



禪 中 的 藝 射

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Zen in the Art of Archery

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Introduction

ONE OF THE MOST SIGNIFICANT FEATURES WE notice in the practice of archery, and in fact of all the arts as they are studied in Japan and probably also in other Far Eastern countries, is that they are not intended for utilitarian purposes only or for purely aesthetic enjoyments, but are meant to train the mind; indeed, to bring it into contact with the ultimate reality. Archery is, therefore, not practiced solely for hitting the



緒 言

在練習射藝的時候，我們注意到有一項極重要的特色，就是：學射的目的不在實用，或純為美學的享受，而是藉以鍊心以求契入諸法實相。這不僅在日本為然，在其他遠東國家內，亦復如此；亦不僅學射如此，學習其他一切藝術，亦莫不皆然。因此，學射者非僅為了要擊中鵠的；學劍者揮舞

target; the swordsman does not wield the sword just for the sake of outdoing his opponent; the dancer does not dance just to perform certain rhythmical movements of the body. The mind has first to be attuned to the Unconscious.

If one really wishes to be master of an art, technical knowledge of it is not enough. One has to transcend technique so that the art becomes an "artless art" growing out of the Unconscious.

In the case of archery, the hitter and the hit are no longer two opposing objects, but are one reality. The archer ceases to be conscious of himself as the one who is engaged in hitting the bull's-eye which confronts him. This state of unconsciousness is realized only when, completely empty and rid of the self, he becomes one with the perfecting of his technical skill, though there is in it something of a quite different order which cannot be attained by any progressive study of the art.

What differentiates Zen most characteristically from all other teachings, religious, philosophical, or mystical, is that while it never goes out of our daily life, yet with all its practicalness and concreteness Zen has something in it which makes it stand aloof from the scene of worldly sordidness and restlessness.

Here we come to the connection between Zen

寶劍，非僅爲了要戰勝敵手；舞蹈者翩翩起舞，也非僅爲表演某種身體的律動；必須先使心與潛意識相調合。

如人懇切希望成爲某種藝術的大師，單靠技術性的知識是不夠的。他必須超越技術，使藝術成爲從潛意識中生出的「無藝之藝」。

至於射藝，學射者須做到能射與所射不再對立，而是渾然一體的地步。射者不覺得自己是站在靶子前挽弓委矢的人，這種潛意識狀態，只有在他徹底空卻自我，力求技巧純熟時，才能達成。此中另有文章，迥異於一般技巧，不是循序漸進學習射術者所能企及。

禪和其他宗教、哲學、玄學等學問間，相去最遠的是：儘管它和我們的日常生活並不脫節，但在實用和簡潔之中，禪卻具有某些特質，使得它能夠遠離杌隉不安，污濁卑劣的塵囂。

現在，我們開始談禪和射藝及其他藝術如武士

and archery, and such other arts as swordsmanship, flower arrangement, the tea ceremony, dancing, and the fine arts.

Zen is the "everyday mind," as was proclaimed by Baso (Ma-tsu, died 788); this "everyday mind" is no more than "sleeping when tired, eating when hungry." As soon as we reflect, deliberate, and conceptualize, the original unconsciousness is lost and a thought interferes. We no longer eat while eating, we no longer sleep while sleeping. The arrow is off the string but does not fly straight to the target, nor does the target stand where it is. Calculation which is miscalculation sets in. The whole business of archery goes the wrong way. The archer's confused mind betrays itself in every direction and every field of activity.

Man is a thinking reed but his great works are done when he is not calculating and thinking. "Childlikeness" has to be restored with long years of training in the art of self-forgetfulness. When this is attained, man thinks yet he does not think. He thinks like the showers coming down from the sky; he thinks like the waves rolling on the ocean; he thinks like the stars illuminating the nightly heavens; he thinks like the green foliage shooting forth in the relaxing spring breeze. Indeed, he is the showers, the ocean, the stars, the foliage.

