

UNIVERSITY OF CALGARY

An Introduction to The Dharmatrāṭadhyānasūtra

by

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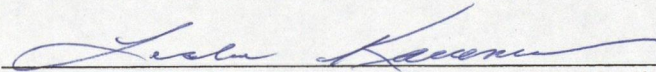
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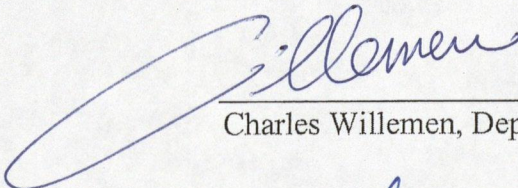
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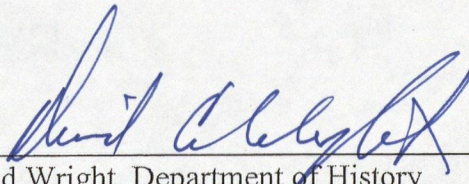
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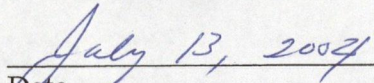
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Abstract

This thesis is, primarily, a translation effort, and secondly an attempt to inform the reader regarding the historical, and doctrinal/philosophical context of the *Dharmatrāṭadhyānasūtra*. The work will consist of two major sections. The first section will provide the historical, doctrinal, and biographical context of the text. This section, consisting of two chapters, will establish the connection of the text to the Chan School, and will place the contents of the sūtra within the system of Abhidharma *prayogamārga*. Section two, also consisting of two chapters, will provide elucidation of some significant concepts that occur within the translation, and, finally, the translation itself. The translation is of one of the meditation methods presented in the sūtra, namely, *aśubhabhāvanā*, contemplation of impurity. It is the purpose of this study and translation to provide some insight into the early origins and development of Chan, by highlighting one of the significant Indian texts, the persons associated with it, and the methods it presents.

Acknowledgements

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Table of Contents

Approval Page.....	ii
Abstract.....	iii
Acknowledgements.....	iv
Table of Contents.....	v
Introduction.....	1
Chapter One: The <i>Dharmatrāṭadhyānasūtra</i> : Historical background.....	3
I. The text: <i>DMCJ</i>	3
II. Chinese atmosphere and the Indian yogic roots of Chan.....	4
II. The Indian masters.....	8
a. Buddhasena.....	8
b. Buddhābhaddra (359-429 CE).....	10
III. The Chinese proponents.....	12
a. Huiyuan (334-417).....	12
b. Huiguan.....	14
IV. The <i>DMCJ</i> 's influence on lineage transmission for Chan.....	15
V. Chapter one conclusion.....	18
Chapter Two: The Doctrine of the <i>DMCJ</i> , India and China.....	20
I. The Abhidharma <i>prayogāmrga</i>	20
a. The categories in the <i>DMCJ</i> as established in India.....	24
II. The <i>Wutingxinguan</i> : Evolution of the five categories in Chan.....	28
III. Chapter two conclusion.....	29
Chapter Three: Introduction to the translation.....	30
I. Methodological considerations.....	30
II. <i>Aśubhabhāvanā</i>	31
III. Explanatory remarks.....	32
a. The nine notions.....	32
b. <i>Vimokṣa</i> , <i>abhibhvāyatana</i> , and <i>kṛtsnāyatana</i>	36
c. The four desires.....	38
d. The two paths and four stages.....	38
Conclusion.....	40
Chapter Four: Translation of Part Two of the <i>Damoduoluochanjing</i> : 不淨觀 <i>Bujingguan</i> , Contemplation of impurity.....	42
Bibliography.....	80

Introduction

This thesis is, primarily, a translation effort, and secondly an attempt to inform the reader regarding the historical, and doctrinal/philosophical context of the *Dharmatrāṭadhyānasūtra*. The sūtra is a meditation manual, brought to China from north-western India in the fifth century CE.¹ It is an outline of Abhidharma preparatory exercise, and is representative of the integration of Hīnayāna and Mahāyāna that was occurring during this period. It was during this time that the Chan School in China began, and the *Dharmatrāṭadhyānasūtra*, its content and its teachers, were all influential in the early development of the school.

The work will consist of two major sections. Chapters one and two will comprise the first section. Chapter one will provide historical and biographical information regarding the text and the persons associated with it, and will establish the connection of the text to Chan. Chapter two will provide some elucidation and context of the teachings and methods of the text. It will be explained that the methods are part of *prayogamārga*, the path of preparation. In this chapter I will again establish the influence of the text on the early development and evolution of the Chan School.

The second major section will consist of chapter three, where I will present some preliminary considerations regarding certain significant terms and concepts in the translation. Finally, chapter four will consist of a translation of one of the methods outlined in the text, *aśubhabhāvanā*, contemplation of impurity. This is the first translation of any part of the sūtra into English, or any European language. It is my intention that this thesis will fill in some of the gaps in current research regarding early

Chan. There is a lack of English (or French) language materials concerning the development of practise and theory in Chan. Many meditation texts could yet be translated, especially from this early period. While historical considerations are necessary, matters of philosophy and practise require further consideration. Hopefully this small contribution will inspire further translation efforts.

¹ Willemen, Charles, "from where did Zen come? Dhyana in the early Buddhist tradition," *The Numata Yehan Lecture in Buddhism* (Calgary: University of Calgary, 2002), 20.

Chapter One: The *Dharmatrāṭadhyānasūtra*: Historical background

I. The text: *DMCJ*

The text with which we are presently concerned is the so-called *Dharmatrāṭadhyānasūtra* or *Damoduoluochanjing* (達麼多羅禪經 T.618) (hereafter referred to as *DMCJ*), also called the *Yogācārabhūmisūtra*.² The text is an exposition of the teachings of Buddhasena, translated and taught by Buddhabhadra, and adopted by the Chinese masters Huiyuan (慧遠) and Huiguan (慧觀).³ The *DMCJ* is an outline of dhyāna method based upon the Abhidharma *prayogamārga*,⁴ and which is representative of what would become standard Dhyāna/*Chan* in China.⁵ This chapter will provide the historical and cultural context for the *DMCJ* in China, particularly as it applies to the Chan School. Biographical information regarding its Indian and Chinese teachers and proponents will be presented, as well its role in the Chan patriarchal tradition.⁶

The *DMCJ* contains seventeen chapters in two fascicles, the bulk of which deals with the five categories (*wumen* 五門), of dhyāna. They become commonly known as the

² Willemen 2002, 20.

³ Lin Li-kouang, *L'Aide Mémoire de la Vraie Loi* (Paris: Adrien-Maisonneuve), 342.

⁴ Willemen 2002, 24.

⁵ Sakurabe, Hajime, "On the Wu-t'ing-Hsin- Kuan," *Indianisme et Bouddhisme, Mélanges offerts à Mgr Étienne Lamotte*, (Louvain-la-Neuve: Institut Orientaliste, 1980), 307.

⁶ Although an brief introduction to the contents of the *DMCJ* will be immediately presented, discussion of the doctrine/philosophy within the text will be reserved for chapter two.

wutingxinguan 五停心觀, a “set of five forms of contemplation for the cessation of passions.”⁷ The five categories as outlined in the *DMCJ* are: 1. The insight into the breath or mindfulness of the breath, *ānāpānasmṛti*; 2. Insight/contemplation of impurity/the decaying body, *aśubhabhāvanā*; 3. Contemplation of the elements, *dhātuvyavasthāna/dhātuprabheda*; 4. The four Immeasurables or divine abidings, *apramāṇas* and; 5. Contemplation of the twelve--fold chain of causality, *idaṃpratyayatāpratītyasamutpāda*. The *DMCJ* also instructs contemplation of the sense organs, *indriya*, as well as recitation of the Buddha’s name, *buddhānusmṛti*.⁸

These categories are based on Sautrāntika Abhidharma⁹ and have their roots in what Charles Willemen refers to as the “Gandhāran cultural area,” known to the Chinese as Jibin,¹⁰ where dhyāna masters were incorporating Mahayanist elements such as prajñā into mainstream Sautrāntika Sarvāstivāda thought.¹¹ The future of these integrated teachings would be an important component of Chan, the Buddhist meditation school in China.

II. Chinese atmosphere and the Indian yogic roots of Chan

The vast majority of literature in English on Chan places the beginning with the legendary Bodhidharma, and then either follows its historical development through the

⁷ Sakurabe, 307

⁸ Willemen, 2002, 22-23. See also Dumoulin 1963, 58

⁹ Ibid, 22

¹⁰ Ibid.

¹¹ Ibid. For a thorough discussion of the Gandhāran cultural area and its influence on the development of the Chan school in China, see Willemen, 2002, 3-13

first six patriarchs, or follows the philosophical/doctrinal development by moving from Bodhidharma directly to Huineng.¹² Although the Chan form of Buddhism is uniquely Chinese, it is all too easy to think that it developed on its own within a kind of cultural vacuum. Without doubt, Daoist yogic elements and other features typical of Chinese thought, such as the patriarchal tradition, were integrated into the emerging system of Chan.¹³

Despite its obvious Chinese elements, there are also elements of Indian dhyāna /yoga which contribute greatly to the formation of Chan. It is not until texts that were traditionally discussed as the first Chan writings like the *Records of the Masters of The Laṅkā[vatāra]* (*Lengqieshiziji* 楞伽師資記 T85. 2837) that one can discern clearly typical and synthesised *Chan* elements emerging.¹⁴ It may be true that “the emergence of a Chan lineage during the Tang, and the institutionalization of the Chan school during the Song, in many respects represents a reaction against [Indian dhyāna].”¹⁵ However, perhaps more than any other tradition, Chan has constantly shifted and changed even until our present time. Thus it is instructive for the student or scholar of Chan to seek its origins, in order to move forward through its challenging history with a clear view of all its emergent teachings.

¹² Authors such as H. Dumoulin trace the root of Chan to India, and the circumstances surrounding the early inception of Chan are thoroughly discussed in C. Willemen’s Numata paper that was delivered at the University of Calgary on March 4, 2004, the contents of which serve as the primary inspiration for the present study.

¹³ Dumoulin, Heinrich., *A History of Zen Buddhism*, (Boston: Beacon Press, 1963), 65-66

¹⁴ Faure, Bernard, *The Will to Orthodoxy: A Critical Genealogy of Northern Chan Buddhism*, (Stanford: Stanford University Press, 1997), 7-8

¹⁵ Faure, 1

That Chan is absolutely Chinese has been stated; however were it not for the established yogic systems of India, it would not have found its niche in China. The period from the 2nd to the 5th centuries CE marks an important transitional phase in Chinese Buddhist history, in that it was during that time that Indian masters like Kumarajīva and Buddhābhadda arrived on Chinese soil and brought with them the knowledge which the Chinese so desired.¹⁶

Their arrival took place when Buddhism was still relatively new in China, and at that time the Chinese were concerned primarily with how to incorporate Buddhism into their day to day life. They required manuals and teachings that could help them integrate doctrine and philosophy into their lives, in a most practical way. They therefore wanted the rules of daily living for monks and nuns (*Vinaya*), and yoga/meditation manuals rather than doctrine or philosophy. The feature that clearly identifies Chan is the practise of meditation. Therefore we must turn to this,¹⁷ the *sine qua non* of Chan, to gain an authentic and meaningful understanding of Chan Buddhism in China.

Buddhābhadda provided the Chinese with two meditation manuals sometime between 410 and 412 CE:¹⁸ the *Foshuoguanfosanmeihaijing* (佛說觀佛三昧海經 T. 643)¹⁹, which was a meditation text regarding Amitābha, and the *Damoduoluochanjing* (

¹⁶ Willemen 2002, 15

¹⁷ McRae, John R, *The Northern School and The Formation of Early Ch'an Buddhism*. (Honolulu: University of Hawaii Press, 1986), 7, discusses the problems of following a “pseudohistorical doctrine” of the Chan school. I.e., the practise of looking at Chan solely via the “biography and teaching” of a particular or consecutive patriarchs. Although certainly one way that Chan is identified is by the patriarchal tradition, the practical/meditation aspect of Chan is more important to the present study.

