，1878 ），12：28a 。

註一一〇：「蘇東坡集後集」，卷十九（萬有文庫9 :67-68 。曇無讖譯的「金光明經」，利用婆羅門的神話說明法身的內涵，利用趣聞軼事說明菩薩慈悲無我的美德。

（下期續完）

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（見於「古文苑」卷：〔萬有文庫，62頁〕）。

註一〇二：分見於「維摩詰經所說經」卷八（大正大藏經，14：549b），求那跋陀羅譯：「雜阿含經」卷四，No. 101（大正大藏經，2 ：28b）。

註一〇三：「次吳氏女子韻」，載於「玉臨川集」卷三十一（萬有文庫，4：17）；比較惠洪：「冷齋夜話」卷四（叢書集成，No. 2549，21頁）。

註一〇四：「觀音大士贊」，載於「楚石梵琦禪師語錄」卷十三（續藏經，第二輯，29套，1：106a）。我們很驚異地發現西洋也有類似的說法：「假如視神經在功能上能與耳連接，聽神經能與眼連接，則閃電可以聽到，雷聲可以看到」。新編大英百科全書(New Encyclopaedia Britannica, Macropedia 16，546頁，"Sensory reception" 條）。

註一〇五：「法華經合論」卷七（續藏經，第一輯，47套，5 ：412a）。

註一〇六：分見於蒲松齡（1630—1715）：「聊齋誌異」同文版，6 ：34，「青梅」故事；「昭明文選」（國學基本叢書），序言，二頁。

註一〇七：卷八（大正大藏經，19：145c）。在陸寬昱的譯本中，「橫陳」（字面意思爲「水平躺着」）譯爲「在交媾之際」（The Śūrañgama Sutra, 191頁），這只是房融的隱義而非其語法。房融取自宋玉（西元前第三世紀）的「諷賦」，宋玉在賦中告訴楚國的淫君，當他與客棧主人的女兒單獨在一起時，那女子對他唱道：「橫自陳兮君之旁」。

有用，不過沈氏對「入流」的瞭解與公認之了解不同（見上）。關於無明的問題，見顯慈（1899——1955）：「楞嚴經易解疏」（香港，1952），6:1b—2b。作者感謝楊日霖居士，得獲覩此書。

註一百：「尸羅清淨，三昧現前。」（智顗：「摩訶止觀」卷四上〔大正大藏經，46：41b〕）。就像詩人所說的：「風微色霽雲閒立，學定椰棕長道芽；莫話物情無佛性，長離染著有蓮花。」（鄭烘雲 "Hot Summer in Miami" 英譯載於英國 Middle Way 卷四十九，第三期〔1974年11月〕：35；中文見「佛州小草」詩題「邁亞美炎夏」，載於「海潮音」卷五十，第八期〔1969年8月〕：9）。有關禁食肉的問題，見鈴木大拙譯 The Lakavatara Sūtra (London, 1932) 211－22頁。

註一〇一：分見於「首楞嚴經」卷八（大正大藏經，19：143a）；「大乘莊嚴寶王經」卷一及四（大正大藏經，20：48c及61b）。「大般涅槃經」卷九，將「大乘經典」比作「清淨摩尼珠」，將「一切衆生悉發菩提心」比作「蓮花爲日所照無不開敷」（大正大藏經，12：419ab）；比較杜甫詩：「漠漠世界黑，驅驅爭奪繁；惟有摩尼珠，可照濁水源。」（「贈蜀僧閭丘師兄」，載於「杜詩鏡銓」卷七，332頁）。在法華經中，摩尼珠暗指佛性。（見於德清：「法華經通義」卷四〕續藏經第一輯，49套，5：431〕）。又見於 A. Govinda, Foundations of Tibetan Mysticism

在外及兩中間：心不可得。」（大正大藏經，18：1C）。「滅煩惱火（貪、瞋、痴）則名寂滅」（大般涅槃經」卷十三〔大正大藏經12：441a〕；比較註十八）。

註九六： 見「梵琦傳」，載於徐昌治（1654年最享盛名）編：「高僧摘要」卷一（續藏經，乙輯，21套，4：345a）；比較，鄭僧一、「梵琦傳」，載於L．Carrington Goodrich與房兆楹合編的 Dictionary of Ming Biography, 1368—1644合二册(New York, 1976），1:422 —250。梵琦禪師因其「西齋淨土詩」而著名，見成時於1688年所編的「淨土十要」卷八（續藏經，第二輯，13套5：409a—425b）。

註九七： 沈家楨：「觀世音菩薩的修行方法及證悟過程」，載於「慧炬」第69期（1969年4月）1－10頁，台北有單行本。

註九八： 對於這一句含義深長的話，Rolt 在 Dionysius 一書的引言中有極爲相似的闡釋：「人類從『宇宙的生之流中』飄浮到這個世界來。在進入他的靈魂之後，即沉投入這流的底部，在它的表面底下，發現一股暗流，開始以相反的反向，將他掃歸『源頭』。」（The Divine Names and the Mystical Theology, 25頁）。

註九九： 以簡潔的現代語言，對這一段所作的闡釋，見於太虛：「楞嚴大義」，載於「太虛大師全書」，26：1712—13，及沈家楨：「觀世音菩薩的修行方法及證悟過程」。後者反映出修習三昧者的經驗，十分

，載於「太虛大師全書」（台北，1959），27：1745- 49；鈴木大拙，Manual of Zen Buddhism（倫敦，1950），65頁。

註九十：「西清筆記」卷二（叢書集成，No.2966，14頁）。沈初的亡年是得自其翰林同事沅元（1764- 1849）的序言。西清是乾隆御書房的名稱，沈氏在這兒工作一直到去世爲止。

註九一：智旭：「閱藏知津」（金陵木刻版，1892），11：1b；火頭僧（保賢法師別號）：「問題楞嚴」，載於「香港佛教」182期（1975年7月）5頁。至於註解楞嚴經的書單，見丁福保編：「佛學大辭典」1563頁，「首楞嚴經」條；望月信享：「仏教大辭典」，四版（東京，1963），4：3389bc，「大佛頂」條。字數是作者算的。

