

山嶽與修行：弘法大師山居詩研究

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摘要

山林作為隱逸空間，在文學中從《楚辭·招隱士》、《莊子·刻意第十五》和《莊子·天道第十三》就已經開始，但是，自從謝靈運完成〈山居賦〉之後，東漢以來由僧俗所開創的儒、道、釋三種「山居」傳統，才得到三教合會式的呈現。

入唐以後，「山居詩」成為詩中一大類型，以「山中」、「山居」、「入山」為題者，在《全唐詩》中就有 150 筆以上。本文綜合採集空海和尚詩歌作品共四十八首，其中以「山居」為主調者，如〈遊山慕仙詩〉、〈入山興〉、〈山中有何樂〉、〈徒懷玉〉等共九首，占其詩歌總數近五分之一，明顯可與六朝以來及初盛唐的「山居詩」相比照。

本文的考察發現，空海的山居詩在思想內涵上雖觸及三教合會，但實際上以大日如來法身佛的法門一門深入，表現出以「山」為淨土，遠離俗世穢土的修行方式。入山即入佛法身，這種密教的聖山觀念，與中國六朝到唐的僧俗的山居詩迥異。在詩歌意象上，空海山居詩呈現出以「雲」與「屋」的意象為象徵，這和中國僧人山居詩的表現相同，但意象指涉的內涵則各有差異；在詩歌表現功能上，空海和中國的山居詩同樣都有「自我抒情」與「問答應酬」兩種傾向，但中國的山居詩人，酬答含蓄，言而不言，空海則大談佛理，法音宣流。

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關鍵字：空海和尚、弘法大師、山居詩、山嶽修行、雜密

A Study of Kobo-Daishi's Mountain Living Poetry

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Abstract

The tradition of regarding the mountain forest as a reclusive space can be traced back to “Summoning Recluse” in the *Chu Ci* and “Ingrained Opinions”, “The Way of Heaven” in the *Zhuang zi*, while the “mountain living poetry” is a specific kind of poetry developed by the Taoist priests and Buddhist monks who were seeking the Tao in reclusive lives. Most of the mountain living poems written by monk-poets and poets of the secular world during the Six Dynasties were aimed at searching for Buddhist or Taoist Tao. After Xie Lingyun completed his “Mountain Living Rhapsody”, the “mountain living tradition” of Confucianism, Taoism, and Buddhism established by monks and people of the secular world since the Late Han has finally found its expression in the synthesis of the Three Teachings.

After the Tang dynasty was founded, the mountain living poetry became an important poetic genre. There are more than 150 poems with a title of “in the mountain”, “mountain living”, or “entering the mountain” in the *Quantangshi*. In this article, generally collected 48 of Kukai's poetry works, 9 among these poems, which are one fifth of all, are written in the main tone of mountain living. They are apparently

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comparable with the mountain living poetry from the Six Dynasties to Early Tang and High Tang.

This article has observed that although Kukai's mountain living poems have contacted the synthesis of the Three Teachings in their thought contents, they are mainly going into the dharma gateway of Mahavairocana. These poems represent a practicing method which regards mountain as the "pure land" and keeps staying away from the filthy mundaneness. The sanctified mountain concept of Esoteric Buddhism, which is greatly different from Chinese mountain living poems from the Six Dynasties to Tang, states that to enter the mountain is to enter the dharmakaya of Buddha. Kukai's mountain living poems display the using of "cloud" and "house" as imageries, which is similar to the ones written by Chinese monks. However, they are different in the contents that are denoted by imageries. From the aspect of the representational function of poetry, both Kukai's and Chinese mountain living poems has the tendencies of "ego lyricizing" and "intercourse dialogue", but Chinese living mountain poets are quiet reserved while Kukai's works are vociferously discussing the Buddhist teaching.

Keywords: Kukai, Kobo-Daishi, mountain living poetry, practicing Buddhism in mountains, The Mixed Esoteric Buddhism