

主辦及製作  
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情感的力量  
The Strength of Emotions

HUA-YEN SŪTRA / 4.0 / PURIFICATION PRACTICES

# 華嚴經

清淨之行

4.0



23-24/9/2016

香港文化中心大劇院

Grand Theatre,

Hong Kong Cultural Centre

## 華嚴筆記 胡恩威

大約是二零零五年，陳瑞德邀請我為董陽孜老師的書法展覽創作一個多媒體作品，我選擇了台北美術館一個約二十米長十二米闊的展覽空間，在空間設置了十六台數碼投影機，透過十六台電腦，投影著董老師的書法「色即是空空即是色色不異空空不異色」十六個字，白色的空間時明時暗，展示著書法的動態和質感。我很喜歡這個作品，裡面有著一種簡單直接的靈性。

西方的現代藝術是一種對天主教基督教，以及其社會體制的質疑，禪的美學在六十年代開始成為了其中一種重要的力量。但資本主義體制已經把現代藝術異化為一種經濟行為，我們今天活在一個由天主教基督教建構的社會，全球化這個觀念其實是由天主教開始的，這種一體化的觀念帶來了巨大的創造力也帶來了巨大的破壞力，九一一就是對於這種全球化壓力的反抗，全球暖化也是一種西方文明終結警號。

對於這個警號，佛教提供了一種方向，減去佛教的神話部份，佛教是一種超越物慾的快樂生活模式，佛教不強調絕對的統一和服從。佛教是由自我認識，認識自己的身體，認識自己的慾望，認識自己的心，透過認識來發展自身的生活。人人可以成佛的概念，就是一種尋找自我的過程。一行禪師提醒了我們，認識自己是由呼吸開始，由步行開始，由飲一杯水開始，認識以後我們會知道如何放下盲目的執著。

數碼世界是由零和一組成，以此建構了一個重重無盡的數碼世界。華嚴經演出的多媒體設計，是由一和多的華嚴世界靈感出發，由

一和零的數碼模式構成，圖像、書法和種種影像被零和一重組和整合。聲音和影像在數碼合成下產生了互即互入的關係，是聲音帶動影像，也是影像帶動聲音。華嚴字母的每一個音色，化為影像化為一種內在的聲音，音質的變化聲調的高低，不是把聲音發出來而是把聲音透進心裡面。

佛像是佛教藝術的重要形式，在數碼的年代，表現佛的方法會有什麼可能性？歷史留下來的那些各種佛像，尤其是不完整的佛像，帶來很多想像。看著這些美麗和平的佛像，美麗與平和也透過眼睛進入了我們的心，我們的心靈。這些由人雙手創造的臉，充滿了一種快樂的感觸。

光和鏡是雙身的，沒有光，鏡不能看見自己看見世界。鏡透過光紀錄了世界，我們透過鏡看見了世界看見了自己。

我們目前身處的是天主教基督教建立出來的文明，這個文明帶來了人類的進步，也帶來了目前的困局。全球暖化貧富差距擴大，慾望成為了真正屬於這個文明的核心價值。這二十年人類經濟與科技的快速增長，也加速惡化了全球暖化，不單止是環境的惡化，人類的精神文明也出現了「惡化」的現象，自私和偽善的「娛樂」成為了「一種新的精神科藥物，藝術也被市場被娛樂污染了；西方的情況在表面上是比較多元，但本質上「教會」也被大企業所取代；西方的「公民社會」仍然有著一個「宗教」和「正義」的道德傳統，對政治和經濟產生了一定的影響，但這十年隨著各宗教的老化和激進化，建制內宗教的影響力已經在逐漸消失，在強大的經濟

力量支持下，「娛樂」正式取代了「宗教」，成為人類精神文明道德價值的主導體制。

藝術在這個局面下，不是被「娛樂化」，便是被邊緣化，藝術工作面對著一個全新的局面：六、七十年代——那個人文的年代已經消失了，那些在九十年代成長的「市場的一代、娛樂的一代」，對藝術有著完全不一樣的態度和價值，六、七十年代的那個要反的建制已經進化和轉型了。藝術作為批評建制的角色已經幻滅了，藝術成為了高消費市場的一種新產品。在這個年代這個地方，從事創作、從事藝術創作應有著怎樣的意義？這是我一直在思考的。在過去二十年從事藝術創作的過程中，我越來越對一些「藝術」和「藝術家」的觀念存有一些問題，這些問題到今天還沒有答案，但有一點可以確定的，我的創作是以香港人和華人社會為土壤的。在香港創作最有利的條件是題材上的「自由」，政治可以是題材，歷史可以是題材，哲學可以是題材，沒有長官指導，沒有事前檢查，我可以很自由地去選擇題材，去說我想說的話，這個我是一種很香港的「我」。