註九二：比較Alan Watts在鈴木大拙所著 Outlines of Mahayana Buddhism (New York, 1963) 一書的序文，24頁； E. Zürcher, Buddhism: Its Origin and Spread in Words, Maps and Pictures (Djambatan N. V., 1962) 61頁。

註九三：惠達（第四世紀）：「肇論疏」卷一（續藏經，乙輯123套，4：425b）。

註九四：「首楞嚴經」卷一（大正大藏經，19：109a）；「大般涅槃經」卷二十五（大正大藏經，12：511a）。

註九五：寶靜編：「諦閑大師語錄」（香港，1964）230頁，諦閑法師（1858- 1932）曾引用之。比較，「大毘盧遮那成佛神變加持經」卷一：「心不在內、不

la marche heroique, 載於Mélanges Chinois et boudhiques, 卷十三[Brussels, 1965]).

註八四：克勤（號佛果，1063- 1135）禪師：「圜悟心要」卷上終（續藏經，第二輯，25套4：371 b ）。

註八五：分別見於「翻梵語」卷二（大正大藏經，54：993a「首楞嚴」條；道朗譯：「大般涅槃經」卷二十七（大正大藏經，12：525a ）；印光：「楞嚴經楷書序」，載於「印光法師文鈔續編」合二卷（上海，1940）卷下14- 15頁。至於「法身」的意義，見註十八。

註八六： Theologia Germanica (New York, 1949) 116頁。

註八七：見日僧玄睿於西元八二九年所編的「大乘三論大義鈔」卷三（大正大藏經，70：151 b ）；虞淳熙於1591年爲德清：「楞嚴經懸鏡」所作的序（續藏經，第一輯，19套，1：29a ）；張心徵：「僞書通考」1130- 34頁。

註八八：黎靖德（1240年最享盛名）編「朱子語類」卷一二六（1473年重印1270年版；台北影印本，1970)4851頁；比較「書柳子厚大鑒禪師碑後」，載於「蘇東坡集」卷十九（萬有文庫，9:67）。在他漫長而艱苦的放謫生涯中，蘇東坡行李簡單，但卻喜歡放着「楞嚴經在床頭」（見卷六以「次韻子由浴罷」爲題的詩〔萬有文庫，7：81〕）。

註八九：分見於梁啓超：「古書眞僞及其年代」11，26，62-63頁；及「佛典之翻譯」，載於「飲水室專集」（上海，1936），14，卷60：55；太虛：「楞嚴經研究」

木大拙，Manual of Zen Buddhism (London, 1950) 26- 30頁；霍韜晦：「般若心經漢譯研究」，載於「中國學人」第三期（1971年6月）87頁及其後。印順：「般若波羅蜜多心經講記」（載於「妙雲集」上集卷一174頁）則謂：「心經的譯本，截至清季，就有七種。」

註八十： 王日休（字龍舒，1161年最享盛名）：「龍舒增廣淨土文」卷十「五蘊皆空說」（大正大藏經，47：282b）。

註八一： 分見於德清：「楞嚴經通議」卷一（續藏經，第一輯，19套，1：52a；比較德洪〔別名慧洪1071——1128〕：「楞嚴經合論序」〔續藏經，第一輯，18套，1：1b〕）；延壽：「宗鏡錄」卷三十六（大正大藏經，48：624c）。

註八二： 慧遠：「念佛三昧詩集序」，載於「廣弘明集」卷三十（大正大藏經52：351b）；比較 E. Zurcher, The Buddhist Conquest of China (Leiden, 1959) 222頁。「善心一處住不動，是名三昧。」（「大智論」卷七，〔大正大藏經，25：110b〕）

註八三： 「首楞嚴三昧經」合二卷，卷上（大正大藏經，15：635c）。這是西元一八六年開始翻譯的早期原本的九種譯本中，最後譯出而且是惟一留存於世的譯本，經中提到的是堅意菩薩，而非阿難（見僧佑〔445 - 518〕：「出三藏記集」卷二及卷四〔大正大藏經，55：14a，32b〕；比較 Étienne Lamotte 譯 Sūramgamasamādhisutra: La Concentration de

所有衆生的需要。

因此，在楞嚴經像詩一般的宗教文字裏，「觀音或現一首、三首、千首、八萬四千首；二臂、四臂、千臂、八萬四千臂；二目、三目、千目、八萬四千清淨寶目，或慈或威，或定或慧，救護衆生得大自在。」（一〇九）

蘇軾的小兒子蘇過（1072—1123），跟著蘇軾被放逐在惠州，曾經手抄上述的金光明經，送給廟裏，作爲他亡母往生淨土的資糧。有一次蘇過問蘇軾，經中的話是寓言還是實話，老蘇說：「問得好，我常聽太子傅張安道公說：經中的話，既非眞實也非虛假，全看我怎樣看法。一切法只是一法。如果我有見地，寓言也是眞的。如果沒有，則無論寓言眞實，皆屬虛妄。」（一一〇）

註　解

註七九：玄奘譯：「般若波羅蜜多心經」（大正大藏經，8:848C，No.251）；比較玄奘譯：「大般若經」卷四（大正大藏經，5:17C）。鳩摩羅什「心經」譯本（大正大藏經，No. 250）稱觀世音菩薩，而非觀自在菩薩；在心經現存的九種中文譯本內，有五種譯本（大正大藏經，Nos. 252，254，255，257及252的另一種譯本）都有「自性」二字，而鳩摩羅什和玄奘的譯本則無。Conze譯自梵文的 Buddhist Wisdom Books（London，1958）78頁也有「自性」（"by their nature" or "in their own being"）字樣。又見張澄基 The Buddhist Teaching of Totality (University Park, Pa., 1971）64頁；鈴

熱情之火和欲望之動亂——殺（佛教認爲禁食肉可以培養對人類的同情心和對衆生的慈悲心）、盜、淫、妄——靜止時，我們的心就可以屹立如磐石，毫不動搖。持戒可以產生三昧（戒生定），從三昧可以長出般若（定生慧），自性於焉顯現。

