

一百丛书

汉英对照 Chinese-English

# 禅宗语录一百则

江蓝生 编

黎翠珍 张佩瑶 译

100

EXCERPTS  
FROM ZEN  
BUDDHIST  
TEXTS

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## “一百丛书”总序

本馆出版英汉（或汉英）对照“一百丛书”的目的，是希望凭借着英、汉两种语言的对译，把中国和世界各类著名作品的精华部分介绍给中外读者。

本丛书的涉及面很广。题材包括了寓言、诗歌、散文、短篇小说、书信、演说、语录、神话故事、圣经故事、成语故事、名著选段等等。

顾名思义，“一百丛书”中的每一种都由一百个单元组成。以一百为单位，主要是让编译者在浩瀚的名著的海洋中作挑选时有一个取舍的最低和最高限额。至于取舍的标准，则是见仁见智，各有心得。

由于各种书中被选用的篇章节段，都是以原文或已被认定的范本作蓝本，而译文又经专家学者们精雕细琢，千锤百炼，故本丛书除可作为各种题材的精选读本外，也是研习英汉两种语言对译的理想参考书，部分更可用作朗诵教材。外国学者如要研习汉语，本书亦不失为理想工具。

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编辑部

# 前 言

禅宗是佛教中国化的最终产物。在历史上曾对我国及邻国（如日本、朝鲜等）的哲学、伦理、文学、艺术的发展产生过广泛而深刻的影响；在现今世界里，禅宗又以其东方文化的独特魅力，向西方文化渗透。作为人类的一种精神遗产，禅宗一直吸引人们去了解它、研究它，并从中汲取营养。

禅宗是佛教宗派名，尊奉印度的菩提达摩为师祖。不过禅宗这一名称是到了唐代才出现的。从禅宗的始祖达摩到二祖慧可、三祖僧璨、四祖道信、五祖弘忍，弘忍的门下分成南北两宗，北宗神秀持渐悟说，南宗慧能持顿悟说，后世只盛行南宗顿悟说，并尊慧能为六祖。慧能的弟子神会在慧能去世后挑起对北宗的论战，使得南宗教义大大显扬，并在社会各阶层中广泛盛行开来。

禅宗一方面保持着与原始印度佛教的血缘关系，另一方面又对原始佛教和传统禅学进行了最彻底的变革。在内容上，禅宗提出自心自性即佛心佛性，佛性人人都有，人人都可以“即凡成圣”。在形式上，顿悟说革除了坐禅修行的方式，认为人的觉悟可以不靠坐禅和读经，甚至也不必采取出家当和尚的方式，心本身、平常心就是觉悟之源，

“一念若悟，众生是佛”。禅宗在人性与佛性之间建立的直接等同关系，禅宗的顿悟方式，对探求解脱门径的芸芸众生产生了极大的吸引力，这正是禅宗得以盛行且长久地保持其生命力的主要原因。

禅宗的宗教观，禅宗的思维模式，集中地反映在历代编辑整理的禅宗语录集中（如五代的《祖堂集》、宋代的《景德传灯录》、《五灯会元》等）。语录是门徒对禅师口头说法的记录，是以书面形态反映口头形态的佛教典籍。禅宗语录里记录了许许多多的祖师问答、对众说法和自我内省的故事（禅家称之为“公案”）。这些记录字面上明白如话，但读起来却往往义理难通。这一方面固然由于对禅宗教义不甚了然，另一方面也由于对禅师的特殊思维方式、表达方式缺乏了解所致。比如，在禅问答中，禅师往往不正面回答提问，不是问东答西，就是就所问反施一问，甚而不假言语，仅以动作回答。禅问答中充满了违背常理的悖论，充满了含蓄隐晦的讽喻和形象生动的类比，充满了耐人寻味的机锋和理趣……。禅宗倡导的领悟方法是超概念、超逻辑的，只能凭借心求意解的感受和体验来实现，这是它素称难读的主要原因，读者诸君只能各依悟性来领会其中旨意了。

禅宗思想最活跃的时代是晚唐五代，宋代以后已基本上停滞，元代禅宗遭到统治者的压抑，明代以后与净土宗

和为一体，逐渐失去了原有的风貌。因此，本书所选收的一百段语录，全都采自唐、五代禅师的语录；既考虑内容的代表性，又兼顾文字的可读性。

为了帮助读者理解，每段选文之后一般都有白话译文及简单的注释，必要时还加上了提示。在这里我要特别感谢黎翠珍女士及张佩瑶女士，她们不仅把本书的内容翻译成准确精美的英文，而且在某些提示中还加上了她们自己的独到见解。本书还附设一个梵语词汇表，列出书中常见的梵语词语。这不仅给一些初涉禅学者提供了很大的方便，而且也使本书避免了某些词语多次出现而重复注释的烦琐。