¹⁸ Lin Li-kouang, 342. See also Willemen 2002, 19.

¹⁹ Willemen refers to this text by a short title 觀佛三昧經.

達麼多羅禪經 T.618), the so-called *Dharmatrātadhyānasūtra*, with which this thesis is concerned.²⁰ To isolate a text from this period in Chinese Buddhist history is an exercise in illuminating the very early instruction and technique given to the Chinese masters, as this seems to be a primary source from which later Chan (*Chinese dhyāna*) developed.²¹ John McRae explains that “the contents of this sutra and its prefaces were explicitly mentioned by at least two major innovators of the Chan tradition [Faru 法如 and Heze Shenhui 荷澤神會].”²² This was because of the clear description of lineage (Sarvāstivādin) and the motivation behind such an outline, and due to the fact that the *DMCJ* is a meditation sutra.²³

The *DMCJ* was so called due to an erroneous attribution to Dharmatrāta by Fei Changfang in his *Lidaisanbaoji* (歷代三寶記 T. 2034). His confusion was due to

²⁰ Several alternative titles are given by Willemsen 2002, 20, for the *DMCJ*:

chanjingxiuxingfangbian 禪經修行方便

yuqiezheluofumi 庾伽蔗羅浮迷

xiuxingdaodjingi 修行道地經

bujingguanjing 不淨觀經

damoduoluochanfa 達麼多羅禪法

damoduoluopusazhuanchanjingyaoji 達麼多羅菩薩撰禪經要集

²¹ Certainly Daoist yogic elements are identifiable in later works of the Chan masters such as Daoxin, however it is with the Indian yoga that this study is presently concerned.

²² McRae, 80.

²³ Ibid, 80-81

Huiyuan's preface, in which he discussed the dhyāna methods of both Dharmatrāta and Buddhasena. In his preface, Huiyuan said that at the time Dharmatrāta and Buddhasena were the two main Dhyāna masters in China, and thought it instructive to present the teaching and methods of both masters, as a comparative exercise.²⁴ Fei Changfang does, however, give two correct alternative titles for Buddhahadra's text, the *Bujingguanjing* 不淨觀經 (*aśubhabhāvanasūtra*), and the *Xiuxingdaodijing* 修行道地經 (*Yogācārabhūmisūtra*), along with the correct title for Dharmatrāta's text, the (*Yogāsamāsanāsūtra*).²⁵ Dharmatrāta's own text was quickly lost, and there is no extant version of the text in existence. This was another reason for the confusion, as the *DMCJ* did exist, but the *Yogāsamāsanāsūtra* did not.

II. The Indian masters

As stated above, the masters (whom shall be discussed in the present study) associated with the text are its original teacher, Buddhasena, its translator, Buddhahadra, and the writers of its two prefaces, Huiyuan and Huiguan. The attribution to Dharmatrāta is a mistake made much later, and so his life and teachings will not be addressed at length.

a. Buddhasena

Little is known about Buddhasena. What is written (in the English literature) about him is largely limited to his connection with the more famous and influential

²⁴ For a thorough discussion of the question of authorship of the *DMCJ*, and a French translation of Huiyuan's preface, see Lin li-kouang, 340-351.

²⁵ Lin li-kouang, 345-346.

Buddhabhadra.²⁶ Although the *DMCJ* is undoubtedly an exposition on Buddhasena's teachings (this can safely be assumed as it was Buddhasena's teaching which Buddhabhadra propagated), the confusion over authorship resulted in naming Dharmatrāta rather than Buddhasena as the author. T. 620, a text by Juqu Jingsheng (沮渠京聲), the *Chanyaobimizhibingjing* (禪要秘密治病經), was the text used by Buddhasena.²⁷

Buddhasena lived, at the same time as Dharmatrāta,²⁸ in the Ghandāran cultural region (Jibin).²⁹ His dhyāna emphasis was different from Dharmatrāta's however, which was on the doctrine of emptiness.³⁰ According to the contents of the *DMCJ*, we can see that he was more interested in the five categories or stages (*bhūmi*), of the *Abhidharma prayogamārga*. Huiyuan explains in his preface that both Dharmatrāta and Buddhasena were Sautrāntika, and applied Mahāyāna meditation techniques.³¹ Huiyuan also provides some comparison between Buddhasena and Dharmatrāta: He tells us that Dharmatrāta uses singular methods, whereas Buddhasena makes divisions and is more gradual in his

²⁶ Zürcher, Erik, *The Buddhist conquest of China*, (Leiden: E.J. Brill, 1972), 223

²⁷ Willemen, 2002, 21

²⁸ There were actually three Dharmatrātas, Lin Li-Kouang, 351, addresses the question of which Dharmatrāta Huiyuan mentions.

²⁹ Huiyuan's preface informs the reader that they both came from Jibin, which C. Willemen refers to as the Gandhāran cultural area. Willemen 2002, 22.

³⁰ For a detailed explanation on the significance of the Gandhāran cultural area for later Chan development, see Willemen, 2002

³¹ Lin Li-kouang, 342.

approach, and that Dharmatrāta was concise in his methods, whereas Buddhasena was more detailed.³²

Huiyuan makes it clear that Buddhasena was a proponent of the gradual approach. Huiyuan says that Buddhasena taught the following: two paths for opening the door of ambrosia, the four senses (in order to wake up the lost), that he distinguished the *skandha* and *dhātu*, the chain of causation (*pratītyasamutpāda*), and that ultimately his teaching was a gate by which to become the imperishable tathāgata.³³

b. Buddhahadra (359-429 CE)³⁴

Buddhabhadra, known as “the standard authority on Buddhist meditation,”³⁵ arrived at Chang’an in 408 from Nagarahāra.³⁶ At the prodding of Zhiyan, another of Buddhasena’s disciples,³⁷ he proceeded to China. It is unlikely, given his character and focus on individual discipline, that he had any external, religious motivation for going to China. Although his knowledge and mastery of dhyāna method were certainly desirable to the Chinese at the time, his reasons were likely more mundane than missionary.³⁸

He lived with the famous translator Kumārajīva in Chang’an until differences in “character and inclination” caused Buddhahadra to leave. In fact he was forced to leave

³² Lin Li-kouan, 342-344, gives a French translation of Huiyuan’s preface.

³³ T. 618, 301b, 1.14-19

³⁴ Willemen 2002, 18, and Dumoulin 1988, p.69.

³⁵ Dumoulin, Heinrich., *A History of Zen Buddhism*, (Boston: Beacon Press, 1963), 57

³⁶ Ibid.

³⁷ Willemen 2002, 20-24.

³⁸ Dumoulin, Heinrich, *Zen Buddhism: A History. (India and China)*, (New York: Macmillan Publishing Company), 1988, p.69.

by the hostility of Kumārajīva's followers.³⁹ Unlike the licentious Kumārajīva, Buddhabhadra was a strict disciplinarian, who preferred to remain in solitary meditation. This, combined with their differing focus of attention—Kumārajīva being more of a scholar and Buddhabhadra being more interested in individual dhyāna practise—led to Buddhabhadra's eventual expulsion from Chang'an.⁴⁰

He and forty of his own disciples headed South from Chang'an, and arrived finally at Mount Lu (廬山) in 410.⁴¹ There, he was welcomed by the amiable Huiyuan, who asked him to “bring out’ one of the scriptures in which he specialised,”⁴² namely, the *DMCJ*. While in Jiankang, Buddhabhadra also translated 13 scriptures in 125 fascicles including: The *Avataṃsakasūtra* (T. 278 大方廣佛華嚴經, 華嚴經 *Dafangguangfohuayanjing*, *huayanjing*) in 60 fascicles in 418-421; The *Mahāsāṃghika Vinaya* (T.1425 摩訶僧祇律 *Mohesengqilu*) in 40 fascicles, jointly with Faxian (法顯); The *Mahāparinirvāṇasūtra* (T. 376 大般泥洹經 *Dapannihuanjing*) also with Faxian; and the *Tathāgatagarbhasūtra* (T.666 大方等如來藏經 *Dafangdengrulaizangjing*).⁴³

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Zürcher, 1972, 233. See also Willemen 2002, 19

⁴² Ibid.

⁴³ Ibid.

III. The Chinese proponents

a. Huiyuan (334-417)

Huiyuan, Dao'an's⁴⁴ most gifted disciple, was an important figure in translating Buddhism into something that was accessible to the Chinese. He was the first Chinese monk to spread Kumārajīva's work and the teachings that were being developed at Chang'an to Southern China.⁴⁵ He was a typically Chinese monk in that he preferred to remain withdrawn from worldly activities, favouring instead the seclusion of his monastery at Mount Lu. Yet he was one of the first Chinese Buddhist masters to solidly establish a monastic community. He clearly distinguished between monks and lay people, and effectively established monastic living under Chinese rule.

Huiyuan is most famous for his attention to Amitābha, and he is touted as the founder of Pure Land Buddhism.⁴⁶ Having assembled a group known as the White Lotus Society which is thought to be the predecessor of Pure Land tradition, Huiyuan and his assembly together took a vow of devotion before an image of Amitābha.⁴⁷ His primary focus was on the use of images and icons for devotional/meditative objects, such as the Buddha Amitābha.⁴⁸ Huiyuan was also particularly interested in what later emerged as the *trikāya* doctrine. He had Buddhahadra provide a detailed description of the famous *Shadow of the Buddha (nirmāṇakāya)*, in order that he might have it painted.⁴⁹ E. Zürcher

⁴⁴ For information regarding Dao'an, see Zürcher, 1972, 8-12.

⁴⁵ Ibid, 205

⁴⁶ Ibid, 219

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid, 224

points out that we can also read about Buddhabhadra's connection to such ideas, in the *DMCJ*, in the inclusion of *Buddhānusmṛti* in his (Buddhabhadra's) writings:

This urge to have a concrete object of worship, perceptible by the senses, characterises the Buddhism of Lu-shan. Everywhere, in the biographical records as well as Hui-yuan's own writings, we find the same stress on visual representation: the use of icons in meditation, visualisation of Amitābha, his hymns to the 'shadow of the Buddha', the *dhārmakaya* (transcendent body) of the Buddha and that of the Bodhisattva etc. This curious feature, though perhaps partly a result of Hui-yuan's northern origin and the lingering influence of Tao-an's Maitreya cult, is largely explainable by the lay element in Hui-yuan's community, people who needed something simpler and more 'practical' than the laborious procedures of mental concentration and trance of the Hīnayānistic type—a 'method for practising *samādhi* whilst staying in the family'.⁵⁰

It is interesting that Erik Zürcher points out the impracticality of Buddhabhadra's dhyāna method, as it is likely that Huiyuan was interested in these teachings for the very opposite reason in the first place. Indeed it is not the *practicality* of the methods that is in question, but rather it is the *accessibility* of a particular method that the lay people sought. Because Huiyuan himself distinguished between monks and laypersons, the laypersons affiliated with Lu Shan saw themselves as being unable to avail themselves of the detailed techniques brought about by Buddhabhadra. The dhyāna methods found in the *DMCJ*

⁵⁰ Ibid. p.220

were to be practised by solitary individuals, and were therefore not *practical* for the family man who was unable to seclude himself for any length of time.⁵¹

While Buddhabhadra was at Mount Lu, Huiyuan asked him to provide him and his followers with many texts and teachings. This certainly was instrumental in the development of Huiyuan's own ideas, which fused Buddhabhadra's Hīnayāna dhyāna methods with the wisdom teachings of the *prajñāpāramitā* literature. Huiyuan authored one of the two prefaces to the *DMCJ*, along with several works of his own.⁵²

b. Huiguan

Huiguan was a companion of Buddhabhadra. He became a disciple of Buddhabhadra at Chang'an and followed him from the capital to Jiankang. Like Buddhasena, little is written about Huiguan apart from excerpts that suggest his connection with Buddhabhadra. He was a devout and serious student of Buddhabhadra and went on to study under another famous Indian, Guṇabhadra. Huiguan took part in several translation activities, and wrote his own preface to the *DMCJ*.