我決定創作《華嚴經》，本身來自一種對美學的尋求，也是在創作一個藝術儀式。我對那些歐美藝術節追求的為藝術而藝術的形式感到有些困惑，因為這種格局，藝術成為了「一種不能改變的「品牌」。二千多年來佛教發展了很多不同的儀式，這些都是一種藝術的創作，為的是一種創作者自我超越的追求。我們今天都有偏見，認為巴哈(Bach)的音樂是藝術，佛教的音樂是「宗教」；西方藝術有了一種「特權」，成為了藝術的標準，當然巴哈的音樂是藝術，但也是宗教，因為藝術就是一種人類尋找非物質層次的成果。我們活在這個後殖民城市，社會的資源大都投放在西方「經典藝術」身上，但追求的只是一種盲目的技巧練習，而不是對藝術對音樂的尊重。考取八、九級鋼琴的香

港人很多，但技巧是一回事，態度和心法也是作為藝術家所需要的更大修行。

香港人的困局是一種「遺憾」，不能選擇自己人生的「遺憾」。殖民教育重視的是一種自我制約，一切為了生存，便需要違背自己的本質，去做一些自己不想做或者不適合做的事，所以香港人只會用自由去「批評」別人，而不會用自由去選擇自己的命運，所以香港的負能量很強，一切都是陰謀動機論又或者是一種沒必要的「涼薄」，也沒有甚麼道德，因為大家都不相信道德，道德只是一種包裝。這個城市是一個有太多迷信，但沒有多少宗教的城市。宗教的最高表現是藝術，因為只有藝術才能感動人才能令人有信心，但在這個城市，藝術和宗教都成為了「一種心靈卡拉OK」，為的是發洩、是尋找藉口。

在這個城市創作的挑戰很大，因為這個城市沒有一個像國內審查的體制去給你限制，給你一種被壓迫的身份，一切都是被環境所造成的「自我決定」；沒有人拿著槍迫迫你，一切都是自願的。我們很容易會選擇逃避，選擇隨波逐流，成為了「一種庸俗」；這個城市追求的是「庸俗」，完全絕對的「庸俗」，是物質上的庸俗，道德上的庸俗。在這個城市創作要自覺，高度的自覺和自省，才不會被這個社會庸俗了自己的身心。創作《華嚴經》的過程，我在辯證以前自己的宗教經驗和藝術經驗，當不斷在細心聽著華嚴字母的唱誦，腦海裏面湧現了很多已經遺忘了的經驗，有些是痛苦的有些是快樂的，但都是一些不能用文字說明的經驗，好像每次唸完聖母經一百遍之後那種狀態。馬克斯說宗教是一種鴉片，但馬克斯主義的「理想」也成為了另一種鴉片，人類也因為這樣失去了自己的靈魂。

## Hua-Yen Notes Mathias Woo

About 2005, I was invited by Mr Ray Chen to create a multimedia work for a calligraphy exhibition of Ms Tung. I selected an exhibition space of 20m by length and 12m by width at the Taipei Fine Arts Museum. A total of 16 sets of digital projectors was installed in this space. Tung's calligraphy of the 16 characters from the Heart Sutra was projected through 16 sets of computers. These 16 characters convey a meaning of "Emptiness does not differ from form, form does not differ from emptiness; whatever is emptiness, that is form". The white space was sometimes bright and sometimes dim, sculpting the movement and texture of the calligraphy. I like this work as it embraces a sense of spirituality that is so simple and direct.

Modern art in the West is a kind of reaction questioning Catholicism and Christianity, and the societal systems built upon these two religions. In the 1960s, the aesthetics of Zen started to become one of the major forces in the movement. However, the capitalistic system of our world today has alienated art into a kind of economic activity. We live in societies whose structures are mainly built upon these two religions. In fact the concept of globalization has its origin in Catholicism. This concept of global uniformity has brought immense creativity, yet damages are also immense. The 911 incident is a rebellion against the pressure of this kind of globalization. Global warming is also one of the warning signs of the end of the way of life represented by Western civilization.