可以说，本书是兼纳了译者的见解、创意而编写出来的，而这正好体现了禅宗容纳不同意见的特色。俗语说：“既来佛会下，都是有缘人”，这本禅宗小书成全了我与黎女士及张女士的一段缘份，我还希望通过它广结善缘，跟读者诸君共同体会禅的精神、禅的韵味。禅宗语录浩如烟海，限于水平和能力，拣沙遗金之处在所难免，还望方家指正。

江蓝生

一九九七年七月于北京听雨斋



# INTRODUCTION

Zen Buddhism is the product of the sinicization of Buddhism. Historically, Zen Buddhism has made a wide and lasting impact on the development of philosophy, ethics, literature and arts in China and its neighbouring countries such as Japan and Korea. In the present-day world, Zen Buddhism, as a form of oriental culture with a unique attraction of its own, is extending its influence on Western culture. Being part of the spiritual heritage of human civilisation, Zen Buddhism has always attracted people to understand it, to study it, and to gain nourishment from it.

Zen Buddhism is a Buddhist sect that acknowledges as its founder the Indian saint Bodhidharma. But the term Zen Buddhism\* did not come into existence until the Tang Dynasty. The line of patriarchs for Zen Buddhism started with Bodhidharma and went on through the Second Patriarch Huike, the Third Patriarch Sengcan, the Fourth Patriarch Daoxin, and the Fifth Patriarch Hongrén. After Hongren, Zen Buddhism split into two branches: the Northern School was headed by Shenxiu who emphasised a gradual process of enlightenment, and the Southern School was headed by Huineng who emphasised the process of sudden enlightenment. Subsequently the Southern School gained more popularity and Huineng was venerated as the Sixth Patriarch. After the death of Huineng, his disciple Shenhui

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\* Zen Buddhism: See Translators' Notes (1) on Page xi.

started a major debate with the Northern School. This helped to spread the teachings of the Southern School, the fame of which soon pervaded all strata of society.

While Zen Buddhism maintained its link with its origin in primitive Buddhism in India, it also brought about a most thorough transformation of the earliest Buddhist tradition to which it belongs. In substance, Zen Buddhism advocates that the nature of the self is the nature of Buddha, and the heart of the self is the heart of Buddha, that Buddha nature is there in everyone, and everyone can attain Buddhahood. In terms of form, the emphasis on sudden enlightenment makes the formal practice of Zen meditation redundant, since it is asserted that revelation can be attained not necessarily through Zen meditation and the study of the scriptures, or even the formal process of ordination as monks, and since harmony of heart and body and natural ease are regarded as the sources of enlightenment. In short, "One sudden awareness would make a man a buddha." The equating of human nature with Buddha-nature and the emphasis on sudden enlightenment have proved very attractive to the many who seek liberation from the troubles of the world, and these are some of the reasons for the prolonged popularity of Zen Buddhism far and wide.

The religious outlook, mind-set and ways of thinking of Zen Buddhism are seen in their many manifestations in the edited records of Zen dialogues over the centuries, e.g. in *A Collection from the Halls of Patriarchs of the Five Dynasties*, or in *Jingde Record of the Transmission of the Lamp* and *Amalgamation of the Sources of the Five Lamps*

of the Song Dynasty etc. These records, known as “koans”, preserve in written form what the Zen masters said to their disciples orally, and they make up a special genre of Buddhist texts. In these koans, there are records of many question-and-answer sessions between the masters and their disciples, there are also records of the masters’ lectures, and stories for self reflection. These records have an apparent simplicity, but they often present a lot of difficulties to the reader, partly because the reader may not be familiar with the doctrines of Zen Buddhism, and partly because of the unconventional ways of thinking and of expressions practised by the masters. For instance, in question-and-answer sessions, the master often does not answer the questions directly, preferring instead to give what appears to be an irrelevant answer, or simply to counter with another question, or even to dispense with verbal answer and reply with a physical gesture. Zen dialogue is full of apparent illogicalities or irreverence, of opaque commentaries and ironies, and of lively metaphors and analogies which challenge the intellect and the curious mind. Zen Buddhism inspires one to enlightenment by transcending accepted concepts, by going beyond logic, and by appealing to feelings and to the intuitive faculties. Therein lie the difficulties for the reader. And the reader has to meet the challenge with his own intuitive powers.