首楞嚴經被稱爲「妙蓮華王」；觀音被稱爲「蓮華王」，他宣說六字大明陀羅尼：「唵嘛呢叭嚩吽」（意爲稱頌蓮華中的寶珠）（一〇一）。蓮華象徵佛的教理，因爲它生於汚泥而不爲其所染，就像「煩惱泥中乃有衆生起佛法耳」；也像佛，「我雖生世間，不爲世間著。」「究竟生死除，故名爲佛陀。」（一〇二）王安石（1021－86）是一位宋朝的改革者和首楞嚴經的註解者，在他回答他一位出嫁的女兒因想家而寫的詩中，說得很中肯。詩曰：「能了諸緣如夢事，世間惟有妙蓮花。」（一〇三）

就像在觀音的例子裏，當般若貫穿處在三昧中的耳識時，「大士不獨以眼觀，眼既觀聲，耳亦聽色，色不目色，聲不聽聲，一心不生，六用俱寂。」（一〇四）因此，惠洪肯定地說：「經言觀其音聲皆得解脫，則是以〔心〕目觀聲音語言之謂也。」（一〇五）中文的「味」字，代表「品嘗」和「香氣」，「聞」字代表「聽」，也有「嗅」的意思。在大師生花妙筆之下，美女可以「目聽眉語」。蕭統（昭明太子，501－31）在文選序談到文宛，也說他「心遊目想」(一〇六）。首楞嚴經說得妙：「我無欲心應汝行事，於橫陳時味如臘。」（一〇七）就像莊子借孔子的話說：「無聽之以耳而聽之以心，無聽之以心而聽之以氣。」（一〇八）聖人之心瀰漫全宇宙，因爲像明鏡一樣地空靈，所以能同時反應

的吩咐之下，他覺悟到「三際求心心不有，心不有故妄元無。妄心無處即菩提，生死湟槃本平等。」（九十五）

詩僧梵琦（號楚石，1296- 1370）曾透露他在閱讀首楞嚴這一段經文時開悟的情景：

七處徵心心不肯；
　八還辨見見元無。
劈開秘密千重鎖，
　迸出圓形一顆珠（指普照大千之般若之光）
從此聖凡知解絕，
　有何生死性情拘。
話頭拈起知音少；
　留與人間作楷模。」　（九十六）

「首楞嚴經」卷六詳細解釋觀音的三昧經驗，就像沈家楨博士所明確指出的，觀音一一破除聲、聽、聞、聞性及我。（九十七）耳識被選作修定的對象，根據經註所說，這是因爲聲爲「定刺」，能刺定心，使不安穩。

「初於聞中，入流亡所（九十八）。所入既滅，動靜二相，了然不生，如是漸增，聞所聞盡　盡聞不住，空所空滅（這時開始突破無明）。生滅既滅，寂滅現前。忽然超越世出世間，十方圓明。」（九十九）於是，觀音上與諸佛的清淨圓覺和救世的悲願合而爲一，下與衆生的本具佛性和解脫的切望合而爲一，並且依衆生接受的能力示現給他們，藉着喚醒他們本具的佛性把衆生從苦難之中解救出來。

在修習三昧時，持戒（尸羅）是很重要的。借用Radhakrishnan的話來說，不穩定而經常在變化之中的心，必須「使其安定，如同平靜的湖水，以反映在它上面的智慧。」當

卻不然）」，而楞嚴經却「從未入西域」（九十）。

我們只要說，眞僞的問題並無損於楞嚴經的權威性，這部經長達六萬二千一百二十七字，一直受遠東各佛教宗派的尊敬，它被稱爲「宗教司南、一代法門之精髓」，又稱「佛學概論」，共有六十多種禪家所作的註解（九十一）。由漢譯英的部份翻譯則有三種，即Samual Beal的 Catena of Buddhist Scripture from the China (284 - 369 頁)，Goddard的A Buddhist Bible(二版，〔Thatford，Vt.,1938〕，108 - 276 頁及616 - 667 頁），與鈴木大拙的Manual of Zen Buddhism(64- 72頁），此外尚有陸寬昱譯的The Sūraṅgama Sūtra(倫敦，1966)，略去咒文的部份，把觀音譯爲Avalokite'svara(觀自在）。

「首楞嚴經」以阿難請佛開示三昧爲開始，以觀音複述六根圓通而得開悟的經驗爲極致，就像他的名字所顯示的，他是以觀想聞的自性而得開悟。佛的「多聞第一」的寵弟阿難，受淫女誘惑，在即將破戒的當兒，爲佛所救。由此事所引起的問答，以「空」的應用爲主要原則。這些問答與禪定的實驗，肯定打破理性的障碍，將問者投入「無心」（即解脫）的不二境界。佛問阿難心在何處，使他發現他自己的哲學與形而上的觀念全是荒謬的，這時候他別無選擇，只有放下了（九十二）。

竺道生曾說：「見解名悟，聞解名信。」（九十三）首楞嚴經警告說：「雖有多聞，若不修行，與不聞等。如人說食，終不能飽。」大般涅槃經又說：「譬如病人雖聞醫教及藥名字，不能癒病，以服食故能得差病。」（九十四）雖然阿難聽了不少佛的開示，但仍然無法避免淫女的誘惑。在佛

非眞如或法身的全體大用。這也是生死輪迴幕後的永恒而不可變動的實相（八十五）。假如「原罪無非是人離開不可變的善，走向可變；離開圓滿，走向不圓滿」（八十六），則以佛教的術語來說，「原罪」便是「無明」（誤認生就是存，幻即是實的妄見或不覺之謂），便是失去了明。爲了顯現我們本具的自性或佛性，我們必須突破無明。

