

46 : 973a ) 。

- 註一二〇：「東京寶像禪院新建大悲殿記」，載於「蘇舜欽集」180頁。在宋代，較賤的金屬鐵，大量用於代替銅，包括某些錢幣。
- 註一二一：「大悲閣記」，載於「蘇東坡集」卷四十（萬有文庫，6：111）。
- 註一二二：比較「大足石刻」，120頁；又見十三世紀的一張佚名畫，藏於台北故宮博物院（Chinese Art Treasures [Skira, 1961]，圖65），圖為一立像，全身有光，光中充滿了栩栩如生的手和持物。有關觀音圖像的進一步討論和說明，見後藤大用：「觀世音菩薩の研究」，105—89頁；逸見梅榮：「觀音像（東京，1960）；有光社編：「觀音圖集」（東京，1941）；「歷朝名畫觀音寶相。」
- 註一二三：「大悲閣記」（見註一二一）。
- 註一二四：「觀音大士像讚」，載於「省庵法師語錄」卷一（續藏經，乙輯，14套，4：302b）。
- 註一二五：分見於「書若達所書經後」及「觀音贊」，載於「蘇東坡集」後集，卷十九（萬有文庫，9:58, 59）。
- 註一二六：「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，1:106b）。
- 註一二七：鄭烘雲：「白衣觀音贊」，見「佛州小草」，載於「慧炬」第115—116期（1973年9, 10月合刊），80頁。有關白衣觀音的說明，見一行：「大日經疏」卷五及十（續藏經，第一輯，36套，1:84b，2:136a）。

（全文完）

尋聲溺攝飯心·示現水月臨，  
啓迪塵襟，喜捨去來今，  
南無施無畏菩薩摩訶薩。」（一二七）

我們對我們的真性，生命的合一性，和諸法的無常性，了解得越透徹，則我們對別人的苦難就可以洞察得越深，如此可以產生悲心和利他心。觀音不僅成爲菩提的基石，也變成行爲的準則。

註解

- 註一一一：吳兢（670-749）：「貞觀政要」（四部備要），1:2b。
- 註一一二：見「大乘莊嚴寶王經」卷一（大正大藏經，20：48c）。
- 註一一三：「秋浦歌」，十七首詩歌中的第十五首，見「李太白集」卷八（萬有文庫，3：28）。
- 註一一四：伽梵達摩譯：「大悲心陀羅尼經」（大正大藏經，20：108a）。
- 註一一五：知禮「千手眼大悲心呪行法」（大正大藏經，46：977b）。
- 註一一六：鈴木大拙：Mysticism: Christian and Buddhist（紐約，1962），124頁。
- 註一一七：「永嘉證道歌」（大正大藏經，48：396b）；鈴木大拙的英譯，見Manual of Zen Buddhism（倫敦，1950）97頁。
- 註一一八：Conze, Buddhism: Its Essence and Development, 149頁。
- 註一一九：知禮：「千手眼大悲心呪行法」（大正大藏經，

蘇東坡在「大悲閣記」中又說：

「吾將使世人左手運斤，而右手執削，目數飛鷹，而耳節鳴鼓，首肯旁人，而足識梯級，雖有智者有所不暇矣！而況千手異執，而千目各視乎。

「及吾燕坐寂然，心念凝默，湛然如大明鏡，人鬼鳥獸雜陳乎吾前，色聲香味交邁乎吾體，心雖不起而物無不接，接必有道，即千手之出，千目之運，雖未可得見，而理則見矣！」

世間人兩目兩手臂，狂惑失所措。菩薩千手目，舉一手目同，以我無心故。（一二三）

淨土宗的實賢法師（號省庵，1685—1733）在「觀音大士像讚」中說：

「大士法身，非男非女。

身尚非身，復何所倚！

.....