Huiguan was instrumental in the early propagation of *Tathāgatagarbha* theory in China. He took part in the creation of the Southern version of the *Mahāparinirvāṇasūtra* (T. 375), which discussed an originally existing Buddha nature.⁵³ He also wrote a preface to the *Śrīmālāsīrhanādasūtra* (T. 353), by Guṇabhadra, which says that "all beings have

⁵¹ It is interesting to note that the two most popular, practical, and accessible Buddhist schools, the two schools which most readily relieved(s) man of his ills—Chan and Pure Land, are also the two schools which are most vulnerable to later criticism of not being Buddhist at all.

⁵² For detailed biographical information regarding Huiyuan, his life and teachings, see Zürcher 1972, p. 205-253.

⁵³ Willemen 2002, 28.

an indestructible core of Buddhahood, [and] that mind is inherently enlightened.”⁵⁴ C. Willemen states that it was Guṇabhadra who finally united Hīnayāna and Mahāyāna, and that together with Huiguan, he propagated the integration of *tathāgatagarbha* doctrine and *ālayavijñāna* doctrine, via the *Laṅkāvatārasūtra* (T.670).⁵⁵ Further, he states that “the students of Buddhahadbra in Jiankang, especially Huiguan, were a direct link with the coming into existence of Chan, as we know it in the Dongshan school.”⁵⁶ It is a well known and established fact that early Chan has close associations with the *Laṅkāvatārasūtra*, and that the idea of an inherently pure and indestructible Buddha-nature becomes an important teaching for the school.⁵⁷

IV. The *DMCJ*'s influence on lineage transmission for Chan

The influence of the *DMCJ* for later Chan development lies primarily in its dhyāna methodology, but because it will be discussed fully in chapter two, the significance of the text regarding the Chan patriarchal tradition will now be discussed. The importance of patriarchy for the Chinese is well documented. The Chinese adhere to an “unbroken line of spiritual transmission” despite an obvious lack of historical accuracy.⁵⁸ The transmission of the Buddha-mind begins with different figures depending on the source; however, most commonly, with regard to Chan, the *lamp of awakening*⁵⁹ begins with Kāśyapa.

⁵⁴ Ibid.

⁵⁵ Ibid, 29-30.

⁵⁶ Ibid.

⁵⁷ See Dumoulin, 1988, 51-55, Faure 1997, 145-159

⁵⁸ Ibid, 10

⁵⁹ Dumoulin 1988, 7-10

According to legendary accounts, it is said that that Śākyamuni held up a Lotus flower to an assembly gathered before him. Kāśyapa was the only member to understand this esoteric gesture and smiled at the Buddha, signifying his awakening. “The World Honoured One thereupon turned to the assembly and said, ‘I possess the true Dharma Eye, the Marvellous Mind of Nirvāṇa. I entrust it to Mahākāśyapa’.” Kāśyapa thus begins the line of twenty-eight Indian patriarchs, ending with Bodhidharma, who holds the title of first Chan patriarch in China.

The unbroken line of transmission from Kāśyapa onwards is an identifying factor for Chan. The list is arranged and rearranged to suit the needs and purposes of each Chan School. The Chan patriarchal lineage does not become completely coherent until the seventh and eighth centuries. At this time it was “made possible and necessary by the success of Chan at the beginning of the eighth century, and its growing awareness of its own status as a sect.”⁶⁰ Its beginnings are, however, evident from much earlier on.

Bernard Faure calls the establishment of the early patriarchal lineage a product of “boundary anxiety.”⁶¹ Lineage is probably the creation of an early marginal community, a movement that required an established historical credibility, an idea so important in the atmosphere of Chinese philosophical schools. Early Chan was something that was constantly shifting and changing, and it was necessary for the early community to establish a linealogy in order to lend cohesiveness and depth to their emerging tradition.

The *DMCJ* has been used as evidence for a later transmission theory. The Dongshan School sought to establish a patriarchy outside of Bodhidharma’s lineage, and

⁶⁰ Faure 1997, 9.

⁶¹ Ibid, 2-4.

therefore used the *DMCJ* as inspiration for its lists.⁶² Du Fei (杜朏), the compiler of the *Chuanfabaoji* (傳法寶紀 T. 2838), an important critical work regarding Bodhidharma and the legends surrounding him, used the *DMCJ* “to elaborate his theory of thirteen Indian patriarchs.”⁶³ However it did not play a significant role in the development of the patriarchal lists; it was more in line with the metaphorical transmission of the Dharma or Buddha-mind. These concepts are found in Huiyuan’s preface to the text, which McRae outlines thus:

(1)[T]he transmission of the true teachings of Buddhism occurred unbeknownst to the majority of the religion’s followers and without any reference to its occurrence in any prior written record; (2) the true teaching that was transmitted was accessible to adherents to all schools of Buddhism, according to their own individual capacity; (3) the true sages of these schools all wrote meditation sutras so that the teachings of Buddhism would survive any eventuality; and (4) the *Ta-mo-to-lo ch’an ching* contained the accurate teachings of Buddhism because its author was a direct descendant of the Buddha.[sic]⁶⁴

Transmission ‘outside teaching’ is a key element in later Chan development. Chan sought to establish itself in opposition to the more established doctrinal schools, as the practise of meditation, and consequently the idea that intellectual, scholarly activity was inferior to pure meditation became a central concept. The idea that transmission is available to everyone is also typical of later Chan teaching. That each individual is able to achieve

⁶² Faure 1997, 228-229, note 36.

⁶³ Ibid, 163-164. The *DMCJ* in fact begins with the Sarvāstivāda transmission lineage, listing from Mahākāśyapa to Puṇyāmitra. Lin Li-kouang, 344.

⁶⁴ McRae 1986, 82.

awakening by means of meditation is fundamental to Chan, especially in view of the Buddha-nature teachings which became a salient feature of Chan.⁶⁵ Meditation and Buddha-nature, along with the idea that Buddhism would ‘survive’ by means of the meditation manuals, constitute the very practicality explained previously. Chan cuts through all the complications of the heavily doctrinal/philosophical schools and teachings, and, like the enduring metaphor of the finger pointing to the moon, enables a practitioner to discard theory in favour of method.

V. Chapter One Conclusion

While attempting to find the foundation of Chan, it is not that *old* equals *superior* is the stand taken. To seek origins in the case of Chan is likely futile, but to seek substructure whereby we can place Chan into a Buddhist context is both possible and necessary. As is the case with all disciplines, when approaching a subject one must start at the beginning. Certainly this is the ideal for the practise of meditation. One must work one’s way through different meditations, systematically, advancing from one stage to the next. Like a child learning to read, one cannot simply start in the middle and expect to get anywhere. So too, one cannot suppose to understand a particular concept without any knowledge of its context.

The beginning of Chan was not so much a way of thought as it was an orientation towards method. Chan is an experiential doctrine, and the practise (as in mundane habituation) of the techniques (i.e. *yoga*) is the quintessential means toward equanimity,

⁶⁵ Although Chan did not have any esoteric initiate tradition, these meditations were practised only by secluded monks, and as discussed earlier, at these early stages, lay persons were not able to avail themselves of these practises.

and ultimately to awakening. The Chinese were not so interested in doctrine or metaphysics. What they sought were texts and teachings that could guide them daily in practical matters of Buddhist application and personal advancement.

This highly pragmatic approach to Buddhism is what inevitably led to the development of Chan. The *DMCJ* is one text that provided the methodologies later adapted as Chan teaching. The Abhidharmic *prayogamārga* was adopted by the Chinese as standard dhyāna, and no distinctions were made between the prayoga and *darśana* stages. The meeting of the Chinese adepts with the Indian masters created an atmosphere conducive to change and new learning. It was in this atmosphere that Hīnayāna converged with Mahāyāna and Indian yoga developed into Chan.

Chapter Two: The Doctrine of the *DMCJ*: India and China

I. The Abhidharma *prayogamārga*

It has already been stated that the *DMCJ* is a dhyāna manual, but it must be said that meditation manuals such as this are meant to be *used* and *followed* by the practitioner, and not to be merely read. The aim of any meditation manual is to guide the practitioner through the steps necessary for one's own practise. Each meditation serves as one of the Buddha's many prescriptions for the various afflictions barring an individual from awakening, or even from the process of awakening. The essential characteristic of Buddhism is the presentation of methods by which the individual might identify and harness the psychological processes. Upon recognising and gaining control of these processes, the individual will ideally and ultimately be able to have an unfiltered, and undistorted experience of reality such as it is. I.e., to progress from Saṃsāra to Nirvāṇa.

The Buddhist Path (*mārga*) is the link between Saṃsāra and Nirvāṇa, conditioned (*saṃskṛta*) and unconditioned (*asaṃskṛta*).⁶⁶ The Path is the process and method by which one accomplishes the Buddhist goal. Each Indian school developed different conceptualisations of both Saṃsāra and Nirvāṇa,⁶⁷ which in turn influenced their differing conceptions of the Path.⁶⁸ Étienne Lamotte provides a description of the Sarvāstivāda-Vaibhāṣika system of *mārga*, which, he says is “conceived as intellectual discipline (meditation on the truths) and a moral and spiritual discipline (disgust,

⁶⁶ Guenther, Herbert V, *Philosophy and Psychology in the Abhidharma*, (Delhi: Motilal Banarsidass, 1974), 192.

⁶⁷ Ibid.

⁶⁸ For a thorough treatment of the Theravāda, Vaibhāṣika, and Vijñānavāda conceptions, see Guenther, 1974, Chapter V. 191-246.

detachment from the passions). Its main factors are perfect mental quietude (*śamatha*) and transcendental insight (*vipaśyanā*).⁶⁹ Lamotte says that there are five stages (*mārga*). In the first two stages the practitioner “remains a worldling (*prthagjana*),” and from the third stage onward, the practitioner is a “holy one (*ārya*).”⁷⁰ Lamotte outlines the stages thus:

- a. The Path of the accumulation of merits (*sambhāramārga*)
- b. The Path of practise (*prayogamārga*)
- c. The Path of vision (*darśanamārga*)
- d. The Path of meditation (*bhāvanāmārga*)
- e. The Path of the Aśaikṣa (*aśaikṣamārga*) or Arhat.⁷¹

The meditations in the *DMCJ* “occup[y] a position in a series of disciplinary stages in the theory of Buddhist practise.”⁷² Those stages are the *mārga* listed above. As introduced in chapter one, the categories outlined in the *DMCJ* are: 1., *ānāpānasmṛti* (安那般那 *Annapanna*); 2. *Aśubhabhāvanā* (不淨觀 *Bujingguan*); 3. *Dhātuvyavasthāna/dhātuprabhedā*; 4. *Apramāṇas* (四無量三昧 *siwuliangsanmei*), and; 5. *Idampratyayatapratītyasamutpāda* (觀十二因緣 *guanshieryinyuan*), The *DMCJ* also includes *indriya* (根 *gen*), and *buddhānusmṛti* (念佛 *nianfo*) as the sixth and seventh.⁷³

⁶⁹ Lamotte, Étienne, *A History of Indian Buddhism: From the origins to the Śaka era*, (Louvain-La-Neuve: Institute Orientaliste, 1988), 612.