Regarding such a warning, Buddhism offers a way out. Putting aside the mythical part of Buddhism, we can clearly see that Buddhism is a way of life that

allows us to go beyond material and sensual desires. Buddhism does not emphasize an absolute unity or compliance from its followers. It asks us to start from self-knowledge. We are asked to get to know our body, our desires and our mind. Through self-knowledge we will be able to explore and develop our life. The concept that "everyone can become a Buddha" is itself a self-discovering journey. Venerable Thich Nhat Hanh reminds us that we have to start becoming aware of our breathing, our walking and drinking in order to understand ourselves. With this understanding, we learn how to let go of our blind grasping.

The digital world is made up of the digits "0" and "1" upon which an infinite digital world is thus created. The inspiration for the multi-media design of the performance *Hua-Yen Sutra* originates from the concept of "One" and "Many", or "Unity" and "Diversity", in the World of Hua-yen. Constructed by the digital basics of "0" and "1", the collaterals of pictures, calligraphy and images are then re-structured and integrated. Sounds and images are mutually penetrated under the digital synthesis with sounds driving the movement of images, and images driving sounds reciprocally. Each of the chanting tone of the Hua-yen Siddham-Sanskrit alphabet is transformed into visual images as well as sounds within. The variation in sound textures and the diversity in tonal changes project a feeling that these sounds are not simply made for what they are, but they are to be flowed into and merged with our heart.

The image of the Buddha is an important form in Buddhist art. In a digital era, how will the Buddha be presented? The Buddha statues, especially those

fragmented ones, have brought me immense imagination. Looking deeply into the faces of these Buddha statues, we can feel a sense of beauty and equanimity entering our heart, our mind, through our eyes. These Buddha faces, created by crafted hands, are full of joy and happiness.

Light and mirror are mutually dependent. Without light, a mirror cannot reflect the world. Through light, a mirror is able to record the world, and through the mirror, we can see the world as well as the image of ourselves.

Art is either "entertainmentized" or marginalized under such circumstances. The work of art faces a completely new situation. The era of humanity of the 1960s and 1970s has disappeared. The "market and entertainment generation" grew up in the 1990s holds entirely different attitude and values towards art. The establishment in the 1960s and 1970s to be opposed has evolved and transformed. The role of art in criticizing establishment has vaporized. Art has become a new product of the high-consumption market. What would make it meaningful if we are to engage ourselves in artistic creation now and here? This is a question I have been pondering. Over the past twenty years of endeavoring in artistic creation, I have become more and more doubtful about certain concepts of "art" and "artists". To date I still have no answers to such doubts. Yet I have no doubt about one thing. My creations have their roots in the people of Hong Kong and the Chinese society. Endeavoring creation in Hong Kong enjoys the greatest advantage of being "free", because politics can be its topic, as well as history and philosophy. There is no guidance from high officials nor censoring prior to production. I can choose my topic

and express my thoughts freely. This "I" is very Hong Kong.

My decision to create *Hua-Yen Sutra* originated from the pursuit of aesthetics. It is also to create an artistic ritual. I was somehow perplexed with the form of "art for art" pursued by those art festivals in the western world, which has turned art into some kind of unchangeable "brandname". Over more than two millennia, Buddhism has developed many different rituals, which are all artistic creations by their creators in pursuit of self-transcending. Now we all share the bias that Bach's music is art whereas Buddhist music is "religion". It's like western art enjoys the "privilege" of being a benchmark for art. Of course, Bach's music is art. But it's also religious, because art is the outcome of human beings' spiritual pursuit. We are living in a post-colonial city which puts most of its resources on western "classical art". Yet what it pursues is merely blind skill practice instead of respect for art and music. Many Hong Kong people have passed Piano Grade 8 and 9 exams and yet their skill is another matter. Being artists, attitude and mentality are the more demanding practices they need to have.

The predicament of Hong Kong people is the "regret" of not able to choose their own life. Colonial education places a high value on self-restraint. Survival is everything, requiring one to go against one's nature and do things against one's ability. That's why Hong Kong people can use freedom only to "criticize" others, but unable to use it to choose their destiny. That's why Hong Kong is infused with very strong negative energy. People see things from a conspiracy perspective or with unjustified "mercilessness". Nor

is there morality, because people have no faith in it. Morality serves merely as package. This is a city with too much superstition and little religion. Art is the highest manifestation of religion, because only art can touch people and give them faith. Yet in this city art and religion have become some kind of spiritual Karaoke merely for letting off tension and finding excuses.

