



華嚴字母妙陀羅 (續)

The Wonderful Dharani of the Avatamsaka Syllabary (Continued)

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Why are we reciting it? Where did it come from? What kind of Dharma is it? Actually, it was the Venerable Master who first introduced us to this Dharma. First of all, he lectured on it. Just as the Shurangama Mantra is found in the *Shurangama Sutra* and is part of the Sutra text itself, so too, the Avatamsaka Syllabary is found in the *Avatamsaka Sutra*, Chapter 39, when the Youth Good Wealth encounters his teacher—one of the 53 he met on his journey to the south—known as The Youth Who Well Knows the Multitude of Skills. It is he who teaches the Avatamsaka Syllabary Dharma to the Youth Good Wealth.

And just as the Shurangama Mantra is a powerful esoteric Dharma that helps us in many ways to cultivate, the Avatamsaka Syllabary also a powerful esoteric Dharma. In the Sutra we learn that the result of practicing this Dharma-door is the realization of 42 kinds of Prajna wisdom. Interestingly, 42 is the same number of Hands and Eyes practiced in the Great Compassion Dharmas—also an esoteric Dharma-door.

In our Dharma Assembly, we have been practicing the final 4 of the 42—Ya Sa, Shr Zha, Ta, and Da. These are transliterations from Sanskrit. The first two of these 4—Ya Sa and Shr Zha are two syllables in Chinese that represent a single syllable in the Sanskrit. Because many Sanskrit sounds does not exist in the Chinese language, these single syllables had to be transliterated into two Chinese syllables. I'm not a Sanskritist, but I will try and pronounce the Sanskrit for you—if anybody here is a Sanskritist, I invite him or her to recite these syllables for the great assembly:

“Ya Sa” represents the sound “ysa”. “Shr Zha” represents the sound “sca”. “Ta” represents “tha”. “Da” represents “dha”. I'll read a few lines of Venerable Master Hua's explanation of these syllables from the English BTTS publication:

“YA SA/YSA: BY CHANTING THE SYLLABLE ‘YSA’ ONE ENTERS THE PRAJNA PARAMITA DOOR CALLED THE STATE OF PROCLAIMING ALL BUDDHAS’ DHARMAS.” The *Wisdom Shastra* says, “Upon hearing the syllable ‘YSA’ one knows that all dharmas are empty in the same way the syllable ‘YSA’ is empty, being merely an indication of connection with no meaning on its own besides that.”

為什麼我們要誦華嚴字母？華嚴字母從哪裏來？它是個什麼樣的法門？其實，師父上人是第一個介紹這個法給我們的人。首先上人講這部經。就如同〈楞嚴咒〉出於《楞嚴經》，本身是經文的一部分；因此，華嚴字母也同樣是出自《華嚴經》。那是在第三十九品，善財童子南巡參訪善知識時，遇到五十三位老師之一的善知眾藝童子；就是他教這些華嚴字母給善財童子的。

就如同〈楞嚴咒〉是個有威力的祕法，可以在很多方面來幫助我們修行；華嚴字母也同樣是個有威力的祕法。在經中我們學到，修習這個法門的結果，是證得四十二種金剛智。有趣的是，四十二正好和大悲法所修的手眼是相同的數目——這四十二手眼也是個有威力的祕法。

在法會中，我們有練習四十二字母的最後四個字：也娑、室者、佉、陀。這些字是梵文的譯音。最後四個字的頭兩個字「也娑、室者」，中文是以兩個音節來表示



SHR ZHA/SCA: BY CHANTING THE SYLLABLE 'SCA' ONE ENTERS THE PRAJNA PARAMITA DOOR CALLED PERVERSIVE ROAR OF DHARMA THUNDER THROUGHOUT ALL REALMS OF LIVING BEINGS. The *Wisdom Shastra* says "Upon hearing the syllable 'SCA' one knows the doctrine that all dharmas are characterized by not moving, since the word *cala* means movement..." The *Great Category Prajna Sutra* says: "The syllable 'SCA' is the door of the activities of all dharmas being unobtainable," and "...the pervasive roar of Dharma thunder refers to activities dharmas."

TA/THA: BY CHANTING THE SYLLABLE 'TA' ONE ENTERS THE PRAJNA PARAMITA DOOR CALLED AWAKENING LIVING BEINGS WITH THE DHARMA OF NO SELF. The *Wisdom Shastra* says, "Upon hearing the syllable 'TA' ONE KNOWS THAT THE OTHER SHORE OF ALL DHARMAS CANNOT BE GOT AT..." In terms of the positions, this syllable represents that of Equal Enlightenment.