道、花道、茶道、舞蹈、美術之間的關係。

馬祖（公元七八八年歿）說：禪是平常心。這「平常心」不外是「饑來吃飯困時眠」。一旦我們妄想、沈思、和將一切都觀念化的時候，原有的潛意識便消失了，念頭油然而生。這時候，我們就變得吃不像吃、睡不像睡。箭已離弦，卻不直飛鵠的。那靶子也不再豎在它矗立的地方了。計算有了誤差；整個射藝全搞糟了。射者混亂的心靈，使得一切活動都凌亂不堪。

人是能夠思想的動物，但他的偉大成就，全在他不用心機，不加思索時所完成的。這「童心」須經多年「忘我術」的訓練，才能恢復。恢復了「童心」，他才能想而不想。他思想時如雨灑長天、海翻狂濤、星耀夜空、葉迎春風。而他自己，也就是那雨、那海、那星、和那嫩綠的新葉。

When a man reaches this stage of "spiritual" development, he is a Zen artist of life. He does not need, like the painter, a canvas, brushes, and paints; nor does he require, like the archer, the bow and arrow and target, and other paraphernalia. He has his limbs, body, head, and other parts. His Zen-life expresses itself by means of all these "tools" which are important to its manifestation. His hands and feet are the brushes and the whole universe is the canvas on which he depicts his life for seventy, eighty, or even ninety years. This picture is called "history."

Hōyen of Gosōzen (died 1140) says: "Here is a man who, turning the emptiness of space into a sheet of paper, the waves of the ocean into an inkwell, and Mount Sumeru into a brush, writes these five characters: so—shi—sai—rai—i.¹ To such, I spread my zagu² and make my profound bow."

One may well ask, "What does this fantastic pronouncement mean? Why is a person who can perform such a feat considered worthy of the utmost respect?" A Zen master would perhaps an-

¹ These five characters in Chinese, literally translated, mean "the first patriarch's motive for coming from the west." The theme is often **taken up** as a subject of *mondo*. It is the same as asking about the **most** essential thing in Zen. When this is understood, Zen is this **body** itself.

² *Zagu* is one of the articles carried by the Zen monk. It is spread before him when he bows to the Buddha or to the teacher.

一個人的心靈發展到了這個階段，他就是以一個禪的藝術者過日子。他不像一個畫家，需要帆布、畫筆和油彩；他也不像射者，需要弓、箭、靶子和其他道具。他有的是四肢、軀幹、頭顱、和身體其他部位。透過這些不可或缺的工具，他顯示了禪的生活。他的手腳就是畫筆，整個宇宙就是他的畫布。在這布上，他畫出了他七十、八十、甚至九十年的生命。這幅畫就叫做「歷史」。

五祖山的法演禪師（公元一一四〇年歿）說：「有一人焉，能將虛空作紙，海水爲墨，須彌作筆，大書『祖師西來意』（註一），對這樣的人，我將展開我的坐具（註二），深深作禮。」

有人或許要問：「這些古怪的話，是什麼意思呢？爲什麼有這些能耐的人，就值得我們如此尊敬

註一：此五字常爲禪門問答的主題，意思就是「禪的心要是什麼？」這一點弄明白，禪的本體也就容易認清。

註二：是禪僧所隨身攜帶的物品之一，在拜佛或拜師時，舖在地上使用的。

swer, "I eat when hungry, I sleep when tired." If he is nature-minded, he may say: "It was fine yesterday and today it is raining." For the reader, however, the question may still remain unsolved, "Where is the archer?"

In this wonderful little book, Mr. Herrigel, a German philosopher who came to Japan and took up the practice of archery toward an understanding of Zen, gives an illuminating account of his own experience. Through his expression, the Western reader will find a more familiar manner of dealing with what very often must seem to be a strange and somewhat unapproachable Eastern experience.