自從東晋（317－420）以來，中國所翻譯的佛經，都是由帝王設譯場於京都詔譯，目前通行的十卷首楞嚴經卻不然。據說，它是由般刺密諦自印度取來，西元七〇五年私譯於廣州，再由當時被放逐的唐朝宰相房融加以潤飾。這種不尋常的情形，再加上目錄資料的不一致、觀念的創新、流暢的文體，以及梵文原典的遺失，長久以來一直使人懷疑這部經的眞實性（八十七）。朱熹（1130－1200）認爲只有咒文和阿難的故事是眞的，其餘則是房融加上去的，他的這種看法，顯然是因爲這部經的文學技巧與平常不同，套用蘇東坡的話來說，楞嚴經是大乘翻譯經典上最「委曲精盡，勝妙獨出」的傑作（八十八）。梁啓超（1873－1929）强調是僞書，但寧肯讓這個問題懸而不決。太虛（1890－1947）大師則堅持反對意見，駁斥本經是僞書的說法。鈴木大拙承認它可能是一部發展於印度的晚期大乘經典（八十九）。一位被人忽視的「評論者」是沈初（1735－99），他是乾隆朝代一位久任的文官，武斷地認爲「首楞嚴經」是「此土所著」。不過，他的假設是來自於一位儒家的誤解，認爲中國的三藏「或經唐古忞由印度著作翻譯過來，或直接譯自唐古忞原典（事實

三、首楞嚴經

被認爲是所有大乘教義精華所在的二百六十字心經，一開頭就說：「觀自在菩薩行深般若波羅密多時，照見五蘊（自性）皆空，度一切苦厄。」（七十九）

五蘊是指色、受、想、行、識五者，可以壅蔽我們的眞性。色身終歸於壞，感受隨時即壞，所以色與受的本性是空的。若能照見色身爲空，則不泥於色身而畏死亡，這就是度過此一種苦厄。照見感受爲空，則不泥於感受而貪奉養，又度過此種苦厄。故照見五蘊皆空，則度過一切苦厄。(八十)

「首楞嚴經」的宗旨是要「破五蘊之妄，顯一心之眞」。如首楞嚴經所明，全爲「見性修行，不取多聞知解。」（八十一）達到這種境界的方法稱爲「三昧」。三昧就是「專思寂想」之謂。能專思寂想，則「無幽不徹。」（八十二）它使得菩薩可以超越有限存在的界限。鳩摩羅什所譯的　楞嚴三昧經」（與本文所討論的十卷通行本有所不同）說：「他能以三千大千世界入芥子中，令諸山河日月星宿皆如故，而不迮示諸衆生。」(八十三)借用布萊克的詩作比喻：「從一粒沙中看世界，從一野花中看天堂；從你手掌中握住無限，從一小時中握住永恒。」

李渤（773－831）問拭眼（號歸宗）禪師：「教中道芥子納須彌，豈有是理也？」歸宗云：「人傳公爲李萬卷，是不？」對曰：「然。」宗云：「觀公身不滿三尺，萬卷書甚處著？」李即領之（八十四）。

首楞嚴，字面上的意思是健相，亦曰勇健。是指一切現象（即佛性）的究竟堅實的性質，隱示一切緣生的事物，莫

expression, "84,000," see Yüan-ching (Ming dynasty), *Chiao-ch'eng fa-shu* (Hui-k'ung woodblock print, 1878), 12:28a.

110 *Su Tung-p'o chi, hou-chi, chüan* 19 (Wan-yu wen-k'u, 9:67–68). The *Chin kuang-ming ching* [*Suvarna-prabhāsa* or Golden splendor sūtra], trans. Dharmarakṣa, expounds the immanence of the Dharmakāya with the aid of Brahmanic mythology and the charity of the selfless Bodhisattva with anecdotes.

觀音：
半個亞洲的崇拜對象

鄭僧一原著
鄭振煌中譯
顧法嚴校訂

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the teachings of the Mahāyāna sūtras to the purifying Maṇi pearl, and the awakening of the Bodhi in all beings to the blooming of the lotus in the sunshine of Nirvāna (Taishō, 12:419ab); cf. Tu Fu's poem: "The world is dark and turbid. / Everyone is scurrying and scrambling. / Only the Maṇi pearl / Can illumine the source of the muddy waters" ("Tseng Shu-seng Lü-ch'iu shih-hsiung," in *Tu-shih ching-ch'üan, chüan* 7, p. 332). In the *Lotus,* the Maṇi also alludes to Buddha-nature (see Teh-ch'ing, *Fa-hua ching t'ung-i, chüan* 4 [Zokuzōkyō, pt. 1, case 49/5:431b]). See also A. Govinda, *Foundations of Tibetan Mysticism* (London, 1959), 310 pp.

102 See, respectively, *Vimalakīrti,* chap. 8 (Taishō, 14:549b); *Tsa o-han ching* [*Saṃyutta-nikāya Sūtra*], trans. Gunabhadra, *chüan* 4, no. 101 (Taishō, 2:28b).

103 "Tz'u Wu-shih nü-tzu yün," in *Wang Lin-ch'uan chi, chüan* 31 (Wan-yu wen-k'u, 4:17); cf. Hui-hung, *Leng-chai yeh-hua, chüan* 4 (Ts'ung-shu chi-ch'eng, no. 2549, p. 21).

104 "Kuan-yin ta-shih tsan," in *Yü-lu* (Zokuzōkyō, pt. 2, case 29/1:106a). It is remarkable that, "if the optic nerve could be functionally connected to the ear and the acoustic nerve to the eye, lightning would be heard and thunder seen" (*New Encyclopaedia Britannica,* Macropedia 16, p. 546, s.v. "sensory reception").

105 *Fa-hua ching ho-lun, chüan* 7 (Zokuzōkyō, pt. 1, case 47/5:412a).

106 See, respectively, P'u Sung-ling (1630–1715), *Liao-chai chih-i* (T'ung-wen ed.), 6:34, s.v. "Ch'ing-mei"; *Wen-hsüan* (Kuo-hsüeh chi-pen ts'ung-shu), preface, p. ii.