DA/DHA: BY CHANTING THE SYLLABLE 'DHA' ONE ENTERS THE PRAJNA PARAMITA DOOR CALLED THE TREASURY OF DIFFERENTIATIONS OF ALL DHARMA WHEELS. The syllable 'DHA' is the ultimate place, that is, this ultimate location embraces all Dharma Wheels. The *Wisdom Shastra* says, "Upon hearing the syllable 'DHA' one knows that all dharmas definitely cannot be got at..." In terms of the positions, this represents that of Wonderful Enlightenment.

Conclusion

The *Wisdom Shastra* concludes by saying that these doors of the syllabary enable one to be enlightened to and enter the limits of the Dharma Realm. Outside of the syllables, which represent all Dharma-doors, there is nothing else that can be got at. Why is that? It is because the meaning of these syllables cannot be proclaimed, cannot be revealed, cannot be grasped, cannot be understood or known, and cannot be contemplated—because they are apart from all marks. If the Bodhisattva Mahasattva can obtain the skillful wisdom to enter these doors of the Syllabary, then he attains non-obstruction with regard to all speech and sounds, that which is conveyed and represented. He can exhaustively be certified to maintaining the emptiness and level equality of all dharmas, and attains thorough mastery of all the multitudes of vocal sounds."

This is a Dharma to be practiced by all who aspire to be Bodhisattvas. It is a Dharma-door that can lead to deep, inconceivable wisdom, and finally to enlightenment. It is an esoteric Dharma, and as such it is a powerful tool that must only be practiced with the proper attitude, proper mindfulness, and only by those who follow pure precepts. The ancient music is an expression of deep, profound, sincere veneration of the Dharma, and the wish to honor the loftiness and greatness of this Sutra and this Dharma.

梵文的一個音節；因為很多梵文的音中文沒有，這些梵文的單音節翻成中文的譯音，就變成了兩個音節。我不是梵文學者，不過我會試著發梵文的音給你們聽。如果在座有梵文學者，我請你們也一起唸這些字母給大眾聽。

「也娑」是表示"ysa—ㄚ ㄩ"的音，「室者」是表示「sca」的音，「佉」是表示「tha」的音，「陀」是表示「dha」的音。我來唸幾行上人的對這些字母的解說，這是出自譯經院的英文出版品。

第三十九個字母「也娑」，這二個音合成梵文一個字。「也娑」的意義：諸法是空的。我們唱「也娑」字時，可以入名為「宣說一切佛法境界」的「般若波羅蜜門」。《大智度論》說：如果聽到「也娑」這個字母就能了解到諸法是空，如同「也娑」的意義是空，

第四十個字母「室者」意義是不動。我們唱「室者」字，可以入名為「於一切眾生界法雷遍吼」的「般若波羅蜜門」，所以《大智度論》中提到：我們能聽到「室者」，就知道一切法是不動的。《大金剛經》中：「室者」是諸法不可得的行門和「法雷遍吼」，就是行法——實行佛法。

唱第四十一字「佉」，可以入名為「以無我法開曉眾生」的「般若波羅蜜門」。就是用「無我」的法，讓眾生明白。《大智度論》說：如果聽到「佉」這個字母就能了解到諸法彼岸不能到達。這個位置代表等覺。

唱第四十二個字「陀」時，可以入名為「一切法輪差別藏」的「般若波羅蜜門」。《大智度論》說：聽到「陀」這個字母就能了解到諸法無極（無他法能極其上）。這個位置代表妙覺。

【結論】

《大智度論》結語說：字母法門使修行者能夠悟入法界的邊際，在代表一切法門的字母之外，就沒有其他可得。為什麼？因為字母的意義無法宣說、無法揭示、無法掌握、無法理解、無法思維……因為字母離一切相。如果菩薩摩訶薩能得到方便智來深入字母法門，他就能證一切語言音聲無礙，究竟受記、等持諸法，且解法性空，並能通達一切音聲。

這是所有要修成菩薩者會修的法門，這個法門能領入甚深不可思議智慧，最後能領入開悟。這麼有力量的法門，修持者一定要有正見、正念，也唯有持淨戒的人才能修持。這種古來的音樂，是對法的一種深遠而誠敬的表達，也是一種榮顯此經法之高超與偉大的希望。