



# 梵 唄

## Brahma Chants

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梵唄：梵，清淨。唄，歌詠佛德。息滅煩惱達到一心不亂。

中國梵唄的起源，相傳在曹魏時代開始，有一次，當陳思王曹植遊魚山(又名「漁山」，在今山東省阿縣境內)時，聽見空中有一連串梵響，清揚悅耳。他停下來聽了半天，深有體會，於是摹它的音節，記錄而成最初之梵唄，並撰文制音，留傳後人作參照之用。曹植所制梵唄有六契(章)，後世所傳的「魚山梵」，即採自他的遺制(法苑珠林卷三十六)。

此外，也有支謙法師(約三世紀)根據「無量壽經」，「中本起經」(又名瑞應本起經)編著了「讚菩薩連句」及「梵唄三契」。

他的「讚菩薩連句」內容採自歌頌釋迦牟尼事蹟的經文，配合調子以備歌詠之用。「梵唄」則是依據佛經所作的偈頌而寫成的歌詠，兩者都注上音韻，歌詠時可伴以管、弦或敲擊樂器，是當時一種容易吸引民眾，普及佛教教義的創新傳教形式。

梵唄與印度歌讚的方法並不完全相同，因為梵音和漢語的語法結構有異，無論用梵腔以詠漢語，或用漢音以頌梵聲，都有一定程度之困難。故佛教傳入中國之初，譯經事業雖已日漸發達，但印度歌唄之方法仍無法在中國流行。

梵唄是一種歌詠譯本經典中讚歎三寶的

Brahma means pure. Chants are praises used to laud the virtue of the Buddha, which serve to quell afflictions and bring one's mind to total concentration. In China, pure chants have been passed down since the Wei dynasty. Once when Prince Chengsi, Caozhi traveled to Yu (Fish) Mountain (also known as Fishing Mountain in Ah County in Shandong Province), he heard a series of pure, resonant and pleasant tones. He stopped and listened for a long time. He gained a profound insight and copied its syllables. These were the earliest documented pure chants. He also composed the lyrics and tones that have been used as a source of reference by later generations. The pure chants composed by Caozhi were in six stanzas. The Yu (Fish) Mountain pure chants transmitted to later generations adopted his regulated meters. [*Dharma Writings Pearl Collections*, Roll 36].

In addition, Dharma Master Zhiqian (3rd. cent. C.E.) composed a Series of Bodhisattva Praises and Pure Chants of Three Stanzas based on the *Limitless Life Sutra* and the *Medium Uprising Sutra* (also known as the *Uprising Sutra of Auspicious Response*).

The contents of his Series of Bodhisattva Praises were an adaptation of the praises in the biographical sutra texts of Shakyamuni Buddha. They were matched with tunes for singing. On the other hand, his pure chants were based on verses from Buddhist scriptures. Both are rhymed. When sung, they may be accompanied by wind, string, and percussion instruments. It was an innovative way of propagating the Buddha's teachings widely that had a lot of popular appeal at the time.

Pure chants are not entirely identical to praises in Sanskrit. Since Sanskrit sounds and the Chinese language differ in grammatical construction, whether singing in Chinese with a Sanskrit accent, or in Sanskrit with Chinese sounds, there was bound to be some difficulty. Hence, when Buddhism was first transmitted to China, though translation work developed gradually, the forms of singing praises in Sanskrit did not prevail in China.

Pure chants are a type of tune for praising the Triple Jewel in the scriptures. Chanting of prayers is also known as *bo-zhi* or *bei-ni*, the transliterations by sound of the Sanskrit word *bhasha*. Originally, in India, chanting of prayers is known collectively as *patha*, which are one of the twelve divisions



聲調。「唄」又叫「婆陟」或「唄匿」，是梵語音譯的名稱。印度原來以「唄」統稱歌詠，長行十二部經，不管它是成行或偈頌，但傳來中國之後，將歌詠成行叫做「轉讀」，「唄」被用作專指「歌詠讚偈」等。

梵唄主要用於三方面：一、講經儀式。二、六時行道(早晚課誦)。三、道場共修。這就是所謂法集三科。

這三科法事，創始於晉時道安法師(西元312~385)，至今已有一千六百多年的歷史。道安法師制定三種軌範：一、行香定座上經上講之法(即講經儀式)。二、常日六時行道飲食唱時法(即早晚課誦，二時齋粥儀式)。三、布薩差使悔過等法(即道場共修儀式)當時是特為比丘、比丘尼而設的。

在佛教講經、受戒、誦經等一切宗教儀式進行中，梵唄稱為「作梵」。這種梵音具有止息喧亂，便利法事進行的作用，故又可意譯為「止斷」或「止息」。在講經法會中，「梵唄」又可解作一位專司歌讚工作的出家人。

梵唄流傳以後，它的音調亦因地域而有參差，主要有南北二音之分，北方(關中、北方西安地域)師承竺蘭法師，而南方(江表長江以南)則受教於僧會法師。由於授受之淵源不同，梵音遂有南北二體之分別。

學習梵唄六種利益：能知佛德深遠。令舌根清淨。得胸臆開通。處眾沒有惶惑。長命少病等利益。龍天護法護持。

讚有六句及八句，六句讚是南北通行的讚詞，這些讚通常由六句二十九字構成，所叫做六句讚。

六句讚：爐香讚、韋馱讚、伽藍讚、戒定真香、寶鼎讚。八句讚是由八句讚詞構成，多在誦經之後，或法事中間唱之。八句讚也叫大讚。八句讚：三寶大讚、彌陀大讚、藥師大讚。法器：引磬、木魚、鐺子、鈴子、地鐘、鐘鼓、大磬。

of text, whether in set lines or verses. After they had been transmitted to China, praises in set lines were known as recitations, whereas *patha* refers specifically to singing of praises and the like.