107 *Chüan* 8 (Taishō, 19:145c). In Luk's version, the expression *heng-ch'en,* literally "lying horizontal," is rendered "during the intercourse" (*The Śūrangama Sūtra,* p. 191), which is the implication but not the diction of Fang Jung, who derived it from Sung Yü's (third century B.C.) satirical "Feng fu," in which Sung Yü told the licentious king of Ch'u that the innkeeper's daughter sang to him when the two were alone: "I *lay* myself by your side" (heng *tzu*-ch'en *hsi chün chih p'ang*) (see *Ku-wen yüan, chüan* 2 [Wan-yu wen-k'u, p. 62]).

108 *Chuang-tzu* (Ssu-pu pei-yao), 2:7a.

109 *Chüan* 6 (Taishō, 19:129c). For an explanation of the multitudinous

96 See biography of Fan-ch'i in Hsü Ch'ang-chih (fl. 1654), *Kao-seng chai-yao, chüan* 1 (Zokuzōkyō, pt. B, case 21/4: 345a); cf. C. N. Tay, biography of Fan-ch'i, in *Dictionary of Ming Biography, 1368–1644*, ed. L. Carrington Goodrich and Chaoying Fang, 2 vols. (New York, 1976), 1:422–25. The Ch'an master Fan-ch'i is noted for his Pure Land poetry, "Hsi-chai ching-t'u shih," in *Ching-t'u shih-yao*, ed. Ch'eng shih in 1688, *chüan* 8 (Zokuzōkyō, pt. 2, case 13/5:409a–425b).

97 Shen Chia-chen (C. T. Shen), "Kuan-shih-yin p'u-sa te hsiu-hsing fang-fa chi cheng-wu kuo-ch'eng," *Torch of Wisdom*, no. 169 (April 1969), pp. 1–10, available in Taipei offprint; cf. Taishō, 19:128b.

98 A striking analogue elucidative of this cryptic phrase is found in Rolt's introduction to Dionysius: "Man, having as it were floated into the world down the Universal stream of Emanation, now enters into his spirit, and so plunges beneath the stream, and there below its surface finds an undercurrent which begins to sweep him in a contrary direction towards the Source" (*The Divine Names and the Mystical Theology*, p. 25).

99 Concise modern interpretations of this passage are available in T'ai-hsü, "Leng-yen ta-i," in *Ch'üan-shu*, 26 :1712–13; Shen, "Kuan-shih-yin p'u-sa." The latter, which reflects the experience of a practitioner of Samādhi and is especially helpful, differs however from the established understanding of *ju-liu* (see above). On the question of Avidyā, see Hsien-tz'u (1899–1955), *Leng-yen ching i-chieh su* (Hong Kong, 1952), 6: 1b–2b. I am indebted to Upāsaka Yang Jih-lin (Yeung Yat Lam) for access to this work.

100 If Śīla is pure, Samādhi appears (Chih-i, *Mo-ho chih-kuan, chüan* 4A [Taishō, 46:41b]). As the poet puts it: "The breezes are calm, the sky is clear, and the clouds are standing still; / The palms practicing Samādhi are growing sprouts of Truth. / Say not that nonsentient beings are without Buddha-nature: / The lotus is always free from defilement" (Vidyā Tay [Cheng Hung-yün], "Hot Summer in Miami," *Middle Way* 49, no. 3 [November 1974]: 35, Chinese text in "Fo-chou hsiao-ts'ao," *Hai ch'ao yin* 50, no. 8 [August 1969]:9). On abstinence from meat, see *The Lakavatara Sūtra*, trans. Suzuki (London, 1932), pp. 211–22.

101 See, respectively, *Śūraṅgama, chüan* 8 (Taishō, 19:143a); *Karaṇḍavyūha, chüan* 1 and 4 (Taishō, 20:48c and 61b). The *Nirvāṇa, chüan* 9, likens

88 *Chu-tzu yü-lei,* ed. Li Ching-teh (fl. 1240), *chaün* 126 (1473 reprint of 1270 ed.; facsimile reproduction, Taipei, 1970), p. 4851; cf. "Shu Liu Tzu-hou Ta-chien ch'an-shih pi hou," in *Su Tung-p'o chi, chüan* 19 (Wan-yu wen-k'u, 9:67). During his long and arduous exile with a minimun of impedimenta, Su fondly kept "the *Sūraṅgama* at my bedside" (see poem entitled "Tz-u-yün Tzu-yu yü-pa," in *chüan* 6 [Wan-yu wen-k'u, 7:81]).

89 See, respectively, Liang Ch'i-ch'ao, *Ku-shu chen-wei chi-ch'i nien-tai* (Peking, 1955), pp. 11, 26, 62–63; and "Fo-tien chih fan-i," in *Yin-ping-shih chuan-chi* (Shanghai, 1936), 14, *chüan* 60:55; T'ai-hsü, "Leng-yen ching yen-chiu," in *T'ai-hsü ta-shih ch'üan-shu* (Taipei, 1959), 27:1745–49; Suzuki, *Manual,* p. 65.

90 *Hsi-ch'ing pi-chi, chüan* 2 (Ts'ung-shu chi-ch'eng, no. 2966, p. 14). Shen's year of death is from the preface by his Hanlin colleague, Yüan Yüan (1764–1849). Hsi-ch'ing is the name of Ch'ien-lung's imperial study, where Shen had served until his death.

91 The tributes are, respectively, from Chih-hsü, *Yüeh-tsang chih-ching* (Chin-ling woodblock print, 1892), 11:1b; and Huo-t'ou-seng (pseudonym of Pao-hsien), "Wen-t'i Leng-yen," *Buddhism in Hong Kong,* no. 182 (July 1975), p. 5. For a list of exegeses, see *Fo-hsüeh ta-tz'u-tien,* ed. Ting Fu-pao, p. 1563, s.v. "Shou-leng-yen ching"; *Bukkyō daijiten,* ed. Mochizuki Shinkō, 4th ed. (Tokyo, 1963), 4:3389bc, s.v. "Daibucchō." The word count is mine.