普告佛子：不應取相。

菩薩是汝：非畫非像。

又復應知：自他不二。

能如是觀，真不思議。」（一二四）

「云何能一？」蘇東坡提出這個問題，然後答道：「以忘我故。」「若能真不二，則是觀世音。」（一二五）梵琦禪師又說：「頓明自性，不向外尋。觀音即汝，汝即觀音。」（一二六）

我的姊姊鄭烘雲在「白衣觀音贊」（白衣觀音象徵諸佛所從出的菩提心）中說：

「白衣觀音：悲智弘深；

960—1028)所言，本經的精華在於觀大悲心後之八心（其實為九心）是成悲之法。（一一五）當正確地唱誦時，「水流大悲咒」的音節就像潺潺水聲，「火燒楞嚴咒」就像燃燒中的怒火，力道萬鈞直衝彼岸，使人毫無分心妄想的餘地。專心念觀音名號，直到觀音和「我」（被經驗的境和經驗的人）在「一心」之中變成一體不二，這又證實了法華經和首楞嚴經所闡釋的解脫教義。才市（德川幕府）因而被感動得虔敬地喊道：「當我向你禮拜時，哦，佛陀！這是一位佛陀向另一位佛陀禮拜。」（一一六）玄覺（號永嘉，665—713）在「證道歌」中也呼喊：「諸佛法身入我性，我性同共如來合。」（一一七）Conze說得好，大乘佛教的結論是：「尋找涅槃的，實在是我們身內的佛；尋找覺悟成佛的，實在是我們心內的佛性。」（一一八）

「千手眼大悲心呪行法」說：「今須安千手眼觀音像，或四十手；如無此像，祇於六手四手像前，或但是觀音形貌。」（一一九）蘇舜欽（1008—48）曾在文內記載，北宋京城的一尊新鑄鐵像，確實有千手千眼（一二〇）。描寫得最生動的，該數蘇東坡的「大悲閣記」所述成都大圻壇新作菩薩像，「端嚴妙麗，具慈愍性，手臂錯出，開合捧執，指張摩拊，千態具備，手各有目，無妄舉者。」（一二一）不過，他們二個都沒有親眼看過。雖然，蘇東坡的描述，與現存四川大足的宋朝巨大浮雕（25呎高，35呎寬之石刻坐像）相符合，但在圓雕像軀幹四週，居然能容得下非小型象徵性的手，實在是不可思議的事。日本唐招提寺有一尊第八世紀的十八呎高雕漆立像，紐約南開羅鎮大乘寺也有一尊新雕的十八呎高立像，就都有一千手眼，是典型的千手觀音像（一二二）。

## 四、千手觀音

唐太宗謂魏徵(580—643)曰：「何謂為明君？暗君？」徵曰：「君之所以明者，兼聽也。其所以暗者，偏信也。」昔唐虞之理，闢四門，明四目，達四聰，是以聖無不照。」(一一一)在法華經中，觀音以「普門」作代表，在密教裏，他有一千手，每手中有一眼，以幫助大家，並以智慧之光照亮大家。這些手眼就是觀音大悲大智的象徵。

不管是「四手」、「千手」、「八萬四千手」、或「十萬手」，都是無關緊要的。(一一二)當李白(699—762)說：「白髮三千丈，緣愁似箇長。」(一一三)又有誰會跟他爭論呢？宗教的經驗，就像詩的經驗一樣，把事實變了一個樣子，但仍然是真的，甚至比事實還真。

目前通行的「千手千眼觀音大悲心陀羅尼經」(簡稱為「千手經」或「大悲心陀羅尼經」)，係由伽梵達摩(約西元700年)所譯，它告訴我們觀音如何對過去佛發願，他要利益衆生，給他們安樂，他以「創世紀」的語氣說：「讓有千手千眼出來吧！」於是有了千手千眼。然後，他叮囑那些有意持念陀羅尼(咒)的僧俗弟子，要對衆生興起慈悲心，要一心念他的名號和阿彌陀佛的名號。陀羅尼是無法用語言形容的，只能用比喻的方式予以暗示，當梵天問到什麼是陀羅尼的特徵時，觀音說：「大慈悲心是，平等心是，無爲心是，無染著心是，空觀心是，恭敬心是，卑下心是，無雜亂心無見取心是，是無上菩提心。」(一一四)這段話勾劃出大乘佛教的形而上及倫理理想。