⁷⁰ Ibid, 613.

⁷¹ Ibid, 613-617

⁷² Sakurabe, 310

⁷³ See Willemen 2002, p. 22-23. See also Dumoulin 1963, p. 58

Étienne Lamotte places *aśubhabhāvanā* and *ānāpānasmṛti* within the first stage, *sambhāramārga*. He tells us that these two are exercises that prepare the practitioner for *smṛtyupasthāna*. This meditation then leads him to the *nirvedhabhāgīya* of the *prayogamārga*.⁷⁴ On the other hand, Charles Willemen tells us that the categories of the *DMCJ* are part of the second path, *prayogamārga*.⁷⁵ An alternative title for the *DMCJ* is *fangbian* (方便)⁷⁶, which translates as *prayoga*, or application. Although eventually *fangbian* comes to be understood as *upāya*, *expedient means*, “[a]round 400 CE *fangbian* was a common translation for yoga. The stages [outlined in the *DMCJ*], *bhūmi*, are the five stages or categories of the exercises, called *dhyāna*. In other words, *dhyāna*, meditation, is the application of the preparatory path, *prayogamārga*, of the Abhidharma texts.”⁷⁷ Certainly both the first and second stages, the stages leading up to *darśanamārga*, are application of effort whereby one practises techniques designed to remedy affliction barring him or her from Nirvāṇa. Therefore, because the categories are both doctrinally and pragmatically *prayoga*, *practise*, this thesis will accept Willemen’s position and refer to the categories as *prayogamārga*.

Despite differing soteriologies, the Indian schools all held *prayogamārga* as a completely necessary stage. During this stage, the practitioner quiets the passions, overcomes obstacles, and develops “the four qualities leading to a deeper understanding of reality.”⁷⁸ Having “overcome instability”⁷⁹ by cultivating mindfulness,

⁷⁴ Lamotte, 1988, 613.

⁷⁵ Willemen, 2002, 22-23

⁷⁶ *chanjingxiuxingfangbian* 禪經修行方便

⁷⁷ Ibid.

⁷⁸ Guenther, 238.

*smṛtyupasthāna*⁸⁰, the practitioner enters into the stages of these four qualities, *nirvedhabhāgīya*: 1. *Heat, uṣmagata*, is “a fire which burns the fuel which are the defilements”⁸¹, 2. *The Summit, mūrdhan*, are “the most elevated or the head of unfixed roots of good”⁸², 3. *Patience, kṣānti*, which is “so-called because in this stage, the Truths please extremely much”⁸³, and finally, 4. *The Supreme Worldly Factor, laukikāgradharma* “because in the absence of any similar cause (*sabhāgahetu*), by their own power, they manifest the Path of Seeing the Truths [i.e. *darśanamārga*].”⁸⁴

The practises outline in the *DMCJ* often appear in the Abhidharma literature, separated into sets of two, three, or five.⁸⁵ They are, in one form or another, a popular topic within influential texts such as the *Abhidharmakośa*, the *Visuddhimagga*, the *Bodhisattvabhūmi*, and the *Yogācārabhūmi*.⁸⁶ In the *DMCJ*, they constitute a set of five, with the addition of *indriya* and *Buddhānusmṛti*. They constitute “the basic part of the Indian manuals.”⁸⁷ For example:

In the *Abhidharmakośa* Ch. VI, *aśubha* and *ānāpānasmṛti* are regarded as the ‘entrance passage’ through which a man in disciplinary practise goes into the preparatory course for the *darśanamārga* (path of insight)Ἧ Getting in the practise of *aśubha*- or *ānāpānasmṛti*-contemplations he completes

⁷⁹ Ibid, 244.

⁸⁰ Pruden, Leo M, Trans, *Abhidharmakośabāṣyam*, Four volumes, (Berkeley: Asian Humanities Press, 1990), V.3, P.928.

⁸¹ Ibid, 930.

⁸² Ibid, 931.

⁸³ Ibid.

⁸⁴ Ibid. P. 933.

⁸⁵ For a thorough discussion of how these practises are grouped in the different texts, see the previously referenced article by Hajime Sakurabe.

⁸⁶ Sakurabe, 307-309.

⁸⁷ Willemen, 2002. P.23.

the inner tranquillity (*śamatha*). Then he proceeds to the completion of the clear-sightedness (*vipaśyanā*) through the practise of the fourfold *smṛtyupasthāna* concerning the body, feeling, thought, and dharmas, first one by one separately (*sambhinnālamhana*) and then all the four objects combined (*samasatālamhana*). His next step, which is immediately followed by the *darśanamārga*, is called *nirvedhabhāgīya* (sharing the quality to be determinant on the penetration) at each of which he repeatedly and variously examines the four noble truths.⁸⁸

Each of the five categories in the *DMCJ* is designed to oppose and alleviate a particular temperament. It should be mentioned that the first step for the practitioner is not to enter upon the practise one of these meditation techniques, rather it is to identify one's particular mental affliction or temperament, and then choose the appropriate remedy. "Meditation in the Buddhist sense is not some sort of panacea which anybody can make use of indiscriminately and without harm."⁸⁹ It is, therefore, a necessary step to undergo a process of identification in order to ensure that the correct method is applied. These categories and their opposing afflictions will presently be discussed.⁹⁰

a. The categories in the DMCJ as established in India

Ānāpānasmṛti, or mindfulness of the breath, is without doubt the best known and most well treated subject from students and scholars of yoga. "Like regulation of posture, rhythmic breathing belongs to ancient Indian yoga heritage."⁹¹ It is a standard technique and usually a requirement from any student beginning a practise. In the Abhidharma,

⁸⁸ Sakurabe, 310.

⁸⁹ Guenther, 102.

⁹⁰ *Āśubhābhāvanā* is the subject of the translation, and will therefore be treated separately, in greater detail in Chapter Three.

breath control is prescribed specifically to remedy over-intellectualism. This is the person who, in a modern context, would be accused of either ‘living in his head’, of having a ‘wild imagination’, or of being ‘scatterbrained’. “[Breath control] is a suitable practise for a person whose temperament is such that he attends to all and everything without ever following one line of thought to its end.”⁹² According to the *Abhidharmakośa*: “Those who are imaginative enter through mindfulness of breathing [which] cuts off imagination because it is not turned toward externals, for it bears on breathing.”⁹³

Apramāṇa/brahmavihāra, the four immeasurables or pure abidings, are four subjects for meditation designed for “a person whose temperament is one of antipathy, hatred, malice, and ill-will, [who should] first of all learn to love.”⁹⁴ These ‘divine behaviors’ are: 1. *Maitrī*, commonly translated as *benevolence*, and sometimes as *love*. Not to be confused with passionate love, which easily turns to desire (*rāga*), “it is essentially benevolence, a natural kindness and interest in others’ happiness and well-being.”⁹⁵ 2. *Karuṇā*, or *compassion*. Compassion in the Buddhist sense translates as an active and selfless interest in alleviating suffering. This should not be confused with *pity*, which can quickly degenerate into “the futile crying and whimpering over the misery of the world.”⁹⁶ 3. *Muditā*, or *joy/sympathetic joy*, which is helpful in mastering *reluctance*,⁹⁷ or an unwillingness to be genuinely glad for others’ fortune, and sympathetic at their disappointments, rather than taking pleasure in their failure or

⁹¹ Dumoulin 1988. P.16.

⁹² Guenther, 114.

⁹³ *Abhidharmakośa*, V.3, P.917.

⁹⁴ Guenther, 106.

⁹⁵ *Ibid*, 107.

⁹⁶ *Ibid*, 108.

experiencing jealousy towards their satisfaction. Realizing it is expressed in rejoicing at the happiness and well being of others. This should not be confused with idle and/or egotistic glee “which is unaware of, or forgets the conditions through which true joy came about.”⁹⁸ Finally, 4. *Upekṣā*, or *equanimity*, which is the ultimate state of clear and tranquil understanding that all things are similar, so that one observes and acts impartially. This should not be confused with indifference, which is “ignorance, because it does not discriminate between good and bad. But impartiality is born from knowledge and understanding.”⁹⁹

Buddhānusmṛti, recollection of the Buddha, exists in some form in all the Buddhist schools. T. 643 (觀 佛三昧海經) the *Guanfosanmeihaijing*, another text that Buddhābhaddra likely presented to Huiyuan at Mount Lu, has for its content an exposition of *Buddhānusmṛti*.¹⁰⁰ This practise is discussed in one of the oldest Buddhist texts, the *Sutta Nipata*.¹⁰¹ According to Buddhaghosa (who commented on this text), *Buddhānusmṛti* is said to conquer “fear and dread,”¹⁰² to “attain a higher plane,” and to “feel as though [the practitioner] were living in the presence of the Buddha himself.”¹⁰³ It should be noted that the practise of recollecting the Buddha is not a simple recitation of the Buddha’s name, rather, the practitioner contemplates the Buddha’s qualities and

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid, 109

¹⁰⁰ Zürcher, 1972, 224.

¹⁰¹ Williams, Paul, *Mahāyāna Buddhism: The Doctrinal Foundations*, (London and NY: Routledge, 1989), 217.

¹⁰² Ibid, 218.

¹⁰³ Ibid.

imagines the Buddha's presence. By conceiving the qualities of the Buddha, one may harmonize and integrate one's own person with the Buddha. By imagining the Buddha's presence, one will without doubt be deterred from performing any evil or immoral deed.¹⁰⁴

Dhātuvyavasthāna/dhātuprabhedā, contemplation of the elements, opposes "self satisfaction and pride" (*madanamāna*).¹⁰⁵ This contemplation entails the "analysis of our individual existence [and] the realization that nowhere is the assumption of a self, ego, or creator necessitated."¹⁰⁶ The practise of contemplation of the elements, contemplation of the sense organs, *Indriya*, and *Idampratyayatapratītyasamutpāda*, contemplation of the twelve links in the chain of causation, are each connected to one another in that they all allow the practitioner an awareness and knowledge of the constituents/reality of the self and the outside world, within the context of interdependence and causality. External factors, internal senses, and the action of the perceiving mind co-exist. Desire and suffering are intimately and inseparably connected to all the other links in the chain or *wheel* of causation.

Idampratyayatapratītyasamutpāda, contemplation of the twelve links in the chain of causation should counteract delusion (*moha*).¹⁰⁷ An understanding of reality in Buddhist terms of the causal connectedness of all the elements of existence would naturally oppose a mind fooled into some erroneous view of reality. To understand the truth of the chain of causation does not alleviate delusion only. This awareness alleviates

¹⁰⁴ Ibid.

¹⁰⁵ Willemen, 2002. 24-25,

¹⁰⁶ Guenther, 113.

¹⁰⁷ Willemen, 2002, 24-25.

the three unwholesome roots, desire/greed, *rāga*, hatred, *dveṣa*, and delusion/ignorance, *moha*—commonly depicted at the centre, or hub, of the wheel of becoming (*bhavacakra*). Delusion, however, is surely the basis from which greed/desire, and hatred issue. depiction of *pratītyasamutpāda* represents causation in terms of the individual. “It is essentially an application of the theory of dependent origination to the process constituting the self, and represents an attempt to exhibit the causes of suffering.”¹⁰⁸

II. The *Wutingxinguan*: Evolution of the five categories in Chan

The *DMCJ* is one of many meditation manuals brought to China by Indian masters. From these texts, the Chinese took practises like regulation of the breath, and integrated them into an already existing system. They combined Daoist techniques with the Buddhist ones, and this synthesis would find its ultimate expression in the Chinese meditation school, Chan. The meditations adopted and adapted by the Chinese masters did not come from Southern India, where a more scholastic approach was taken. Rather, they came from the Northern region, Gandhāra, where the emphasis was on meditational practise, and practical effort.¹⁰⁹ So too, Chan discarded scholasticism and intellectualism for direct experience, complete and total practicality. Chan concludes that awakening cannot result from analysis, but rather only from meditative absorption.