92 Cf. prefatory essay by Alan Watts in Suzuki, *Outlines,* p. xxiv; E. Zürcher, *Buddhism: Its Origin and Spread in Words, Maps and Pictures* (Djambatan N.V., 1962), p. 61.

93 Hui-ta (fourth century), *Chao-lun su, chüan* 1 (Zokuzōkyō, pt. B, case 23/4:425b).

94 *Śūraṅgama, chüan* 1 (Taishō, 19:109a); *Nirvāṇa, chüan* 25 (Taishō, 12: 511a)

95 Cited in Ti-hsien (1858–1932), *Ti-hsien ta-shih yü-lu,* ed. Pao-ching (Hong Kong, 1964), p. 230. Cf. *Vairocana Sūtra, chüan* 1: "The mind is not inside, not outside, and not in between: the mind is nowhere to be found" (Taishō, 18:1c). Nirvāṇa is only the destruction of the fires of moral affliction (i.e., lust, hatred, and ignorance) (*Nirvāṇa, chüan* 13 [Taishō, 12:441a]; cf. n. 18).

from the Sanskrit in *Buddhist Wisdom Books* (London, 1958), p. 78. See also Garma C. C. Chang, *The Buddhist Teaching of Totality* (University Park, Pa., 1971), p. 64; Suzuki, *Manual,* pp. 26–30; Huo T'ao-hui, "Po-jo hsin-ching Han-i yen-chiu," *Chung-kuo hsüeh-jen* 3 (Juen 1971):87 ff. Yin-shun, "Po-jo po-lo-mi-to hsin-ching chiang-chi," in *Miao-yün chi,* pt. 1, vol. 1, p. 174, puts the number of Chinese translations only at seven "through the Ch'ing."

80 Wang Jih-hsiu (style Lung-shu, fl. 1161), "Wu-yun chieh k'ung shuo," in *Lung-shu ching-t'u wen, chüan* 10 (Taishō, 47:282b).

81 See, respectively, Teh-ch'ing, *Leng-yen ching t'ung-i, chüan* 1 (Zokuzōkyō, pt. 1, case 19/1:52a; cf. Teh-hung [alias Hui-hung, 1071–1128], preface to *Leng-yen ching ho-lun* [Zokuzōkyō, pt. 1, case 18/1:1b]); Yen-shou, *Tsung-ching lu, chüan* 36 (Taishō, 48:624c).

82 Hui-yüan, "Nien Fo san-mei shih-chi hsü," in *Kuang hung-ming chi, chüan* 30 (Taishō, 52:351b); cf. Zurcher, p. 222. The righteous mind firmly fixed in one place is called Samādhi (Commentary to the *Prajñā-pāramitā Sūtra, chüan* 7 [Taishō, 25:110b]).

83 *Leng-yen san-mei ching,* in 2 *chüan, chüan* 1 (Taishō, 15:635c). This is the last and only extant version of nine translations of an early text, beginning in 186, and involves the Bodhisattva of Firm Mind (Sthiramati or Chien-i) instead of Ānanda (see Seng-yu [445–518], *Ch'u san-tsang chi-chi, chüan* 2 and 4 [Taishō, 55:14a, 32b]; cf. *Śūraṃgamasamādhisūtra: La Concentration de la marche heroïque,* trans. Étienne Lamotte, Mélanges chinois et bouddhiques, vol. 13 [Brussels, 1965]).

84 See K'o-ch'in (style Fo-kuo, 1063–1135), *Yüan-wu hsin-yao,* ed. Tzu-wen (1269–1351), *chüan* I B (Zokuzōkyō, pt. 2, case 25/4:371b).

85 See, respectively, *Fan Fan-yü, chüan* 2 (Taishō, 54:993a), s.v. "Shou-leng-yen"; *Nirvāṇa, chüan* 27 (Taishō, 12:525a); and Yin-kuang, "Leng-yen ching k'ai-shu hsü," in *Yin-kuang fa-shih wen-ch'ao hsü-pien,* 2 vols. (Shang-hai, 1940), 2:14–15. For "Bhūtatathata," see n. 18 above.

86 *Theologia Germanica* (New York, 1949), p. 116.

87 See *Daijō sanron daigi shō* (in Chinese), ed. Genei in 829, *chüan* 3 (Taishō, 70:151b); preface by Yü Ch'un-hsi dated 1591 in Teh-ch'ing, *Leng-yen ching hsüan-ching* (Zokuzōkyō, pt. 1, case 19/1:29a); Chang Hsin-cheng, *Wei-shu t'ung-k'ao* (Shanghai, 1954), pp. 1130–34.

Thus in the poetic language of religion in the *Śūraṅgama,* Kuan-yin appears with one head, three heads, 1,000 heads, and 84,000 heads; two arms, four arms, 1,000 arms, and 84,000 arms; two eyes, three eyes, 1,000 eyes, and 84,000 pure, precious eyes, of compassion or wrath, of Samādhi or Prajñā, all the better to help the beings and free them from the bonds of existence.[109]

Su Tung-p'o was asked by his youngest son Su Kuo (1072–1123), who had followed him in exile and had hand-copied the aforesaid *Chin kuang-ming ching* and offered it to a monastery to contribute to the "passage" to the Pure Land for his deceased mother, whether the words of the sūtra were truth or mere fable. "Well asked," said the Elder Su. "I often heard His Excellency Chang An-tao (Grand Tutor to the Imperial Crown Prince) say: 'The words of the sūtras are neither true nor false. It depends on what I see for myself. All things (dharmas) are one and the same. If I have insight, fable is truth. If I have not, both truth and fable are false.' "[110]

79 *Hsin ching* [*Prajñā-pāramitā hṛdaya* (heart) *Sūtra*], trans. Hsüan-tsang (Taishō, 8:848c, no. 251); comparable to *Ta po-jo ching* [*Prajñā-pāramitā Sūtra*], trans. Hsüan-tsang, *chüan* 4 (Taishō, 5:17c). Kumārajīva's version (Taishō, no. 250) has Avalokitasvara instead of Avalokitesvara; and both Kumārajīva and Hsüan-tsang do not contain "by their nature" or "in their own being," which appears in five of the nine extant Chinese translations (Taishō, nos. 252, 254, 255, 257, and another version of 252) and Conze's rendering

are like a dream. There is nothing in the world but the *Wonderful Lotus.*"[103]