根據「千手眼大悲心呪行法」的編集者知禮(號四明，

# 觀音： 半個亞洲的崇拜對象



鄭僧一原著  
鄭振煌中譯  
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原載於1976年11月美國芝加哥大學

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- 111 Wu Ching (670–749), *Chen-kuan cheng-yao* (Ssu-pu pei-yao), 1:2b.
- 112 See *Karaṇḍavyūha, chüan 1* (Taishō, 20:48c).
- 113 “Ch’ü-p’u ko” fifteenth of seventeen verses, in *Li T’ai-po chi, chüan 8* (Wan-yu wen-k’u, 3:28).
- 114 *Ch’ien-shou ching* (Taishō, 20:108a).
- 115 Chih-li, *Ch’ien-shou-yen ta-pei-hsun chou hsing-fa* (Taishō, 46:977b).
- 116 Suzuki, *Mysticism: Christian and Buddhist* (New York, 1962), p. 124.
- 117 *Yung chia cheng-tao ko* (Taishō, 48:396b). trans. in Suzuki, *Manual*, p. 97.
- 118 Conze, *Buddhism: Its Essence and Development*, p. 149.
- 119 Chih-li (Taishō, 46:973a).
- 120 “Tung-ching Pao-hsiang ch’an-yüan hsin-chien ta-pei-tien chi,” in *Su Shun-ch’in chi* (Shanghai, 1961), p. 180. During the Sung dynasty, iron, a baser metal, was used extensively in lieu of copper, including some issues of coinage.
- 121 “Ta-pei-ko chi,” in *Su Tung-p’o chi, chüan 40* (Wan-yu wen-k’u, 6:111).
- 122 Cf. *Ta-tsu shih-k’o*, p. 120; see also anonymous thirteenth-century painting at Taipei’s Chinese Palace Museum (*Chinese Art Treasures* [Skira, 1961], plate 65), with a virtual cloud of lifelike hands and attributes filling the entire standing body aura. For further discussion and illustration of Kuan-yin iconography, see Götō, pp. 105–89; Hemmi Baiēi, *Kannonzō* (Tokyo, 1960); *Kannon zushū*, ed. Yukosha (Tokyo, 1941); *Li-ch’ao ming-hus Kuan-yin pao-hsiang*.
- 123 “Ta-pei-ko chi” (see above).
- 124 “Kuan-yin ta-shih hsiang-tsan,” in *Hsing-an fa-shih yü-lu, chüan 1* (Zokuzōkyō, pt. B, case 14/4:302b).
- 125 See, respectively, “Shü Jo-k’uei so-shu ching hou” and “Kuan-yin tsan,” in *Su Tung-p’o chi, hou-chi, chüan 19* (Wan-yu wen-k’u, 9:58, 59).
- 126 “Kuan-yin ta-shih tsan,” in *Yü-lu, chüan 13* (Zokuzōkyō, pt. 2, case 29/1: 106b).
- 127 Cheng Hung-yun (Vidyā Tay), “Pai-i Kuan-yin tsan,” in “Fo-chou hsiao-ts’ao,” *Torch of Wisdom*, no. 115–16 (September–October 1973), p. 80. On Pāṇḍaravāsini, see I-hang, *Ta-jih ching su* (commentary to the *Vairocana Sūtra*), *chüan 5* and *10* (Zokuzōkyō, pt. 1, case 36/1:84b, 2:136a).