It's very challenging to do creation in this city, because here you are not restricted or made to feel being oppressed by any censoring system like that in the Mainland. Everything is "self-decision" resulting from circumstances. You're not coerced by any person with a gun pointing at you. Everything is out of your own will. It's very tempting for us to choose to evade or drift along and become vulgar. This city is after "vulgarity", complete and absolute "vulgarity", vulgarity at the material as well as moral levels. Self-consciousness is needed for engaging in creation in this city. High level of self-consciousness and self-reflection, so as to avoid one's body and mind from being vulgarized by this society. To me, creating *Hua-Yen Sutra* is a process of self-critique of my past religious and artistic experiences. When I kept mindfully listening to the chanting of the Hua-yen Siddham-Sanskrit alphabet, a lot of forgotten experiences surfaced in my mind. Of such experiences, some were painful and some were happy, but all of them were indescribable with words, a state like after reciting the *Hail Mary* a hundred times. Karl Marx described religion as an opiate. Yet, the "ideals" of Marxism also became another opiate, due to which human beings have also lost their own soul.

### 進念·二十面體 生命劇場

#### 華嚴經

► 2007年6月9至17日  
香港文化中心大劇院

#### 華嚴經2.0心如工畫師

► 2008年7月25日至8月3日  
香港文化中心大劇院

► 2008年8月29至31日  
台北教館城市舞台  
(第十屆台北藝術節邀請)

#### 華嚴經3.0普賢行願品

► 2013年12月12至14日  
香港文化中心大劇院

#### 華嚴經4.0清淨之行

► 2016年9月23至24日  
香港文化中心大劇院

### Zuni Icosahedron Life Insight Theatre

#### Hua-Yen Sutra

► 9-17/6/2007  
Grand Theatre,  
Hong Kong Cultural Centre

#### Hua-Yen Sutra 2.0 - Minds as Skillful Painter

► 25/7-3/8/2008  
Grand Theatre,  
Hong Kong Cultural Centre

#### 29-31/8/2008

Metropolitan Hall,  
Taipei Cultural Centre  
(The 10th Taipei Arts  
Festival Programme)

#### Hua-Yen Sutra 3.0 - Pu Xian's Virtuous Actions for Awakening

► 12-14/12/2013  
Grand Theatre,  
Hong Kong Cultural Centre

#### Hua-Yen Sutra 4.0 - Purification Practices

► 23-24/9/2016  
Grand Theatre,  
Hong Kong Cultural Centre



分場	
第一幕	十方一念 (音樂)
第二幕	什麼是《十方一念》 (文本：釋衍空法師)
第三幕	《華嚴經·淨行品》
第四幕	華藏世界* (文本：一行禪師)
第五幕	華嚴字母 (唱誦)
第六幕	清淨之行 (音樂)
*節錄一行禪師原著文本 (與生命相約) (1996), 承蒙 Parallax Press 授權。 www.parallax.org	

Scenes	
Scene 1	<i>The Ten Directions Are But One Thought</i> (Music)
Scene 2	<i>What is The Ten Directions Are But One Thought</i> (Text: Venerable Sik Hin Hung)
Scene 3	<i>Hua-Yen Sūtra 4.0 – Purification Practices</i>
Scene 4	<i>The Avatamsaka World*</i> (Text: Venerable Thich Nhat Hanh)
Scene 5	<i>The Hua-Yen Siddham Alphabet</i> (Chanting)
Scene 6	<i>Purification Practices</i> (Music)
*Original Text by Venerable Thich Nhat Hanh. Extracted from <i>The Book Cultivating the Mind of Love</i> (1996), authorized by Parallax Press. www.parallax.org	

## 訪問釋衍空法師 (節錄自2016年8月有線電視訪問)

問：請講解為什麼《華嚴經》是一部具有崇高地位的佛教重要經典？

答：《華嚴經》是大乘佛教的大乘經典，相傳佛陀在菩提樹下成佛之後，在最初四十九日內，佛陀開悟之後上了天界跟眾菩薩重溫他修行的過程。成佛需要很長時間，佛陀在很多期生命中累積了智慧、功德、布施。經文重溫佛陀在無量劫以來的修行。佛陀講他成佛之後他所見到的世界。他見到的世界和我們見到的世界不同。所以《華嚴經》講佛陀修行成佛的歷程、和佛陀成佛之後所見到的世界。有人話：「欲知佛法富貴，當讀《華嚴經》。」如果你想知佛陀的世界有多華麗富貴，你就要讀《華嚴經》。

《華嚴經》有一個重要訊息：人要好好珍惜和處理好自己的心。因為你的心十分影響你。很多時候我們被自己的心騙了，以為開心喜歡的東西一定要獲得。但開心喜歡的東西有時候會害了我們。舉例：你喜歡吃薯片，好味道，但會令你長暗瘡、喉嚨痛，你要適可而止。明白因果，不要被自己的心騙到。