When Prajñā penetrates the auditory sense in Samādhi, as in the case of Kuan-yin, the "ear" not only hears but sees; the "eye" sees, hears, etc. The fact is, as Fan-ch'i has said, "Sight and sound are not sight and sound per se [but dependent on mental discrimination]; if no mind arises, all the six senses subside."[104] Hui-hung thus asserts that when the *Lotus* says "Kuan-yin perceived their sound and all were delivered," it means that he was seeing sound and speech with his [mind's] eyes.[105] In Chinese, the word *wei* stands for both "taste" and "aroma"; and *wen,* "to hear," also means "to smell." In the graphic pen of the great master, a pretty girl "listens with her eyes and speaks with her brows" (*mu-t'ing mei-yü*); and in his preface to the *Anthology,* Hsiao T'ung (Prince Chao-ming, 501–31) "roamed [the field of literature] with my mind and pondered with my eyes" (*hsin-yu mu-hsiang*).[106] If you respond without carnal desire, in the *mot juste* of the *Śūraṅgama,* "lying" with someone "tastes like chewing wax."[107] As Chuang-tzu put into the mouth of Confucius: "Listen with not your ear, but with your mind; listen not with your mind, but with your Mind-essence."[108] The Mind of the Sage pervades the universe and, being empty like a clear mirror, responds spontaneously to the needs of all beings.

them from suffering by *awakening them to their own immanent Buddha-nature.*

In the practice of Samādhi, moral discipline (Sīla) is essential. The mind, inconstant and unstable, to use Radhakrishnan's diction, must be "steadied into an unruffled lake, that it may mirror the wisdom from above." When the fires of passion and the tumult of desire—lust, the desire to kill and eat meat (Buddhism views abstinence from meat as a means to cultivate sympathy to all men and compassion to all beings), to steal, and to lie—are stilled, our heart stands like a rock, and swayeth not. From Sīla comes Samādhi, and from Samādhi Prajña grows and self-nature is revealed.[100]

The *Śūraṅgama* is called "King of the wonderful lotus"; and Kuan-yin is styled the "Lotus king," and ascribed the celebrated mantra, *Om Mani Padme Huṃ* [Hail the jewel (or pearl) in the lotus].[101] The lotus symbolizes the Buddha's teaching because it is born in the mire but rises to bloom above the muddy water, just as the Dharma springs from among the beings in the mire of suffering; and, like the Buddha, "born in the world, but undefiled by the world, ultimately surpassing the rounds of birth and death."[102] Wang An-shih (1021—86), the Sung reformer and exegete of the *Śūraṅgama,* was to the point in his poem in reply to his daughter who was married and thinking of home: "To help you see that all conditioned things

Dr. C. T. Shen aptly points out, sound, the sensation, the faculty, and the nature of hearing, and *I*.[97] The auditory sense is selected for concentration because, according to the exegeses, sound is the "thorn of Samādhi," which pierces the calmed mind and causes discomposure like a thorn in the flesh.

"At the beginning I reflected on my faculty of hearing by entering the stream [of Dharma-nature] and letting the object of hearing subside (*ju-liu wang-so*).[98]The object (sound) and the sensation of hearing have both subsided, the phenomena of motion (which produces sound) and quiescence both disappeared. Gradually advancing in Samādhi, the faculty and the object of hearing became undifferentiable; the conscious self and consciousness also ceased to exist; and the experiencer and the experienced merged in the vast expanse of emptiness. (At this point the break-through of Avidyā begins.) With the illusions of conditioned existence and annihilation finally obliterated, Nirvāna prevails. Suddenly transcending the mundane and the supra-mundane (Nirvāṇa), all is One in the all-pervading Prajna light of the Dharma-body."[99] Kuan-yin is thus identified with the Buddhas above in their pristine enlightenment and salvific compassion and with the beings below in their immanent Buddha-nature and yearning for salvation, and is able to manifest himself to the beings according to their capacity to receive and deliver

ings, Ānanda could not avoid the siren's seduction. At the Buddha's behest, he "Sought his mind inside his body, outside it, and 'in between' in vain. / With the mind nowhere to be found, the source of illusion vanished. / The vanishing of the illusory mind *is* Bodhi. / There is no difference between the world of birth and death (Samsāra) and Nirvāṇa."[95]

The poet-monk Fan-ch'i (style Ch'u-shih, 1296–1370) gives us a glimpse of his insight on reading this part of the *Sūraṅgama* :[96]

In seven places [Ānanda] sought for his mind, but his mind refused to be found;
To eight sources he attributed his perception, but his perception was [by its nature] empty.
Suddenly the myriad veils of mystery broke asunder,
And out burst the pearl full and bright (i.e., the all-illuminating Prajñā light).
Henceforth all intellection, holy and ordinary, fall into silence (the barriers of reason are broken down):
The passions of birth and death bind me no more (Saṁsāra is Nirvāṇa).
My hint may find not many an understanding ear;
Let it remain among men as an inspiration.

The *Sūraṅgama* (*chüan* 6) explains in detail Kuan-yin's experience in Samādhi by negating in succession, as

and uses Avalokiteśvara in lieu of Kuan-yin.