(The End)

yin is “not to be sought outside,” exhorts Fan-ch’i, “but in the sudden awakening of your self-nature. Kuan-yin is you. You are Kuan-yin.”<sup>126</sup>

My sister, Vidyā, recapitulates in her eulogy of Pāṇḍaravāsini, the white-robed Kuan-yin symbolizing the Bodhi-mind from which the Buddhas emanate: <sup>127</sup>

White-robed Kuan-yin:

Abounding in Compassion and profound in Wisdom;  
Searching for the Sound and saving the beings from the  
    sea of suffering, embracing all within the [One] Mind;  
Appearing like the moon in all the streams,  
To awaken the heart of mundane beings;  
Giving joyfully in the past, future, and present—  
Namō Bestower of Fearlessness, Bodhisattva, Mahāsattva!

The more profoundly we are conscious of our true nature, the oneness of life and the impermanence of things, the deeper is our insight into the sufferings of others, which gives rise to compassion and altruism. Kuan-yin becomes not merely the keystone of Bodhi, but the polestar of conduct.

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arising, I am all-responsive, and proper in all responses. Thus without actually extending a thousand hands and moving a thousand eyes, the truth is the same.

Deluded by illusory thoughts, ordinary man is confused with only two hands and eyes. Kuan-yin responds spontaneously and properly with 1,000 hands and eyes like one hand and eye, because he has no [discriminating] mind which differentiates between “you” and “I.”<sup>123</sup>

The Pure Land master Shih-hsien (style Hsing-an, 1685–1733) sums up the concept of Kuan-yin in his panegyric:<sup>124</sup>

The Dharma-body of Kuan-yin  
 Is neither male nor female.  
 Even the body is not a body,  
 What attributes can there be? . . .  
 Let it be known unto all Buddhists:  
 Do not cling to form.  
 The Bodhisattva is *you*:  
 Not the picture or the image.  
 Let it further be known:  
 “I” and “you” are not two [but One].  
 If you can perceive this (the Buddha-nature in you),  
 It is truly inconceivable!

“How can Oneness be achieved?” Su Tung-p’o poses the question and answers, “By forgetting *I*.” “If you can really achieve nonduality, you are Kuan-yin.”<sup>125</sup> Kuan-

direction and of every description, "some open-palmed, some closed, some holding up or grasping objects, some snapping fingers or patting, with an eye in each hand not lifted in vain."<sup>121</sup> Both men, however, had not seen the statue themselves. Although the latter's description is matched by an existing sitting stone sculpture of the Sung times in gigantic (25 x 35 feet) high relief at Ta-tsu in Szechwan, it is inconceivable that figures in the round could accommodate any more than token hands in miniature around the trunk of the body, as seen in the eighteen-foot eighth-century standing dry lacquer at Toshodai-ji in Japan, and the new eighteen footer at the Ta-ch'eng ssu or Mahāyāna Temple at South Cairo, New York, which are typical of the 1,000-hand iconography.<sup>122</sup>

Su Tung-p'o continues:

If I ask someone to wield an axe in his left hand and hold a knife in his right, count the flying geese with his eyes and time the rolling drums with his ears, nod to bystanders with his head and pick the steps of the stairs with his feet, even a wizard will be at his wit's end; not to speak of holding various objects with a thousand hands, and seeing different things with a thousand eyes.

But when I sit in dhyāna with all thoughts hushed, in a state of consciousness with the clarity of a great bright mirror, there rise before me a jumble of men, ghosts, birds, and beasts; and within me a tangle of forms, sounds, aromas, and flavors. Without one thought

