



漢·攝摩騰尊者（續）

Venerable Kāśyapa-Mātāṅga of the Han Dynasty (continued)

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者

宣化上人講於1985年

比丘尼恒持、晨瑛譯組 英譯修訂

A Lecture by the Venerable Master Hua in 1985

English Translation Revised by Bhikshuni Heng Chih
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【編按：以下乃由弟子補述者】

【The following commentary was done by one of the Venerable Master's disciples.】

「乃奉優填王所造白氎佛像并經六十萬言至于洛陽」：白氎，又作「白疊」，是一種柔細如絲的白棉布。「優填」現在翻譯作「于闐」，古西域國名。佛住世的時候，有一次到忉利天為母說法，許久未歸。優填王很想念佛，就請神通第一的目連尊者用神通力接能工巧匠上天宮親自觀察佛的妙相；然後請這位能工巧匠用上好的牛頭旃檀刻造佛像，以作供養。這是世間雕刻佛像的開始。等如來從天宮回來，這尊旃檀刻像就自己站起來迎接世尊；世尊慰勞佛像說：「教化辛苦了！」並開示大眾說，末法時期佛不住世了，就供奉佛像來代表佛的教化。所以這個時候，攝摩騰尊者就帶上根

They respectfully carried Buddha images painted on fine white cloth which were copied from the Buddha statue commissioned by King Udayana. They also carried sutras that contained more than six hundred thousand characters in total to Luoyang. When the Buddha was alive, he once ascended to the Heaven of Thirty-three to speak Dharma to his mother. He stayed there for a long period, and King Udayana kept waiting for his return. The king longed to see the Buddha once again and thus asked Venerable Maudgalyāna to use his spiritual powers to bring a talented carver up to that heaven, so that the carver could observe the wondrous hallmarks of the Buddha in person. Upon returning from the Heaven of the Thirty-three, this carver, using the ox-head sandalwood (Sanskrit: gosirsa-candana) of the highest quality, carved an image of the Buddha to which the king and others made offerings. This marked the beginning of the tradition of carving or painting the Buddha's image. After the Buddha returned from that heaven, the carved image arose to welcome the Buddha, and the Buddha acknowledged the image, "Good job in your tough work of teaching and transforming!" The Buddha then instructed the assembly that in the future Dharma-ending age, when no Buddhas dwell in this world, people could still make offerings to Buddha images because the images represent the Buddha's teachings.

據優填王當時所造佛像，畫在最上等的、又細又柔軟的白布上；連同六十幾萬字的佛經一起，用白馬馱著，就恭送到當時漢朝的首都洛陽來。

「至於洛陽謁帝。帝立白馬寺以居之」：當時漢明帝就造了個迎賓館來接待攝摩騰尊著，並供奉這尊佛像和佛經。因為是用白馬馱著經像來的，就賜名白馬寺。

「始譯出《四十二章經》」：攝摩騰尊者就在白馬寺翻譯佛經，這才翻譯出中文的《四十二章經》。

「帝命梵本藏于蘭臺石室，圖佛像于清涼臺」：既然已經有了中文本可以流通了，漢明帝就下命令，把原來梵文本的佛經珍藏到蘭臺的石室裡頭，又在清涼臺那個地方，請人根據佛像再畫成圖像。

「與道士褚士良等角試優劣」：在那個時候，大部分的中國人本來都是信道教的，因此道教的聲勢很大。為首的道士很嫉妒皇帝和一些讀書做官的這麼信奉佛教，於是乎就批評佛教是邪教、魔教。皇帝為了表示公平，就叫他們雙方來鬥法；因為口說無憑嘛！就實地做個比賽，來考試看看是誰比較行囉！角，是角力，也就是互相來比個高低勝負。怎麼比法呢？就把道家的經書放一堆，佛經也放一堆，分別就點上火。俗話說「真金不怕火」，這真經也應該不怕火嘛！結果怎麼樣？

待續

Venerable Kāśyapa-Mātāṅga then wrapped up the Buddha images that were painted on the finest soft white cotton cloth, together with sutra texts that altogether contained more than six hundred thousand words, packed them onto the white horses, and reverently brought these items to the capital, Luoyang.

When they reached Loyang, the Master was granted an audience with the emperor. The emperor subsequently established White Horse Monastery and invited the Master to reside there. Emperor Ming of the Han built a guest house to welcome and receive Venerable Kāśyapa-Mātāṅga, as well as to house the Buddha images, and sutras. Since all of these were carried to China by white horses, the facility was named White Horse Monastery.

His first translation was of the Sutra in Forty-two Sections. At White Horse Monastery, Venerable Kāśyapa-Mātāṅga started to translate Buddhist sutras; these were the circumstances under which *the Sutra in the Forty-Two Sections* was translated into Chinese.

Emperor Ming had the Sanskrit copy stored in a stone chamber inside the Orchid Platform and the painted Buddha images placed in the Clear Cool Pavilion. Since the Chinese translations were ready to be put into circulation, Emperor Ming of the Han ordered that these original Sanskrit texts of the Buddhist canon be stored in the stone chamber inside the Orchid Platform. He also ordered that the Buddha images be replicated in painting and stored at the Clear Cool Pavilion.

Once a contest ensued between the Master and Taoist Priests Chu, Shiliang, and others to test whether the Taoist texts or the Buddhist sutras were superior. At that time most of the Chinese people believed in Taoism, and thus Taoism was very popular and influential. Those Taoist leaders were jealous of the royal favor that the emperor was showing to Buddhism and other scholarly officials who adopted it as their faith. They then began to criticize Buddhism as an evil and demonic cult. To show impartiality, the emperor decreed that members of these two belief systems hold a contest, because mere lip service did not count and only a real contest could reveal which teaching was indeed true and more effective. A contest requires a show of strength; the two sides had a match to test see which teaching is superior and which is inferior. How was it done? It was a test by fire. The Taoist texts and the Buddhist sutras were put into two separate piles, and all the scriptures were set on fire. As the proverb says, “true gold does not fear fire,” so the “true” scriptures should not be afraid of the test of fire either. What was the outcome?

To be continued