The five forms of contemplation of the *DMCJ* become known as the *wutingxinguan*, also *wumen*, “a familiar theme of discussion in the works of eminent Chinese Buddhist scholars of the Sui-T’ang ages.”¹¹⁰ There is no question that there are

¹⁰⁸ Koller, John M, *Oriental Philosophies*, (New Jersey: Prentice-Hall, Inc., 1970), 157.

¹⁰⁹ See Willemen, 2002.

¹¹⁰ Sakurabe, P. 308.

clear historical connections to Chan, and that the *DMCJ* had an impact on the patriarchal tradition. The most significant impact of the *DMCJ*, however, was on Chan practise. The methodological impact of the *DMCJ* was felt late as the eighteenth century and as far reaching as Japanese Zen. The Rinzai master Hakuin Ekaku (白隠慧鶴), “and his disciple Torei Enji, returned to the Hīnayāna precepts of the [*DMCJ*].”¹¹¹

III. Chapter Two Conclusion

The historical links between the personages associated with the text, their practises and teachings, and the Chan School have already been established. The direct link to the text lies simply in that the text is one about meditation. It was taught and used by important Chan figures, figures instrumental in developing the standard meditation practises of Chan. For Chan, meditation alone, without delineating stages, really is the practical accomplishment of Buddha nature —*tathāgatagarbha*, the theory of which is the doctrinal basis for Chan.

The *DMCJ* is a meditation manual, meant to remedy and oppose the obstacles one encounters on the path to awakening. The methods taught by Buddhasena originate in India, where they were standard topics in major texts like the *Abhidharmakośa*, and for influential scholars like Vasubandhu. One can quite easily see the impact of some of the methods in China. Contemplation of the breath is still standard practise in Chan and Zen, and recollection of the Buddha has found its expression in Pure Land Buddhism, the most popular form of Buddhism in East Asia.

¹¹¹ Faure, 1997. P.124.

Chapter Three: Introduction to the translation

I. Methodological considerations

One of the difficult tasks any translator faces is in choosing between clear and/or eloquent English, and faithfulness to the original text. For the most part, I have tried to make as literal a translation as possible. Firstly, as this translation constitutes a freshman effort, out of respect for the text, I am unwilling to take any poetic liberties in interpretation. Where clarification is necessary, I have opted for liberal use of footnotes, and saved any in-depth explanation and elucidation for discussions in this chapter. Secondly, due to the subtle nature of many characters and compounds, it is the opinion of this author that the one sure way to a safe translation is to be completely literal and consistent.¹¹²

Certainly, a *safe* translation is not always a *good* translation. When creating an introductory translation, however, perhaps it is best to sacrifice eloquence for accuracy. Although surely there will be some argument over the accuracy of certain choices, any text is subject to endless interpretive attempts. The person of the translator always plays a significant part in the outcome, and, for my own part, I am disinclined to assert any of

¹¹² For example, the difference between *qi* 起 and *sheng* 生. Often, in Buddhist literature regarding mental processes, scholars will translate both of these characters as *give rise to*. I believe that even in the Buddhist context there is a difference (however subtle) in meaning between these two characters. I have therefore tried to consistently translate 起 (*qi*) as *rise* or *raise*, as I believe this has the connotation of something already in existence (like the Vijñānavāda Yogācāra *bīja* or mental seeds) being raised or stirred (as in the literal meaning of *wake up*). Whereas I translate 生 (*sheng*) as *produce(d)*. As this character literally means *birth*, I believe it to indicate something not previously existing being brought into existence. Although in a Buddhist context the difference is more subtle (as of course there can be nothing brought into existence truly from nothingness), I think it is nonetheless important to make such distinctions clear.

myself into an introductory rendition. Were I to attempt to render the English into something fluid and articulate, I would necessarily be imposing meaning derived from personal experience or bias. I therefore think it best to leave poetry for later versions.

The translation is of one of the practises presented in the *DMCJ*, namely *aśubhabhāvanā* (*bujingguan*). An alternative title for this text is the *Bujingguanjing* 不淨觀經. Therefore, it can be surmised that the practise of *aśubhabhāvanā*, or contemplation of impurity, was considered to be of particular importance among the categories.

II. Aśubhabhāvanā

The practise of contemplating impurity, or the decaying body, has the same foundations as the other categories discussed in Chapter Two. It can be found in the *āgamas* and the *nikāyas*, in the Pāli Abhidharma (in the *Visuddhimagga*, Chapter VI for example), and in Sanskrit Abhidharma sources like the *Kośa*.¹¹³ It entails meditating on the stages of decay of a corpse, either literally or otherwise. The practitioner should go to a graveyard, which was obviously much more simple in India at the time (and even today), and observe a dead body. Once he has firmly established the object in his mind, he may meditate upon it at his convenience.

Opposed to the other categories discussed in Chapter Two, the practise of meditating on a corpse surely strikes the reader as horrible and morbid. Death in the

¹¹³ Lamotte, Étienne, *Le Traité de la Grande Vertue de Sagesse de Nagarjuna (Mahaprajnaparamitasāstra)*, T. III, (Louvain: Institute Orientaliste, 1970), 1311. All of the following discussion and quotations, paraphrasing, etc., of Lamotte, are a translation of the French, with the aid of Dr. C. Willemen.

Buddhist sense, however must not be looked upon as pessimistic or nihilistic; rather it is a plain and observable example of impermanence. Purposefully contemplating the stages of decomposition of a dead body is a *sure* way to cut through desire and attachment to others, or the self, and to remedy delusion regarding permanence and the reality of appearance. It has already been stated that this contemplation is part of the preparatory stages, where one eliminates the poisons and is able to enter into *darśanamārga*.

Prior to reading the translation, there are some concepts that should be clarified. They are: the four desires, the nine notions, *vimokṣa*, *abhibhvāyatana*, and *kṛtsnāyatana*, and the two paths and four stages. *Nirvedhābagīya* is evident in Chapter 11, stanza 54, however, because it has been explained in Chapter Two, consequently, the concept will not be addressed further.

III. Explanatory remarks

a. The nine notions

In the Pāli Abhidharma there are ten notions to be contemplated.¹¹⁴ These notions are of various stages of decomposition. In the Sanskrit sources, however, there are nine notions. Although the sequence is not always the same, the Mahāyāna *prajñāpāramitā aśubhabhāvanā* develops from this.¹¹⁵ Étienne Lamotte's French translation of the *Mahāprajñāpāramitopadeśa* is perhaps the clearest outline of each notion and its practise. For each notion, the practitioner applies the stage of the corpse to his own body, feeling disgust and fear, saying something like "my body is also just like this." He also observes that there is no longer any way to discern gender, and especially that any

¹¹⁴ See for example *Visuddhimagga*, Chapter VI, 185-203

previous beauty the body had is gone.¹¹⁶ These realizations alleviate the three poisons of Buddhism, desire (*rāga*), hatred (*dveṣa*), and delusion (*moha*).¹¹⁷ By making these observations, the practitioner recognises that the characteristics of a live body are nothing more than deception and that all is impermanent. In this way, he alleviates desire, for who could desire a body that is certain to end up in a horrible state? By understanding that all bodies will eventually meet the same fate, he alleviates delusion regarding permanence and appearances. Finally, he alleviates hatred, for when there is nothing to desire, there is nothing to grasp; when there is nothing to grasp, there is no possessiveness, there is nothing to fight for, and nothing to find insufferable. The nine notions in the *Mahāprajñāpāramitopadeśa* are as follows:

1. The notion of the bloated (*vyādhmātakasaṃjñā*). The practitioner here sees that the body is now merely an empty vessel, and that consciousness is no longer present. He can still discern that the body has “beautiful marks which all troubled men’s hearts,” even though no gender is recognizable. Nonetheless, he says that desire having been driven away, “this bag of fetid excrement is bloated and detestable, how could one love that?”

118

2. The notion of the separated (*vidhūtakaśaṃjñā*). In this stage the corpse has split open from “the heat of the wind,”¹¹⁹ “from the five viscera flows excrement, urine, bloody puss, and blood — a repugnant liquid appears.”¹²⁰ The practitioner becomes more

¹¹⁵ Lamotte, 1312.

¹¹⁶ Ibid, 1316-1319.

¹¹⁷ Ibid, 1324.

¹¹⁸ Lamotte, 1970, 1316.

¹¹⁹ Ibid.

¹²⁰ Ibid.

aware of the original façade of the physical body, and the colours he once coveted have now degenerated into this horrible mess.

3. The notion of the bloody (*vilohitakasaṃjñā*). Here the body has come apart and “a magma of flesh and blood spreads out.”¹²¹

4. The notion of the rotten (*vipūyakasaṃjñā*). The pieces not devoured by birds and beasts, nor buried in the ground simply rot. The practitioner says that once this body was “wrapped in nice cloth, dressed in superb clothing, adorned with flowers. Today it is just a fetid magma, having come apart and rotten. The erstwhile ornaments cheated.”¹²² Again he sees, increasingly, that what he once perceived to be true was nothing more than a façade.

5. The notion of the blue (*vinīlakasaṃjñā*). At this stage the practitioner identifies all the different colours that appear on the corpse: blue, red, yellow, and black. He questions how the colours are different on a live body and on a corpse. “How are the colours I liked before any different from these colours?”¹²³

6. The notion of the devoured (*vikhāditakasaṃjñā*). This is simply the stage when, if the body has not been either cremated or buried, it will have been torn to pieces and eaten by birds and beasts.¹²⁴

7. The notion of the scattered (*vikṣiptakasaṃjñā*). The corpse has been scattered about by animals and the elements. The practitioner remembers that when the body was whole, he could still recognise all the things to which he was once attached. Now, all of the

¹²¹ Ibid.

¹²² Ibid, 1317.

¹²³ Ibid.

¹²⁴ Ibid, 1318.

original characteristics (of humanness and beauty) are gone, and there are only remains. At this stage he truly feels disgust.¹²⁵

8. The notion of the corpse, reduced to bone (*asthisamjñā*). Now all the flesh is gone and there are only bones. There may be a skeleton with the tendons still attached, or separated with the bones scattered.¹²⁶ The yogin says to himself, “In the past I saw corporeal elements form a body together, and I could distinguish man from woman. But now that it is dispersed, the body doesn’t exist anymore. That which I liked, where is it now?”¹²⁷

9. The notion of the burned (*vidagdhakasaṃjñā*).¹²⁸ The notion of the burned is a completely separate meditation, as the practitioner must view a cremation. The body is burned together with herbs and wood and in one moment is reduced to ashes. “Before this person died, the body was bathed in perfume and enjoyed the five objects [of the five senses]. Now that it is burned, it is worse than being struck with a sword. When it was dead it looked human, now all original human characteristics have disappeared. All bodies are impermanent, and so am I.”¹²⁹

In the translation these notions appear explicitly at several points. stanzas 7-9 of chapter 10, refer to the notion of the skeleton, or of the corpse being reduced to bones, *asthisamjñā*. Here Buddhahadra explains that the practitioner should recognize the “soft” body. He could be talking about two things. Possibly this means that the body is no longer solid or firm like it would have been in life, or, he could be talking about a conceptualisation of impermanence. These two concepts are not so different; in fact, they

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ Ibid. 1318-1319.