問：《淨行品》一百四十一行願是否指這些？

答：修行最重要是修心。心很重要，要不斷鍛鍊。舉例：《淨行品》說早上起身下床的時候，我希望今天走路不要踏死蟲蟻，就算踏死也希望牠早歸極樂世界。擦牙的時候，我希望眾生日氣芬芳，講好說話。日常生活中每一小細節，你都想起一些祝福語句，幸福態度，令自己去除煩惱。這是《淨行品》的重點，如何在日常生活當中不斷鍛鍊自己的心？向好方向想，西方人叫正面思考 正向思維。《淨行品》教我們如何培養正向思維、培養慈悲心、好的心態。當一個人有好的心態，自然會做一些好事，生活自然會好。朋友一定多、朋友一定喜歡你，心好行為一定好。《淨行品》教大家成佛先要從改變心開始。

問：為何今次演出選《華嚴經·淨行品》這一品來講呢？

答：過往《華嚴經》演出主題，講心如何重要，要淨化你的心。你知道你要好些，但如何達到？所以首先有變好這心願，之後在日常生活中慢慢鍛鍊，見到任何東西都讚嘆，佛法就會慢慢通過你的心去落實。

## Interview with Venerable Sik Hin Hung

(Excerpt from Cable TV interview conducted in Cantonese - Aug 2016)

Q: Please explain why the *Hua-Yen Sūtra* is regarded as an important scripture of Buddhism?

A: *Hua-Yen Sūtra* is an ancient text of Mahayana Buddhism. According to legend, the Shakyamuni Buddha ascended to heavens where he shared the experience of his spiritual practice with many bodhisattvas for the first 49 days following his enlightenment under the Bodhi tree. The process of attaining enlightenment takes a very long time. Throughout countless lifetimes, the Buddha has accumulated wisdom and merits. The *Sūtra* revisits the Buddha's journey of practice over countless aeons, revealing the world as he sees it. The world seen by him is very different from the world perceived by us. Therefore, *Hua-Yen Sūtra* is about the Buddha's journey of practice that led him to enlightenment, and about the world he perceived after enlightenment. There is saying that "To learn about the wealth of the Buddha's teachings, one should read the *Hua-Yen Sūtra*." If you want to know the glamour and wealth of the Buddha's world, you've got to read the *Hua-Yen Sūtra*.

The *Hua-Yen Sūtra* conveys a key message: Each person should cherish and deal with their own mind because your mind affect you tremendously. Most of the time we are fooled by our mind, thinking that we have to get what we like. However, things that we like sometimes do us more harm than benefit. For example, you enjoy eating potato chips, but they give you pimples and a sore throat. So you have to be moderate when it comes to eating chips. By understanding the universal law of cause and effect, you will not be fooled by your own mind.

Q: Are the 141 daily practices in the chapter of "Purification Practices" related to the above?

A: The most crucial aspect of spiritual practice is the cultivation of one's mind. The mind is foremost and it needs constant training. In the chapter of "Purification Practices", instructions are given for daily practices: when I get out of bed in the morning, I generate the wish that no worms or ants will be crushed to death due to my walks today; and if I do trample on them, may they be reborn in the Pure Land as soon as possible. When I brush my teeth, I hope that all things have fragrant breath and speak nice things. In every detail of daily life, you think about words of blessing and kindness so as to build up a happy attitude, setting oneself free from vexations. The key point in the chapter "Purification Practices" is to how to train the mind continuously in daily life. It's about training the mind to think about the good side of things. Westerners call it positive thinking. The chapter of "Purification Practices" shows the ways of cultivating positive thoughts, compassion and good attitude. With good attitude, the person will naturally do good things and life will become better. A person with a good heart will generate good behaviour, and will certainly attract lots of friends and become popular among friends. The chapter of "Purification Practices" teaches that the path to enlightenment begins with the training of the mind.

Q: Why was the chapter "Purification Practices" chosen specifically for the performance this time?

A: In the past performances of *Hua-Yen Sūtra*, the focus was mainly to show the importance of the mind and the need to purify it. You know you have to do better, but how to achieve it? First of all we have to be determined to transform the mind for the better, and then practise training gradually in daily life. When you can rejoice and admire anything you encounter, you will find that the Buddha-dharma (Buddha's teachings) is beginning to be realised in your mind.