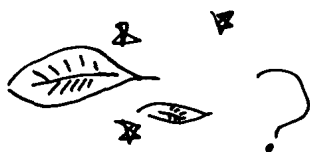
*Ipswich, Massachusetts
May, 1953*

DAISETZ T. SUZUKI

呢？」禪師可能會這樣回答：「我餓了就吃，倦了就睡。」如果他有自然心，也許他說：「昨日天晴今日雨。」不過，對讀者來說，「射者何在？」這個問題仍未解答。

赫立格爾先生是一位德國哲學家，前往日本講學，並且學習射藝，希望以此認識禪。在這本精彩的小書中，他把自己的經驗，作了一番極富啓發性的敘述。透過他的表達方式，西方讀者必能較爲了解常被視爲奇異而難以親邇的東方人經驗。

鈴木大拙 1953 年 5 月
於 麻省 依普斯維區域



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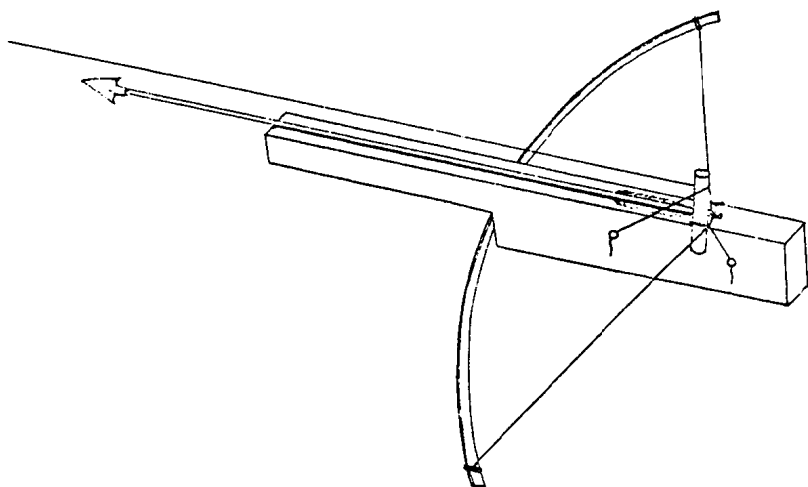
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Chapter 1.

Archery and Zen

AT FIRST SIGHT IT MUST SEEM INTOLERABLY DEgrading for Zen—however the reader may understand this word—to be associated with anything so mundane as archery. Even if he were willing to make a big concession, and to find archery distinguished as an “art,” he would scarcely feel inclined to look behind this art for anything more than a decidedly sporting form of prowess. He therefore expects to be told some-



第一章

射箭與禪

乍看起來，將射箭這樣一樁其俗無比的事和禪連接在一起，大家一定會覺得對禪——不論讀者對此字的了解如何——是一種無可容忍的貶抑。就算他願意讓一大步。承認射藝可列為一門「藝術」，他頂多也只認為這是一種競技性的武術，而不會到這種「藝術」的幕後去尋找進一步的意義。因此，

thing about the amazing feats of Japanese trick-artists, who have the advantage of being able to rely on a time-honored and unbroken tradition in the use of bow and arrow. For in the Far East it is only a few generations since the old means of combat were replaced by modern weapons, and familiarity in the handling of them by no means fell into disuse, but went on propagating itself, and has since been cultivated in ever widening circles. Might one not expect, therefore, a description of the special ways in which archery is pursued today as a national sport in Japan?

Nothing could be more mistaken than this expectation. By archery in the traditional sense, which he esteems as an art and honors as a national heritage, the Japanese does not understand a sport but, strange as this may sound at first, a religious ritual. And consequently, by the “art” of archery he does not mean the ability of the sportsman, which can be controlled, more or less, by bodily exercises, but an ability whose origin is to be sought in spiritual exercises and whose aim consists in hitting a spiritual goal, so that fundamentally the marksman aims at himself and may even succeed in hitting himself.

This sounds puzzling, no doubt. What? the reader will say, are we to believe that archery, once practiced for the contest of life and death,