¹²⁸ Lamotte, 1970, 1314.

compliment one another. Stanzas 16-30 of chapter 11, mention the notions all together. In this passage, however, Buddhahadra talks also about the stages from conception to death. Here he suggests that the practitioner should keep in mind that all life leads to death and its stages. Stanza 52 of chapter 11 relates the notions to the *smṛtyupasthānas*, immediately following the *kṛtsnāyatana*s at stanzas 45-50, and immediately preceding the stage of *nirvedhabāgīya* at stanza 54. This final part of Chapter 11 further supports the position that Buddhasena's method does, in fact, reside within the preparatory path, *prayogamārga*.

b. *Vimokṣa*, *abhibhvāyatana*, and *kṛtsnāyatana*

Three concepts, “indicative of a technique and of unimpeded progress, are pointed out as most intimately connected with meditation. They are termed ‘masteries’ (*abhibhvāyatana*) and ‘freedoms’ (*Vimokṣa*) respectively.”¹³⁰ These two are then followed by *kṛtsnāyatana*, *all-encompassing*, *basis*, *totality*. There are eight deliverances, eight masteries / dominant *āyatanas*, and ten totalities / all-encompassing *āyatanas*. Chapter Eight of the *Abhidharmakośa* outlines these three terms:

Vimokṣa

1) One endowed with physical matter sees physical matter... this is the First Deliverance; 2) not having the idea of internal visible things, he sees external visible things: this is the Second Deliverance; 3) bringing forth agreeable Deliverance, he dwells in this absorption: this is the Third Deliverance... The Fourth to the Seventh Deliverances are the four absorptions of *Ārupyadhātu*... The Eighth Deliverance is the absorption of the extinction of ideas and sensations. The first two Deliverances are, by their nature, meditations on loathsome things, for they have for their

¹²⁹ Ibid.

aspect the idea of the corpse turning blue, etc. (The ascetic considers internal and external visible things, his body or external bodies, under the aspect of a corpse turning blue, etc).¹³¹

Abhibhvāyatanas

1. There is the idea of internal physical matter, and there is the seeing of a small amount of external attractive and unattractive physical matter... 2. There is the idea of internal physical matter, and there is the seeing of an unlimited amount of external physical matter. 4. There is an absence of any idea of internal physical matter, but there is the seeing of a large amount of external physical matter. These are the first four Dominant Āyatanas. 5-8. There is an absence of any idea of physical matter, but there is the seeing of external blue, yellow, red, and white. These make a total of eight.¹³²

Kṛtsnāyatana

[T]hey embrace their object in its totality and exclusively. They are ten in number: this is the totality of earth water fire, and wind; blue, yellow, red, and white; plus the uninterrupted āyatanas of space and consciousness (the First and the Second Absorptions of Ārūpyadhātu)... Eight are the absence of desire... two are pure absorptions of Ārūpyadhātu.¹³³

Stanza 46-51 of chapter 11 discuss these concepts. At stanza 46 the practitioner has experienced the first two deliverances and at stanza 47 he begins to experience the *abhibhvāyatanas*, the *kṛtsnāyatanas*, or both. He visualises the colours blue, yellow, red,

¹³⁰ Guenther, 135

¹³¹ *Kośa*, V. IV, Chapter Eight, 1271.

¹³² *Ibid*, 1276.

¹³³ *Ibid*, 1277-1278.

and white. Buddhābhaddra¹³⁴ continues to explain the interaction of the notions of *vimokṣa*, *abhibhvāyatana*, and *kṛtsnāyatana*s, ending with the practitioner “experiencing all gifts.” The beginning of chapter 12 seems to discuss deliverances and *kṛtsnāyatana*. At stanza 5 Buddhābhaddra says that one is able to produce a “real knowledge of deliverance.” Stanza 11 mentions “bound mindfulness,” and stanzas 17 and 18 talk about “destruction of the basis” and of rising to a “pure stage.”

c. The four desires

The practise of *aśubhabhāvanā* most clearly counters desire (*rāga*). The *Abhidharmakośa* says that there are four types of desire, or ‘craving,’ which each are opposed by a specific stage of *aśubhabhāvanā*: 1. Craving for colours, 2. Craving for shapes, 3. Craving for contact or tangibles, and 4. Craving for honours (recognition from another person).¹³⁵ Stanza 27 of chapter 9, in the translation mentions these four kinds of desire. The *Kośa* explains that there are different notions in the meditation which counter each of the four *rāga*, but that having the notion of a skeleton for an object will counter all four, due to their absence in the object. Reference to these four desires can be found in stanza 27 of chapter 9.

d. The two paths and four stages

Within the DMCJ there are two paths and four “meaningful things (*artha*, yi 義)”¹³⁶ for each of the first three practises. The two paths are the path of application

¹³⁴ These were Buddhāsena’s teachings, however as it was Buddhābhaddra who presented them, it is Buddhābhaddra I imagine as the speaker.

¹³⁵ *Kośa*, V. III, Chapter VI, 917.

¹³⁶ Willemen, 2002, 22-23.

(*fangbian* 方便), and the excellent, or superior (*sheng* 勝) path.¹³⁷ The four stages are *regression*, *stagnation*, *progress*, and *certainty*. The translation clearly shows that these truly are stages of progression. Each of the four chapters concerns one of the four “meaningful things.” Chapter 9 discusses *regression*, which is primarily concerned with the practitioner being deluded and/or weak in his practise. It is possible, according to Buddhahadra, that although the yogin thinks he has made progress, it is easy to be deluded regarding his object and his thoughts. In this way, the practitioner risks losing control over his thoughts and comprehension and falls back in his progress. Also, it is difficult to gain mastery over desires, and so it follows that although the practitioner has gained some mastery over his weakness, it is also easy to relapse.

Chapter 10 discusses *stagnation*, which is the idea that the practitioner may be so constrained by some idea or delusion that he remains motionless in his practise, unable to advance. More specifically, there is a danger of becoming captivated by an object or stage of meditation. For example, the meditator may progress beyond internal to external objects and naturally be pleased with his improvement. If, however, the yogin holds onto the feeling of elation without letting go of it, he will remain at that stage, unable to move forward.

Chapter 11 discusses *progress*. It is in this chapter that Buddhahadra is most detailed in his instruction. This chapter gives a careful explanation of the method, practise, and purpose of contemplation of impurity. He describes the cycle of life from (the Indian notion of) conception to death and explains how the arising of the three Buddhist poisons are connected to this cycle. He then describes the notions and the

¹³⁷ Ibid.

meditative stages one experiences when contemplating them. These stages are as previously explained, moving through *prayogamārga* to *darśanamārga*. Stanzas 53-55 refer to the successful practise, having moved through all the stages, and finally into *darśanamārga*, the path of insight. This attainment is surely progress. From progress comes *certainty*, the final “meaningful thing” and the subject of Chapter 12. At this stage, the practitioner has made such progress in his meditations that he is sure to succeed up until the point of having liberated himself from desire, the root cause of all suffering.

Conclusion

The English and European literature regarding the early inception and evolution of Chan does not especially attend to matters of teaching or philosophy. There are only paragraphs and/or sentences within a handful of books and articles (such as C. Willemen, B. Faure, B. McRae, and H. Sakurabe). While the early history of the school is fascinatingly complex and deserves continuing treatment, considerations of *who*, *when*, and *where*, leave many additionally important questions unanswered. It seems especially necessary to address the questions of *what*, *why*, and *how* for a school entirely devoted to practise, pragmatism, and opposed to scholasticism and intellectualism. D. T. Suzuki quite possibly made the first and last scholarly attempt to delineate Chinese Chan practise and its philosophical framework.

There are, unquestionably, further considerations for current scholarship regarding the early stages of Chan development. A complete and accurate picture of the history of this period, at least in terms of key persons, is utterly impossible, due to the endless fabrications and mistakes in the records. For any philosophical or doctrinal teaching, however, historical context is completely necessary if there is to be any hope

for insightful understanding. Also, there are many meditation manuals (to be found primarily in Taisho Volume 15) which remain to be translated into English or any European language. Major Chan texts, such as the *Lengqieshiziji* are available, but it is, again, the very early period that has been left out of current scholarship.

This is, first and foremost, a translation effort, and secondly an attempt to inform the reader regarding the historical and doctrinal/philosophical context of the text. There are several points at which a lack of secondary source material has made it quite difficult to elucidate at the required depth. Any discussion of *wutingxinguan*, for example, is quite literally limited to a few paragraphs in Sakurabe's article. There are Japanese and Chinese sources that discuss the five forms in China at length, but as I am restricted by linguistic ability, these sources are unavailable to me. This thesis represents an attempt to answer some of these questions. My hope is that I have afforded some other English reader further access to early Chan practise and context.

Chapter Four: Translation of Part two of the *Damoduoluochanjing*: 不淨觀 *Bujingguan*, Contemplation of impurity

T.618 p0314b17 修行方便道不淨觀退分第九

Chapter 9: Regression in the contemplation of impurity in the stages of practising application.

1) 如我力所能 已說安般念

修行不淨觀 次第應分別

According to my capabilities, I have already expounded the *ānāpāna*¹³⁸ mindfulness. The practise of contemplation of impurity [and] its process will be distinguished.

2) 不淨方便觀 思惟念退減

明智所知相 是今我當說

¹³⁸ *Anban* 安般 is a phonetic transliteration of the Sanskrit, *ānāpāna*, meaning breath(ing). The full Sanskrit form is *ānāpānasmṛti*, with *smṛti* here translated as *nian* 念 *mindfulness*.

¹³⁹ It is most likely that *xiang* 相 should be translated as *notion* rather than the usual *characteristic*. Although often the character will be translated as *characteristic*, this same situation with *xiang* 相 appears regularly throughout the text, and it simply makes more sense in these instances that the character is really *xiang* 想, missing the radical *xin* 心. Leaving off the radical is quite common.

When cultivating the contemplation of application to impurity, one should be mindful of regression. The notions¹³⁹ known by the wise are what I will now expound.

3) 修行初方便 自於身少分

背淨開皮色 觀其所起相

In one's practise one should first apply oneself to specific parts of the body. Keeping pleasantness¹⁴⁰ in mind, one is open to the beauty of the skin. One [then] contemplates the notion raised by [this external beauty].

4) 雖暫壞皮色 不力勤方便

淨想還復生 說名修行退

Although momentarily one destroys the beauty of the skin, if one is not forcefully diligent in one's application, the notion of purity will again re-emerge. This is called a regression of the practise.

5) 不能起所應 重令皮色壞

淨想仍不除 亦名修行退

If one is not able to raise that which one should, one should again have its beauty decay. The notion of [the skin's] purity is still not removed; this is called a regression of the practise.

6) 修行愛欲增 應往至蒙間

¹⁴⁰ *jing* 淨 in Chinese thought usually means pure. However, in the Indian it is something closer to *pleasant*.

取彼不淨相 還來本處坐

If, in one's practise, desire increases, one should go to a graveyard. Having [there] grasped the notion of impurity, one should [then] return to one's spot and sit.

p0314c01(7) 所見諸死屍 我身亦復然

一心內觀察 如彼蒙間相

The corpses I have seen, I myself am also like them. Wholeheartedly contemplating, regarding my self, [I am] just the same as [the corpses in] the graves.

8) 彼為我作證 由是得真實

已得真實相 不復起邪想

When I realized that, on that basis I gain reality. Having attained the truth, [I will] not again raise the wrong notion.

9) 如是方便修 慧眼猶不淨

當知是顛倒 無智癡冥聚

In such practise of application, the eye of wisdom is still not pure.¹⁴¹ One should know that this is a perverted view [and that] in one's ignorance, the [darkness of] delusion piles up.

10) 若於足指緣 闍亂心不住

¹⁴¹ *Hui* 慧 wisdom, Sk. *prajñā*, should be understood as analytical knowledge of dharmas/ factors. *Wisdom* does not yet equate with insight into emptiness.

當於上繫心 觀察求升進

If one is confused concerning the object¹⁴² of the toes, and one's thoughts do not abide [in the object], one should contemplate higher focused thoughts and strive to progress.