## 華嚴字母

在《大方廣佛華嚴經入法界品》中，善知眾藝童子向善財童子講述了恆常誦唱奉持的「華嚴四十二字母」，便能進入超越的智慧——般若波羅蜜法門。

善知眾藝童子以無礙的智慧闡究世間種種技藝，故名為「善知眾藝」。他得以進入般若波羅蜜門的方法，是恆常誦唱「字母」。此四十二字即印度古語言梵文的四十二個字母，被視為一切書寫、解說、文字的根本，因字的結合而有語言，因語言的詮表而有名，因名而有所詮的義，能了解義，將可獲得許多道理。因此，凡想進入般若波羅蜜門者，首應認識這些字母；一旦進入般若波羅蜜門以後，即可了悟一切言說皆不可得，繼而再進入無量的大智慧中。

傳統上，禪門禮拜《華嚴經》的儀軌中，有唱誦「華嚴字母」的儀節。字母唱誦是唸誦法門的根本，而「華嚴字母」的唱誦是其中承傳最久、最為有名的，也是《華嚴經》劇場演出音樂部份之焦點所在。

## Hua-Yen Siddham Alphabet

In the chapter "Entering the Dharma Realm" of the *Hua-Yen Sūtra*, Sudhana (the Child of Wealth) was told by the Child of Perfection of All Arts that recitation and chanting of the 42-letter Hua-Yen Siddham Alphabet with respect and constant mindfulness, one will enter the transcendent wisdom - the Prajnaparamita.

With unimpeded wisdom, the Child of Perfection of All Arts has commanded the artistry of everything in the mundane world. The way he enters the door of Prajnaparamita is by chanting the Siddham Alphabet constantly. The 42 letters of the Siddham alphabet, which are the 42 letters of the ancient Indian language Sanskrit, are regarded as cardinal for all writing, elucidation and texts. As words combine to form language, the interpretation and expression of language leads to naming and labelling. With names and labels, there are meanings to be interpreted. When meaning is interpreted, knowledge is acquired. Therefore, if one aspires to enter the gateway to Prajnaparamita, one should learn the Siddham alphabet. Having entered the gateway to Prajnaparamita, one is able to realise that all words and languages are mere concepts and unobtainable, and thus enter the immeasurable great wisdom.

Traditionally the chanting of Hua-Yen Siddham Alphabet is part of the ritual of paying homage to the *Hua-Yen Sūtra*. Siddham alphabet chanting is the foundation for the practice of Buddhist chanting and reciting. As the oldest and best known of all in the legacy of Buddhist chants, the Hua-Yen Siddham Alphabet Chanting is the focal point of the musical part of the performance.

## 十方一念

曲：于逸堯@人山人海  
詞：林夕

十方一念 黑暗光明 如畫裝飾眼睛  
唯心可造 善惡陰晴 直到清靜  
蓮花千瓣 鋪滿生命 泥污不沾背影  
無礙無垢 以大悲之心覺醒

成住究竟壞空 業報 留證  
了身了心了境  
無量眾生 未竟  
佛性 人性 隨順 渡化怨聲

如來處 就是經  
無來處 亦是經  
菩提果 由人種  
渡亂世 入佛境

大方廣佛 普照光明 在沙粒上禪定  
肉身不住 色相空名 滅卻暗暈  
萬千廣廈 歌舞昇平 人間虛戀佈景  
雲聚成雨 雨幻作雪後忘形

成住究竟壞空 業報 留證  
了身了心了境  
無量眾生 未竟  
佛性 人性 隨順 渡化怨聲

如來處 就是經  
無來處 亦是經  
菩提果 由人種  
渡亂世 入佛境

菩提花 由人領  
寂自性 自在境

## 禪歌

曲：林二汶  
詞：釋衍空法師、林二汶

看青山 看到初心巍然而不動  
聽見風 聽到的~只有深深處的悲願  
看豔陽 看到聚散聚散悲智心  
聽見水 像聽得~到眾生~如來佛性

唯願天和地 像淨土般法音宜流  
如樂曲奏著 願你和我步上覺醒道路

看見山 看到花開花落花非花  
聽見風 像聽得~虛空在說話  
看豔陽 看到心鏡智淨無染  
聽見水 聽到水輕輕~越過凡塵三千

唯願天和地 像淨土般法音宜流  
如樂曲奏著 願你和我步上覺醒道路

哈呀~~~~ 哈呀~~~~

又見山 只見山安坐如如不動  
傾聽風 像聽得到心安安然自在  
看豔陽 看到心中鏡智淨無染  
聽見水 像聽得~到這禪~歌

唯願心和念 像千瓣蓮花開滿天  
如樂曲唱著 幻化人生笑看紅塵

## The Ten Directions Are But One Thought

Composer: Yu Yat-yiu@PMPS  
Lyricist: Lin Xi

The ten directions are but one thought.  
Darkness and light  
Adorn like paintings, so that the eye can see.