Zen Buddhism was at its most dynamic in late Tang Dynasty and the Five Dynasties. By the Song Dynasty, its development had come to a standstill. In the Yuan Dynasty, it fell into obscurity under the oppression of the

ruling regime. By the Ming Dynasty, it had lost most of its distinctive characteristics and it merged with the Pure Land sect of Buddhism. The 100 excerpts selected for inclusion in this book have all been culled from records of the Zen masters in the Tang and the Five Dynasties, and they are chosen for their representative qualities as well as their readability.

As an aid to fuller understanding, each excerpt is provided with simple annotations and a translation into contemporary Chinese; observations on the stories are also included to help interpretation where necessary. The translators, Martha Cheung and Jane Lai, have not only rendered the excerpts into English, but have also offered their own observations on some of the excerpts. Also provided is a simple glossary of terms which have their origins in Sanskrit, for ease of reference for those new to Zen discourse and to obviate the need for repeated annotations.

In a way, this book is the product of the joint effort of the editor and the translators, and the multiple perspectives rightly reflect the multiplicity of Zen perceptions. As the saying goes, "Those who in Buddha's name do meet, destiny has made them each other to greet." With this little book, Martha, Jane, and I have found a meeting point, and I hope that through its circulation, we will have an opportunity to share with our readers the vital spirit of Zen.

Among the numerous volumes of records of Zen discourse, I have selected excerpts from only a few volumes to share with our readers. In view of this limitation, and of

the imperfections of my choice, I crave the indulgence of the erudite and the wise.

*Jiang Lansheng*

*Tingyu Study*

*July, 1997*

### **Translators' Notes**

1. The translators had originally intended to translate 禅 by its pinyin — i.e. as “Chan” — and 禅宗 as “Chan Buddhism”. However, “Chan” happens to coincide with the spelling of a surname of many Cantonese in China, and an expression like “the teachings of Chan” or “the appeal of Chan” might lead to considerable confusion in meaning. In view of this, and in view of the fact that Western readers are in any case much more familiar with “Zen” — the Japanese rendering of 禅 — the translators finally decided to translate 禅 as “Zen” and 禅宗 as “Zen Buddhism”.

2. In the Chinese texts, some of the Zen masters have two names each, and can be referred to by either one of the two names. For instance, Zen Master Liangjia of Dongshan (洞山良价禅师) is referred to as Zen Master Liangjia (良价禅师) in some stories and as Zen Master Dongshan (洞山禅师) in others. To make reading easier for the common reader, if a Zen Master has two names, both names will be provided in the translation when the Master first appears in

the text of a story. In the rest of the story, the Master will be referred to by the name he received on ordination (as Zen Master Liangjia, for example). The bilingual reader will therefore find that the names of the Zen masters as they appear in the translation sometimes differ from those as they appear in the Chinese texts.

3. The footnotes provided by the compiler of the Chinese texts have sometimes been incorporated into the translated texts and therefore will not appear as footnotes.

4. The compiler of the Chinese texts has sometimes made some observations on the stories to help the reader in interpretation. These observations are indicated by the sign “\*”. Most of these observations are translated, the rare exceptions being those on stories the meaning of which is already quite clear in the translation. For stories which are more intriguing, the translators have sometimes offered their own observations, which are indicated by the sign “•” and placed below the compiler’s observation on that story. Zen stories are well known for being rich in interpretive possibilities, and therefore provocative to the mind. By offering their own observations alongside those of the compiler, the translators hope to heighten the pleasure of the text for the reader and invite them to come up with their own interpretations.

5. A Glossary of Selected Sanskrit Terms used in the translated texts (printed in italics) is provided at the end of the book to avoid duplication of footnotes. “Buddha” and “buddha”, however, are not printed in italics as they have

long acquired currency in the English language. But an explanation of the different ways in which “Buddha” and “buddha” are used in the translated texts is provided in the Glossary.

6. The translators would like to thank Jiang Lansheng for her patience in answering our questions about the source text. We are also grateful to the Centre for Translation of the Hong Kong Baptist University, in particular Chow Pui Sze, Hui Wan Yin, Kwok Ho Sze, Lau Ming Pui, and Wong Kim Fan for their assistance in the preparation of the manuscript.

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