11) 於上壞色處 其心復馳亂

當力勤精進 方便離退過

If, higher up,¹⁴³ one destroys where beauty dwells, and one's thoughts are again dispersed, one should, with all one's strength, be diligent in vigour, [and] one should apply oneself to not regress.

12) 勿為煩惱染 令不至解脫

自勉勤方便 疾得到涅槃

Do not be tainted by afflictions¹⁴⁴ that will cause you to not reach deliverance. If you exert yourself [and are] diligent [in your] application, you will quickly reach nirvana.

13) 自於身壞相 繫念無分散

日夜勤修習 莫令煩惱起

Concerning one's body, characterized¹⁴⁵ by destruction, keep attentive and [do] not [be] distracted. Practise diligently day and night, [and] in no case let affliction arise.

¹⁴² *Yuan* 緣 object. Sk. *ālambana*.

¹⁴³ I take this to mean literally higher up on the body.

¹⁴⁴ *Nao* 惱 afflictions, Sk. *Kleśa*.

¹⁴⁵ In this stanza it makes more sense to translate *xiang* 相 as *characteristic*.

14) 修行微妙想 世尊之所說

常能守護想 是終不退減

The practise of subtle notions is what the World Honoured One¹⁴⁶ has expounded. If you constantly guard those notions, it [will be] the case that [you will] never regress [in your practise].

15) 具足觀內身 其念已堅固

次應觀外緣 漸習令增廣

To be in complete possession of the contemplation¹⁴⁷ of your own self, if mindfulness has been solidified, sequentially one should contemplate external objects, gradually practising so that [the objects of meditation] broaden [in their scope].

16) 於外已周滿 堅固三摩提

當知是不久 次第盡諸漏

If, concerning the outside, one is complete, and if one is firm in your samādhi,¹⁴⁸ one should know that before long one will gradually extinguish impurities.

17) 如王無器甲 安足不堅固

¹⁴⁶ *Shizun* 世尊 World Honoured One, Sk. (commonly) *Bhagavant* or, sometimes, *Lokanātha*. This is a common honorific for the Buddha.

¹⁴⁷ *Guan* 觀 contemplation, Sk. *Bhāvanā*. This should really be understood as a causative i.e., to bring into existence a mental picture or image.

而欲禦怨敵 必為彼所害

If, for instance, a king is without armour, complacent and not firm, but wants to subdue his enemies, he will necessarily be harmed by them.

18) 修行於自身 愚癡未決定

而欲觀外緣 是必於行退

If, in one's practise concerning one's own person, one is deluded and uncertain, but wants to contemplate other objects, then one will certainly regress in one's practise.

19) 我已說比丘 無點故修退

更有餘退過 今當說善聽

I have already explained, bhikṣus, that when one is not intelligent, one's practise will then regress, [and one will] further have more and more regression. I will now explain. Listen well!

20) 當知修行退 沒在癡冥故

或為盛煩惱 業行所障蔽

One should know that practise is regressing because one is sunk in delusion. One may be obstructed¹⁴⁹ by actions and numerous afflictions.

¹⁴⁸ *Sanmoti* 三摩提 this compound is a phonetic rendering of the Sanskrit *samādhi*. The more common phonetic rendering is *sanmei* 三昧.

¹⁴⁹ *Zhangbi* 障蔽 obstruction. Sk. *Āvaraṇa*.

21) 有人因色欲 而起煩惱退

p0315a01(21cd) 於彼美豔色 癡愛覆正念

There are people [who], because of their desire for beauty, raise their afflictions and regress. Concerning that attractive beauty, one's deluded desire covers right mindfulness.

22) 種種上衣服 文彩發光澤

瓔珞莊嚴具 金銀眾妙寶

於先俗所樂 修行還顧戀

[As for] all kinds of outer garments, the colours of their designs emit plentiful splendour. Necklaces and adornments, gold, silver, and a multitude of precious things – all these things caused the deceased common man joy. That which one previously commonly enjoyed in one's practises one will revert to longing.

23) 因此動欲想 當知是必退

形相計端嚴 處處著姿好

一切身肢節 妄想起貪欲

If, based on this, one sets in motion desirous notions, one must know that [this] definitely means regression. When the appearance is considered beautiful, [and] everywhere one is attached to the fine shape of all the limbs and joints of the body – having [these] wrong notions, one raises covetousness.

24) 身體諸肢節 細滑柔軟觸

憶此本所更 欲火還復熾

The limbs and joints of the body, smooth¹⁵⁰ and soft to the touch – one recalls that these were enjoyable¹⁵¹ before, [and so] the fire of desire returns, burning again.

25) 或泣或言笑 歌舞相顧盼

綵服貫珠環 文繡莊嚴具

Now one cries, then laughs. Singing, dancing, glaring at one another. As for clothing of various colours, one has a pearls bracelet, inlaid with precious stones, [and one's clothing has] embroidered motifs and adornments.

26) 來去若容止 流轉行者心

顧念是威儀 欲起令退轉

If it carries on to and fro, it makes the mind of the practitioner wander. Mindfulness is the right deportment, but if desire arises, it makes one regress.

27) 有人情欲深 不專在四種

愚癡增煩惱 遇¹⁵²形起姪亂

There are people in whom desires are deep, and who do not especially focus on the four kinds. In their foolishness, they increase their afflictions. Encountering an appearance,

¹⁵⁰ *Xihua* 細滑 smooth, touchable. Sk. *Spraṣṭavya*

¹⁵¹ *Geng* 更 enjoyable. This usually would be found as a compound *gengle* 更樂.

¹⁵² *Varia lectio* has *yu* 愚, instead of *yu* 遇.

they raise licentiousness.¹⁵³

28) 是則極惡欲 疾令修行退

由是諸愛欲 迷亂失正念

This then is an extremely evil desire [and] quickly causes the practise to regress. Because of those desires, one loses direction and loses right mindfulness.

29) 相與想明了 是終不退轉

諦自見內身 次外善觀察

If an appearance, together with its [9] notions are/ is clearly understood, then [the practitioner] never regresses. Carefully look at your own person! Subsequently, contemplate others well.

30) 境界廣增滿 周匝見嶮岸

不識究竟處 修行疾退沒

Broaden the objects of your senses to the fullest extent. Then, all around, one sees precipitous cliffs. If one is not conscious of the ultimate end, one's practise will quickly regress.

31) 於身深愛著 怖異不能進

修行生疑怖 是必疾退減

If one is deeply infatuated concerning another person, one fears it may change, and one is

¹⁵³ Licentiousness in both mental state and behaviour

unable to advance. If, in one's practise, one produces doubt and fear, one will certainly fall back quickly.

32) 若欲離疑怖 於身修厭患

厭患想已生 其心猶馳亂

當知修行者 是必復還退

If one wants to move away from doubt and fear, one should develop disgust toward the body. If, having brought about this notion of disgust, if one's mind is still running amok, one should know that the practitioner will certainly regress.

33) 已說諸修行 不淨方便退

若於勝道中 退亦如前說

I have explained regression in application to impurity in one's practises. If in the excellent path one regresses, it is still as explained before.

p0315b01 方便不淨退分竟

The end of the part [about] regression in the application to impurity.

p0315b02 修行方便不淨觀住分第十

Chapter 10: The part [about] stagnation¹⁵⁴ in the contemplation of

¹⁵⁴ *Zhuguo* 住過 This compound has the meaning of being stationary for a period of time. I have, therefore, interpreted it as meaning *stagnation*. Throughout the chapter, *zhu* 住, alone is translated as *stagnation*, as I

impurity in the stages of practising application

p0315b03(1) 我已略分別 不淨退減分

如其住過相 今當次第說

I have briefly distinguished the part [about] regression concerning impurity. I will now gradually explain the characteristics of how it stagnates.

2) 修行煩惱業 增長內充滿

不曉知度¹⁵⁵法 愚癡縛令住

When, in one's practises, the activity of the afflictions increases, they fill one internally. If one does not understand how to go beyond to the next stage, one is tied down in delusion so that one stagnates.

3) 自於身少分 背淨壞皮色

不知升進法 煩惱增故住

One disavows one's purity, even for a small part of one's own person, and destroys the beauty of the skin. One does not know how to make progress, [and] because one's afflictions grow, one stagnates.

4) 或有漸升進 遍身見壞相

believe this to have a negative connotation, rather than *abiding*, which is often used in meditation manuals as indicating a more desirable state of consciousness.

¹⁵⁵*Varia lectio* gives *zhi* 智 instead of *zhi* 知 giving the compound *zhidu* 智度, *go(ne) beyond (to the other shore)*, Sk. *Pāramitā*.

不能求外緣 樂觀內身住

One may make gradual progress, and the whole person may be seen as characterized by destruction. If one cannot seek for an external object [and only finds] happiness in contemplation of one's own person, [then one will] stagnate.

5) 若於外境界 修行心樂進

欲去應隨去 方便勿令住

Concerning external objects, in ones practise one's mind [may find] joy [in] progress. If desire is removed, [joy] should also go.¹⁵⁶ Do not let your application stagnate.

6) 未見究竟處 而便中路止

癡冥住所縛 猶如象繫樹

Having not yet seen the end, one's application may stop at the middle. One is bound by stagnation in one's foolish darkness, as if tied to a tree.

7) 骨想有堅相 其體密無間

不次行眾想 亦不求升進

又無厭離心 亦不能決定

If one's notion of a skeleton¹⁵⁷ possesses the characteristic of solidity, and when [one perceives that] the body is dense, if one does not subsequently practise all notions, and

¹⁵⁶ I.e. The joy should also be removed.

¹⁵⁷ *Guxiang* 骨想, notion of the skeleton. Sk. *Asthisamjñā*.

one does not seek for progress, then one may not have any thought of disgust, and one may not be certain.

8) 修行雖成就 不淨奇特道

不能起勝想 令其身柔軟

Even though in one's practise one may be completing the special path of impurity, one may not be able to produce the most excellent notion, so that the body becomes soft.

9) 若不柔軟身 流覺則不生

不能生流覺 是說修行住

If [one has] no [notion] of a soft body, then the realization of its dissolution is not produced. If one is unable to produce the realization of its dissolution, this is said to be stagnation of practise.

p0315b22 不淨觀方便道住分竟

End of the part [about] stagnation in the contemplation of impurity in the stages of practising application

p0315b23 修行方便道不淨觀升進分第十一

Chapter 11: The part [about] progress in the contemplation of impurity in the stages of practising application

p0315b24 (1) 已說不淨觀 方便道住過

若於勝道中 住應如前說

I have explained stagnation in the stages of application to the contemplation of impurity.

In the case of the excellent path, stagnation is as previously explained.

2) 今當次第說 不淨升進法¹⁵⁸

先總相思惟 繫念不淨緣

Now I will gradually explain how to progress in [the stages of contemplation of] impurity. Having first reflected on the general characteristics, tie your mindfulness to an impure object.¹⁵⁹

3) 次住身少分 正觀察自相

自在及外緣 二種說無量

One should subsequently dwell on a small part of the body and correctly contemplate¹⁶⁰ the specific characteristics. Those within one's self and external objects – both kinds are called immeasurable.

p0315c01 (4) 行者於內身 自在三摩提

勤習正方便 周滿究竟處

The practitioner, concerning the samādhi of sovereignty about one's own person, should diligently practise right application, fulfilling it to the end.

¹⁵⁸ *Varia lectio* gives *fen* 分, instead of *fa* 法 .

¹⁵⁹ Specifically this is meditation on the object of a/the body. Sk. *Kāyasmṛtyupasthāna*.

¹⁶⁰ *Zhengguan* 正觀 , correct or right contemplation. Sk. *Abhisamaya*.

5) 外緣無量者 境界普周遍

而於彼正受 不能數自在

[As for] the external objects, which are immeasurable, their objective range is all around.

However, concerning that correct experience,¹⁶¹ one cannot repeatedly be sovereign.