Only the mind can create:  
Joy and resentment, gloom and brightness,  
All the way up to ultimate peace.

The thousand petals of lotus flowers  
Carpet the path of life.  
So that dirt will not even tarnish the shadow

Without obstruction and without dust,  
Be enlightened with the heart of compassion.

Formation and continuance will eventually  
lead to deterioration and annihilation.

Only karma will be left to testify what had happened.  
Comprehension of the body, the mind and the circumstances,

Has not yet been accomplished by countless sentient beings.  
Be it Buddha nature or human nature,  
All will be fittingly delivered from their moans and groans.

Where there is the Buddha,  
There is the Sutra.  
From nowhere,  
There is also the Sutra.

Where there is the Buddha,  
There is the Sutra.  
From nowhere,  
There is also the Sutra.

The immense, righteous and all-pervading Buddha  
Illuminates universally,  
While meditating on a grain of sand.

Without attaching to the physical body,  
And seeing that shapes and forms are but empty names,  
One will be able to end destiny.

Millions of spacious sky towers,  
Songs, dances and being merry  
Humankind gets attached to these illusory props.

When clouds accumulate, they become rain.  
Rain will then illusively turn into snow, and forget its shape.

Formation and continuance will eventually  
lead to deterioration and annihilation.

Only karma will be left to testify what had happened.  
Comprehension of the body, the mind and the circumstances,

Has not yet been accomplished by countless sentient beings.  
Be it Buddha nature or human nature,  
All will be fittingly delivered from their moans and groans.

Where there is the Buddha,  
There is the Sutra.  
From nowhere,  
There is also the Sutra.

Where there is the Buddha,  
There is the Sutra.  
From nowhere,  
There is also the Sutra.

The flower of Bodhi  
Will be gathered by a human,

While attaining the nature of non-arising,  
And dwelling in the land of true freedom

## Song of Meditation\*

Composer: Eman Lam  
Lyricist: Venerable Sik Hin Hung, Eman Lam

Sights of mountains recall the unwavering loftiness of the beginner's mind.  
Sounds of wind echo the compassionate vwo seeded deeply within.  
Dazzling sun brings to light the zealous and tender mind of compassion and wisdom.  
Sounds of water as if calling forth the Buddha-nature of all beings.

May heaven and earth be filled with sounds of Dharma like Pure Land.  
With music playing, let's walk the path of awakening.

Sights of mountains recall flowers blossoming and falling; flowers that are no longer flowers.  
Sounds of wind as if calling forth the whisper of Emptiness.  
Dazzling sun reveals sea breeze and spray devoid of coming and going.  
Sounds of water whisper through the mundane world.

May heaven and earth be filled with sounds of Dharma like Pure Land.  
With music playing, let's walk the path of awakening.

HA AH... HA AH...  
Sights of mountains show them resting unwaveringly.  
Sounds of wind echo the mind of primordial peace and ease.

Dazzling sun shines on the inner mirror-like wisdom, pure and undefiled.  
Sounds of water as if calling forth this song of meditation.

May the mind and its thoughts open up like a thousand-petalled lotus.  
With singing, let's enjoy a good laugh over the illusory life and the world of mortals.

\* A translation of the original Chinese lyrics.



## 團隊

文本：一行禪師  
 創作顧問及文本創作：釋衍空法師  
 創作顧問（華藏字母唱誦）：釋僧徹法師  
 學術顧問：李葛夫博士  
 志蓮淨苑文化部研究（主任）

導演、編劇及設計：胡恩威  
 音樂總監及創作：于逸堯@人山人海  
 文字創作：林夕  
 書法創作（數碼影像）：董陽孜  
 服裝設計：張叔平  
 動作設計：伍宇烈  
 （禪歌）曲詞創作、演唱：林二汶  
 敲擊、旁白：又一山人（黃炳培）  
 平面設計：又一山人（黃炳培）  
 攝影：區子強

特邀演出：釋僧徹法師、釋聖傑法師  
 釋果如法師、釋慧林法師  
 釋淨修法師、釋智空法師  
 釋寶泉法師、釋德靜法師

音樂演奏  
 洞簫/笛子：鄭丞泰  
 鋼琴：孔奕佳  
 敲擊：唐舜菁  
 琵琶：林澧桐  
 笙：彭康泰

創作演員：伍宇烈、楊永德、黃大偉、陳浩峰

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 音響設計：夏恩蓓  
 數碼影像：方曉丹  
 舞台監督：周俊彥  
 樂譜整理：孔奕佳  
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 助理舞台設計：王梓駿  
 服裝助理：陳偉兒  
 宣傳助理：鄭國政