Pure chants are primarily employed in three ways:

1. Ceremonies for sutra lectures.
2. Daily practice (morning and evening recitations).
3. Group cultivation in a *bodhimanda*.

These are known as the three types of compilations of dharma.

These three classes of ceremonies, defined during the Qing dynasty by Dharma Master Dao'an (312-385 C.E.), have a history of over 1,600 years. Dharma Master Dao'an formulated three kinds of standards: 1. Circum-ambulating around a fixed high seat as part of the ceremony for lecturing sutras. 2. Daily practice. (i.e. morning and evening recitations, and meal offering). 3. *Uposatha*, repentance, etc. (i.e. ceremony for group cultivation in *bodhimandas*). These were established for monks and nuns in those days.

In Buddhism, pure chants are used in ceremonies for sutra lectures, transmission of precepts, sutra recitation, and so on. These pure sounds serve to stop any clamor and facilitate the ceremonies. Hence, they can be called that which stops [the clamor]. In the context of a sutra lecture ceremony, the phrase *fan bai* (literally "pure chants") may also be interpreted as the monk or nun who specifically presides over the work of chanting.

After pure chants were handed down, the tune varied according to the locale. Essentially there is a distinction between the tones of the south and north. The northern (Guanzhong, Xi'an locality) tones were inherited from Dharma Master Dharmaraksa, whereas the southern (Jiang, represented south of the Yangtze River) tones were taught by Dharma Master Senghui. The different sources of transmission have resulted in the distinction of southern and northern systems.

There are six kinds of benefits in studying pure chants: 1) One learns that the virtue of the Buddha is far reaching. 2) The tongue becomes pure. 3) One's chest opens up. 4) One will not feel afraid in the assembly. 5) One will have a long life and seldom become sick. 6) One is protected by dragons and gods.

There are six-line and eight-line praises. Six-line praises were disseminated in both the south and the north. Normally, these praises were comprised of six lines, with twenty-nine characters, hence their name.

Six-line praises include: Incense Praise, Weituo Praise, Sangharama Praise, Precepts and Samadhi True Fragrance Praise, and Jeweled Censer Praise. Eight-line praises are normally chanted after sutra recitations or during ceremonies. Eight-lines praises, also known as great praises, include: Triple Jewel Great Praise, Amitabha Great Praise, and Medicine Master Great Praise. Dharma instruments used for these include: the hand bell, wooden fish, small gong, creak bell, ground bell, bell and drum, and the large bell.



### 五會念佛的利益：

據蓮宗四祖法照大師法事儀云：

五會念佛利益，即於此生，為能離五濁煩惱，除五苦、斷五蓋、截五趣、淨五眼、具五根，成五力，得菩提，具五解脫，速能成就五分法身，功德最勝無比。

第一會時平聲入，第二會妙演清音，第三會盤旋如奏樂，第四會要期用力吟，第五會高聲唯速念，聞此五會悟無生。第一會寺除亂意，第二會高聲遍有緣，第三會響颺能哀雅，第四會和鳴真可憐，第五會震動天魔散，能令念者入深禪。

現在的五會念佛是：虛雲老和尚弟子觀本法師從日本藏經中發現五會念佛殘卷，乃重譜新聲，發願宏揚。舊的自唐武宗會昌法難後，已成絕響。

妙法蓮華經：

若使人作樂。擊鼓吹角貝。  
簫笛琴箏篪。琵琶鏡銅鈸。  
如是眾妙音。盡持以供養。  
或以歡喜心。歌唄頌佛德。  
乃至一小音。皆已成佛道。

### Benefits of the Five Assemblies Buddha Recitation

(Quoted from the ceremonial procedures established by Great Master Fazhao, the Fourth Patriarch of Pure Land School)

The benefits that accrue from the Five Assemblies Buddha Recitation are: In this very life, one can leave the afflictions of the five turbidities, be rid of the five sufferings, sever the five coverings, cut off the five paths, purify the five eyes, perfect the five faculties, develop the five powers, realize Bodhi, perfect the five liberations, and quickly accomplish the five shares of the Dharma body. This merit and virtue is supreme beyond compare.

Begin the first assembly with a level tone. Proclaim clear notes in the second assembly. Let the third assembly surround one like orchestral music. Hum with force in the fourth assembly. Recite out loud swiftly in the fifth assembly. One enlightens to nonproduction upon hearing these five assemblies. The first assembly rids one of recklessness. The high octave of the second assembly pervades all those with affinities. The soaring sounds of the third assembly can be mournful yet elegant. The chorus of the fourth assembly is truly magnanimous. The vibrations of the fifth assembly dispel the heavenly demons. It causes those who recite to enter into profound *dhyana*.

As for present day Five Assemblies Buddha Recitation, Dharma Master Guanben, a disciple of the Venerable Xuyun, discovered the remnant scrolls of Five Assemblies Buddha Recitation in the Japanese Tripitaka. He set them to music and vowed to propagate them. The older version became extinct with the calamity of Huichang during the reign of Emperor Wu of the Tang Dynasty.

The *Wonderful Dharma Lotus Flower Sutra* says:

If one employs some men to play fine music,  
Beating drums and blowing horns,  
Or conches, flutes, or saxophones,  
Or strumming banjos and guitars,  
Making melodies with these  
In offering, or joyfully,  
Do sing of Buddhas' qualities  
With odes and praises, even if  
They only use the slightest voice,  
Such people have already gained  
The utmost Way to Buddhahood.