Dhāraṇi ( *shui-liu ta-pei* ) resemble the sound of streaming waters, while the “flaming” Śūraṅgama Mantra ( *huo-shao leng yen* ) blazes like a raging fire, gathering momentum and pressing on to “the other shore,” leaving no room for distracting thoughts. Concentrating on Kuan-yin’s name until Kuan-yin and “I” (the experienced and the experiencer) are one and undifferentiable in the One Mind reaffirms the doctrine of release enunciated in the *Lotus* and the *Śūraṅgama*. Saichi was thus moved to utter in exultation: “When I worship thee, O Buddha, this is a Buddha worshipping another Buddha.”<sup>116</sup> And Hsüan-chüeh (style Yung-chia, 665–713) exclaimed in the Song of Enlightenment: “The Dharma-body of all the Buddhas enters into my own being, And my own being is in union with theirs.”<sup>117</sup> As Conze aptly remarks, the Maḥāyāna came to the conclusion that it is really the Buddha in us who does the seeking [for Nirvāṇa] and that it is the Buddha-nature in us which seeks Buddhahood.<sup>118</sup>

The Thousand-Hand *Liturgy* calls for an image with 1,000 hands and eyes, or one with forty; if not available, one with six, or four, or any Kuan-yin image.<sup>119</sup> Su Shun-ch’in (1008–48) has on record a new iron statue in the northern Sung capital with the actual 1,000 hands and eyes.<sup>120</sup> The most vivid depiction is given by Su Tung-p’o of a new statue in Chengtu carved out of a giant red sandalwood, with 1,000 hands branching out in every

700) tells us how Kuan-yin vowed to a former Buddha to benefit all beings and give them peace and joy, saying, in the mode of Genesis, "Let there be a thousand hands and eyes": and there were a thousand hands and eyes. He then enjoined both the clergy and the laity who wanted to keep and recite the Dhāraṇī (or mantra) to awaken in themselves a compassionate heart toward all beings and concentrate on his name and the name of Amitā Buddha. When asked by Brahmā about the characteristics of the Dhāraṇī, which is ineffable and can only be hinted at by speaking of its relative aspects, Kuan-yin said: "It is the great compassionate heart; it is the heart of non-discrimination; it is the unconditioned or spontaneous heart; it is the heart of non-attachment; it is the heart of contemplating all things as unreal; it is the heart of reverence; it is the heart of humility; it is the heart of non-confusion (or Samādhi); it is the heart of not clinging to heterodox views and attainment; it is the heart of unexcelled perfect enlightenment."<sup>114</sup> The metaphysical and ethical ideal of the Mahāyāna is thus epitomized.

The crux of the sūtra is contemplation on the great compassionate heart, according to Chih-li (style Ssu-ming, 960–1028) who compiled the *Exegesis* and *Liturgy*; the remaining eight (actually nine) states of contemplation are ways leading to compassion.<sup>115</sup> When properly intoned, the syllables of the "streaming" Great Compassionate

IV. THE THOUSAND-HAND KUAN-YIN

The T'ang emperor T'ai-tsung asked Wei Cheng (580–643) the difference between an enlightened ruler and an unenlightened one. “A ruler is enlightened who listens to all,” replied the counselor, “and unenlightened who confides in a few. The Sage-kings of yore opened the four doors and the four eyes and extended the four ears [to the four corners of the universe], and their wisdom was all-illuminating.”<sup>111</sup> Thus Kuan-yin is represented in the *Lotus* by the “Universal Door,” and in esoteric Buddhism with 1,000 hands and an eye in each hand, to help all and illuminate all with the light of Wisdom. The great compassion and great wisdom of Kuan-yin are here symbolized.

It does not matter if there were “four hands,” “one thousand hands,” “84,000 hands,” or “hundreds of thousands of hands.”<sup>112</sup> Who would take issue with Li Po (699–762) for saying, “My white hair extends thirty thousand feet, Entwined with sorrows just as long”?<sup>113</sup>

Religious experience, like poetical experience, transforms facts but remains true, even truer than facts.

The current version of the *Sūtra of the Thousand-Hand-and-Thousand-Eye Kuan-yin Great-Compassionate-Heart Dhāraṇī* (abbreviated as *Thousand-Hand* or *Great Compassionate Heart Dhāraṇī Sūtra*) translated by Bhagavadharma (ca.



**KUAN-YIN:THE CULT OF HALF ASIA**

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