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 張灝賢、郭曉瑩  
 梁浩文、梁潔雯  
 李宗典、盧欣沂  
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翻譯：慕容玉蓮、林天賜

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 視聽娛樂科藝高級文憑

\* 承蒙香港演藝學院批准參與演出

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 Advisor (Hua-Yen Siddham Alphabet Chanting): Venerable Sik Tsang Chit  
 Academic Advisor: Dr Li Kwok-fu (Research Fellow of the Cultural Department, Chi Lin Nunnery)

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 Music Director & Composer: Yu Yat-yiu@PMPS  
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 Movement Design: Yuri Ng  
 Music and Lyrics (Song of Meditation), Vocal and Percussion Performance, Voice Over: Eman Lam  
 Graphic Designer: Another Mountainman (Stanley Wong)  
 Photographer: Johnny Au

Special Appearance: Venerable Sik Tsang Chit, Venerable Sik Shing Kit  
 (Hua-Yen Siddham Alphabet Chanting) Venerable Sik Gwoh Yu, Venerable Sik Hui Lin  
 Venerable Sik Jing Xiu, Venerable Sik Zhi Kong  
 Venerable Sik Po Chuen, Venerable Sik Tak Ching

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 Percussion: Margie Tong  
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 English Translation: Mo-yung Yuk Lin, Justin Lam

# Higher Diploma in Audio-Visual Entertainment Technology (AVET) Department of Information Technology, IVE (Lee Wai Lee)

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## 進念·二十面體

聯合藝術總監：葉念曾、胡恩威

進念·二十面體，1982年成立，為非牟利慈善文化團體，以香港為基，面向世界的實驗藝團。專注於多元戲劇藝術創作，原創劇場作品超過二百齣，曾獲邀前往演出及交流的城市遍及歐、亞、美等地六十多個城市。多年來一直致力拓展香港文化藝術新領域，積極推動國際文化交流，主權藝術評論及文化政策研究等工作，並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式。近年亦致力促進非物質文化遺產（表演藝術）的傳承和發展。現為香港九個主要專業表演藝術團體之一，香港最具代表性的國際實驗劇團。2009年始，成為香港文化中心場地伙伴，開展系列創作及外展教育計劃。

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## Zuni Icosahedron

Co-Artistic Directors: Danny Yung, Mathias Woo

Zuni Icosahedron, founded in 1982, a Hong Kong based international experimental theatre company. Zuni has produced over 200 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange. In the past decade, Zuni has been undertaking the mission of preserving and developing Intangible Cultural Heritage (Performing Arts). Over the years, Zuni has been invited to more than 60 cities in Europe, Asia, and America for cultural exchange and performances. Zuni is one of the nine major professional arts companies in Hong Kong, and has established itself as a premiere experimental theatre locally, regionally and internationally. Since 2009, Zuni has become a venue partner of the Hong Kong Cultural Centre and produces a series of theatre works and outreach education programmes.

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 進念·二十面體由香港特別行政區政府資助

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香港  
Buddhist in Hong Kong  
佛教  
淨化心靈的生活宗教雜誌

# 《香港佛教》月刊

創於一九六〇年，一本56年來從無間斷的心靈雜誌

我們致力於啟發生活智慧

淨化心靈，讓生命多一份滋糧



我們近期的作者包括一眾法師及大德居士：

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# 繼程法師 禪遊香港



## 佛心禪緣書畫展

以書入畫，以畫話禪，看見繼程法師的作品，找回童心，更可找到佛心，遇見內在的自己。繼程法師為台灣法鼓山創辦人聖嚴師父首位禪宗法脈傳承弟子，現任馬來西亞佛學院院長、普照寺住持。

日期：2016年10月15日(星期六) 12pm – 6pm  
2016年10月16–23日 10am – 6pm

地點：饒宗頤文化館 藝術館展室二及三



主辦：



饒宗頤文化館  
Jao Tsung-I Academy

協辦：





佛法與生活結合，成就聞、思、修三慧。

# 聞法 趣入 思惟諸法 修行 處處

願閱者念念分明，啟迪覺悟人心。

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其地堅固金剛

及眾寶華清淨

諸色相海無邊顯現摩尼為幢

常放光明恆出妙音眾寶羅網



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