The *Śūraṅgama*, begins with Ananda seeking the Buddha's instruction in Saṃādhi, culminating in Kuan-yin recounting his experience of *yüan-t'ung,* or "perfect interpenetration" of all the six senses in enlightenment, by reflecting on the self-nature of hearing, as his name implies. Ānanda, the Buddha's cousin and most lovable disciple and "chief among his hearers" (*to-wen ti-i,* an epithet of Ānanda), was rescued in the nick of time from the enticement of a courtesan. The essential principle of the dialogue that ensued is the application of Śūnyatā or "emptiness." The dialogue and the experiments in meditation are constructed to break down the barriers of reason and plunge the inquirer into the undifferentiated state of "no-mind" which is emancipation. By asking Ānanda to locate his mind, he comes to the point of finding all his philosophical and metaphysical notions absurd, at which time he has no alternative but to let go.[92]

Chu Tao-sheng once said, To be aware by "insight [into self-nature]" is called "enlightenment"; to be aware by "hearing" is called "faith."[93] Without cultivating onself, warns the *Śūraṅgama,* hearing much is the same as hearing nothing, even as one who hears others talk about food is not satiated; and, adds the *Nirvāṇa Sūtra,* one who hears the physician's prescription without taking the medicine is not healed.[94] Despite his "hearing" the Buddha's teach-

question open. T'ai-hsü (1890–1947) insists on the opposite and refutes the apocryphal charge. Suzuki concedes that it is perhaps one of the later Mahāyāna works developed in India.[89] One "critic" that goes unnoticed is Shen Ch'u (1735–99), a long-time literary official of the Ch'ien-lung court, who arbitrarily calls the *Śūraṅgama* "a native work." He based his assumption, however, on the gross misunderstanding on the part of a Confucian scholar that the Chinese Tripiṭaka was translated "either from Indian works through the Tangut (an ancient region in northwestern China) or directly *from Tangut originals* (which is untrue)," and the *Śūraṅgama* had never appeared in the Tangut region.[90]

Suffice it to say that the question of authenticity is no detriment to the authority of the 62,127-word sūtra, which has been venerated by all Buddhist schools in the Far East and acclaimed "the essence of the Dharma, the guiding star for both the intuitional (Ch'an or Zen) and instructional (conventional) schools," and "the compendium of Buddhism," with more than sixty commentaries written by the pandits of Ch'an.[91] There are three partial English translations from the Chinese in Beal's *Catena* (pp. 284–369), Goddard's *A Buddhist Bible* (2d ed. [Thatford, Vt., 1938], pp. 108–276, and 661–67), and Suzuki's *Manual* (pp. 64–72), as well as *The Śūraṅgama Sūtra* (London, 1966) by Charles Luk, which omits the mantra section

eternal and immutable reality behind the rounds of birth and death.[85] If "sin is nothing else but the turning away of the creature from the unchangeable Good to the changeable; from the perfect to the imperfect,"[86] then the Buddhist equivalent is Avidyā ("ignorance" or "unenlightenment" which mistakes becoming for being and illusion for reality), a fall from Vidyā. To reveal our self-nature or the Buddha-nature immanent in us, we must break through Avidyā.

Unlike other sūtras translated in China since the Eastern Chin (317–420), which have been produced in the capital under imperial patronage, the current ten-*chüan* *Śūrangama* was said to be translated in private in Canton in 705 by Paramiti, who brought it there from India, and embellished by Fang Jung, the T'ang prime minister who was then in exile from the capital. This anomaly, in conjunction with bibliographical discrepancies and conceptual innovations, its fluency of style, and the disappearance of the Sanskrit original, has long cast a shadow on the authenticity of the work.[87] Chu Hsi (1130–1200) considers only the mantra or incantation and Ānanda's story authentic and ascribes the rest to Fang Jung's additions, presumably in view of the literary finesse which makes the sūtra, in Su Tung-p'o's words, the acme of subtlety and ingenuity in the translation of the Mahāyāna canon.[88] Liang Ch'i-ch'ao (1873–1929) is adamant but content to leave the

this is called Samādhi, "mental concentration and tranquilization" (*chuan-ssu chi-hsiang*), by which "no mystery is not penetrated."[82] It enables the Bodhisattva to transcend the limits of finite existence. He is able, in the language of the *Śūraṅgama-samādhi Sūtra* translated by Kumārajīva (which is distinct from the current ten- *chüan* version under discussion), to put the universe in a mustard seed and to cause all the mountains, rivers, and heavenly bodies, and all beings to appear as always without overcrowding;[83] or, in Blake's poetic analogue, "To see a world in a grain of sand / And a Heaven in a wild flower, / Hold Infinity in the palm of your hand / And Eternity in an hour."

The Ch'an master Kuei-tsung (style Shih-yen) was asked by Li Po (773–831; homophonous with the name of the T'ang poet), "How can a mustard seed admit Mount Sumeru ? " He retorted: "People say that you are 'Ten-thousand-volume' ('Walking Encyclopedia') Li. Is it true ? " "That is so." "You look scarcely three-foot tall," rejoined the master. "Where do you put the ten thousand books ? "[84]

The term "Śūraṅgama," literally "heroic gait" (*yung-chien* or *chien-hsiang*), signifies "the ultimate and adamantine nature of all phenomena" (hence "Buddha nature "), implying that all conditioned things are the universal activity of the Bhūtatathatā or Dharmakāya, which is the

III. THE *Śūraṅgama*

The 260-word *Heart Sūtra,* which is considered the essence of all Mahāyāna teaching, begings with the statement: "When the Bodhisattva Avalokiteśvara was absorbed in deep contemplation of the Prajñā-pāramitā ('transcendental Wisdom'), he perceived that all the five Skandas ('heaps' or 'aggregates,' which constitute existence) were [by their nature] empty. Thus he was able to overcome all suffering and misery."[79]

The five Skandhas are form, feelings, perceptions, volitions, and consciousness, which becloud our true nature. Our form or material body is bound to decay. Our feelings or sensation are fleeting and transitory. Thus form and feelings are by their nature empty. If we can perceive that form is empty, we shall not be attached to our material body and fear death; and we overcome one kind of suffering and misery. If we can perceive that feelings are empty, we shall not be attached to pleasure and covet gain, and we overcome another kind of suffering and misery. If we can perceive that all the five Skandhas are empty, we shall overcome all suffering and misery.[80]

The purpose of the *Śūraṅgama* (Shou-leng-yen or Leng-yen; Japanese, Ryōgon) is to "break the delusion of the five Skandhas and reveal the reality of the One Mind," by "insight into self-nature and self-cultivation, in preference to hearing and intellection."[81] The way to achieve

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