6) 又自觀內身 是亦說無量

謂於自身處 種種眾多色

Furthermore, contemplating one's own person, – this too is said to be immeasurable.

Namely, concerning the places of one's own body, they are various and numerous in forms.

7) 筋連與肉段 其數各五百

提賴與捷¹⁶²大 是皆有六種

Tendons and flesh both number 500. Tilaka and kanda,¹⁶³ they are all sixfold.

¹⁶¹ *Zhengshou* 正受, correct experience. Sk. *Samādhi*. Usually this term is not translated, but rather transliterated.

¹⁶² Although the print in the Taishō footnote is unclear, it reads that the Three editions has *jian* 健 or possibly *jian* 蹇 instead of *jian* 健.

¹⁶³ *Tilai* 提賴 Sk. *Tilaka*, “*Clerodendrum phlomoides* (*Symplocos racemosa* L.); a freckle (compared to a sesamum-seed); a kind of skin-eruption L” (MMW, 448). *Jianda* 健大 Sk. *Kanda*. “a lump, swelling, knot” (MMW, 249) Both are phonetic renderings of the Sanskrit.

p0315c09 提賴似果。撻大似癰。盡在腹內¹⁶⁴

Note: Tilaka is like a fruit, and kanda is like a carbuncle, and they are all situated in the belly.

8) 三十六動物 三百二十骨

節解九百分 九十千種脈

宣氣通諸味 三萬六千道

[There are] 36 kinds of objects, and 320 bones. The joints are disjointed as 900 parts.

[There are] 90 times 1000 veins. It is said that the *qi* goes along 36,000 paths.

9) 身中諸毛孔 九十九萬數

身內侵食蟲 戶有八十千

The pores in the body number 90 times 90,000. One is internally invaded by parasites, [numbering] 80 times 1000 families.

10) 內血外精氣 是二共和合

先得迦羅邏 身根¹⁶⁵與命根

The blood and the external fluid¹⁶⁶ are both combined. When these two are both combined one first obtains [a] kalala¹⁶⁷ [that has the] faculty [of a] body [and the] faculty

¹⁶⁴ Notes appear in the original text.

¹⁶⁵ *Varia lectio* has *xiang* 相, instead of *gen* 根.

¹⁶⁶ I.e. Semen.

¹⁶⁷ *Jialuohuo* 迦羅邏, Sk. Kalala. "The embryo a short time after conception."

of life.

11) 是身不淨起 出自迦羅邏

結業之所起 愚惑生樂著

This body is raised by impurity and is produced from the kalala. To that which is raised by actions that are fetters, the deluded one produces happy attachment.

12) 二種重煩惱 愛恚癡冥心

謂初受生時 興二顛倒想

Three¹⁶⁸ serious afflictions; desire, anger, and delusion, darken one's thoughts. When one namely has just experienced birth, one raises two wrong notions.

13) 於內生愛欲 於外起瞋恚

男有如是想 女則上相違

Concerning one's self, one produces desire. Externally, one gives rise to anger. A man has such notions and a woman is opposed to that.

14) 不淨迦羅邏 迦羅邏起泡

從泡生肉段 漸厚成支¹⁶⁹節

The impurity is a kalala; the kalala brings forth froth [1], and from the froth fleshy lumps

¹⁶⁸ The text here has *er* 二, the *varia lectio* has *yi* 一. Since *yi* 一, *er* 二, and *san* 三, are easily confused in the Chinese, and since there are three things itemized in the text, I have translated this as *three*.

¹⁶⁹ *Varia Lectio* has *zhi* 肢, instead of *zhi* 支.

are produced [2]. Little by little it becomes thicker, becomes limbs [3].

15) 出胎名嬰兒 轉次為童子

如是漸增長 盛壯謂中年

When it leaves the womb it is called an infant [4], and this gradually turns into a youth [5]. In this way it gradually grows and becomes robust, i.e., in the prime of life.

16) 年逝形枯悴 朽耄日衰老

識滅壽命終 身壞白骨現

As the years go, the shape withers [6]. [The body] decays and grows older every day [7]. One's consciousness is extinguished [8] and life ends [9]. The body is destroyed [10] and white bones become visible [11].

17) 青毀節節離 消碎盡磨滅

p0316a01 (17cd) 如是十五種 修行觀自相

[The body] being blue is destroyed [12], and the different joints separate [13]. It dissipates [14] and is completely obliterated [15]. And so, one practises contemplation of the fifteen kinds of specific characteristics.

18) 始從迦羅邏 次第衰老死

七日漸毀變 乃至灰滅盡

Beginning from [a] kalala, one gradually decays in old age and death. After seven days, the destruction gradually changes to the point of an ashy end.

19) 宿世曾修行 先從迦羅邏

出生至老死 次第諦觀察

Having practised in the previous world, one first arises from a kalala, and eventually reaches old age and death. Gradually contemplate with care!

20) 白骨青赤相 肢節皆離散

骨瑣¹⁷⁰及羸朽 腐壞盡磨滅

In the notion of white bones, [and of] blue and red, the joints of the members all come apart. The skeleton reaches decay; it rots and is completely destroyed.

21) 彼諸修行者 思惟不淨念

有從因觀察 或果方便學

When the practitioners reflect on mindfulness about impurity, some contemplate from the cause, or they apply themselves to the application to effect, or they apply themselves, directing their efforts towards the effect.

22) 成就深妙慧 能了是相義

觀察迦羅邏 乃至一切分

Accomplishing deep wisdom, what one understands is the meaning of the notions, contemplating the kalala, up to every part.

23) 四大和合淨 造色五情根

¹⁷⁰ *Varia lectio* has *suo* 鎖, instead of *suo* 瑣.

無量極微種 一切從彼起

When the four great [elements] are combined and pure, the secondary matter is based on the five feelings. Immeasurable minute elements¹⁷¹ – everything comes into existence from them.

24) 當復更觀察 死後次第相

日日¹⁷²漸變異 乃至於七日

One should contemplate further the notions in their sequence after death. Day and night one gradually changes, up to seven days.

25) 無復有來去 視瞻笑語言

容止悉已滅 捨離威儀姿

It does not have anymore coming and going, gazing, laughing, or speaking. Demeanours have been completely extinguished, free from any semblance of proper deportment.

26) 死屍漸漸異 其色日毀變

青等諸不淨 如是次第現

The corpse gradually changes and its form decays daily. All impurities, blue, etc., thus become gradually visible.

27) 脹膿爛潰 流漫極臭處

¹⁷¹ *Zhiweizhong* 極微種 minute elements. Sk. *Paramāṇu*.

¹⁷² *Varia lectio* has *yue* 月, instead of *ri* 日.

種種諸蟲出 見已離色欲

[The corpse] swells, rots, and leaks, flowing from utterly stinking places. Several kinds of insects come out. Having seen them, one is free from desire for beauty.

28) 觀察本所著 已壞食不盡

離散在處處 能滅全具欲

Contemplating that which one was previously attracted to, having been destroyed and not completely eaten, it is dispersed everywhere, having completely extinguished the desire for its wholeness.

p0316a24 上言端正非其本亦應言全具

Note: Previously it is mentioned that beauty is not the basis. One should also mention wholeness.

29) 自見枯朽骨 無復滋潤相

久故極麤澀 能離細滑欲

One sees that the dry bones are not characterized any longer by glossiness. Being old and utterly coarse, they can do away with desire for touch.

30) 腐碎若塵塵 磨滅無所有

成就如是相 遠離有形欲

It is rotten, as if pulverized, annihilated to nothingness. Having accomplished such notions, one is free from desire for anything with an external appearance.

(有形不必患¹⁷³是眾生)

Note: That which has a shape is not necessarily in all cases a being.

31) 五欲亦五壞 隨病而對治

p0316b01(31cd) 相對真實相 修行正觀察

The five desires are also five destructions. According to the illness, one has an antidote.

Facing the true characteristics, the practitioner should contemplate correctly.

32) 色變若離散 威儀容止滅

羸朽及磨碎 是名五種壞

Beauty changes [1], as if dissipating [2], and proper deportment and demeanour are extinguished [3]. It is weak [4] and crushed [5]. These are called the five kinds of destructions.

33) 此則自身中 無量諸境界

修行正憶念 悉能得自在

These then, concerning one's own body, are the immeasurable objects. If one has right mindfulness concerning practise, one can in any case attain sovereignty.

34) 已說二無量 自在及境界

修行不自在 亦已分別說

We have explained two immeasurables: sovereignty and the objects. Even if in one's

¹⁷³*Varia lectio* has *xi* 悉, instead of *huan* 患.

practise one is not sovereign, it is yet distinctly explained.

35) 於是不淨念 聞思與修慧

正觀開慧眼 是說有三種

Thereupon in one's mindfulness of impurity, correctly contemplating with wisdom from Learning, volition, and cultivation,¹⁷⁴ one opens one's eye of wisdom. This is said to be threefold.

36) 作想有二種 時復不想住

俱開解思惟 或時非開解

When the notions one makes are of two kinds, and if one sometimes does not abide in a notion, in both cases one may open up to understanding and development. Or sometimes they do not open up to understanding.

解即開也

Note: This understanding is nothing but opening up.

37) 第三性無垢 離垢清淨住

不想不開解 是慧修禪起

The third one is pure by nature –free from impurity and abiding in purity. If one does not [have this] notion, one does not open up to understanding. As for this wisdom, it is raised

¹⁷⁴ The three *prajñās*: 1) *Wen* 聞, learning. Sk. *Srutamayī*. 2), *Si* 思, volition. Sk. *Cintāmayī*. 3) *Xiu* 修, cultivation or development Sk. *Bhāvanāmayī*.

by the cultivation of dhyāna.¹⁷⁵

38) 起身寂止樂 餘二則不能

心亦寂靜樂 是名為修慧

This raises the joy of quiescence¹⁷⁶ in the person. The other two cannot do that.¹⁷⁷ When the mind is also happy in quiescence, this is said to be wisdom through cultivation.

39) 滋潤身柔軟 此則寂靜相

二俱不柔軟 當知非寂靜

Being glossy,¹⁷⁸ the body is soft. This then is characterized by quiescence. When both are not soft, know that it is not quiescent.

40) 彼二不寂靜 一則安隱住

是說色有中 修禪所起慧

When the two are not at peace, the one should abide in safety. This is the explanation of wisdom raised by the development of dhyana in the existence of form.¹⁷⁹

¹⁷⁵ *Xiuchan* 修禪, cultivation of Dhyāna. This is also *Bhāvanāmayī*.

¹⁷⁶ *Jizhi* 寂止, quiescence. Sk. *Śamatha*.

¹⁷⁷ I.e. *Cintāmayī* and *śrutamayī*.

¹⁷⁸ *Zirun* 滋潤, Moist, glossy, oily. Sk. *Snigdha*: glossy, resplendent.

¹⁷⁹ This is the explanation of wisdom raised by the development of dhyāna in the existence of form, i.e. material existence. Sk. *Rūpadhātu*.

41) 不淨觀一智 依止十地起

根本及未至 亦說欲中

The one knowledge, which is contemplation of impurity, arises based on ten stages: The fundamental ones, the future one, one also explains desire, and the intermediate one.¹⁸⁰

42) 依住一¹⁸¹界身 境界於欲色

化生既命終 即滅無不淨

Relying on the three worlds, one takes desire or matter as object. If life ends, being apparitionally born, one is immediately extinguished without any impurity.

43) 身淨無餘穢 不能起厭患

唯觀彼生滅 變易無常相

When the body is pure [and] without any further impurity, one cannot give rise to disgust.¹⁸² Just contemplate the characteristics of birth, destruction, change, and impermanence!

44) 胞胎所生身 則有死屍形

於身起淨想 不淨觀對治

When the person is produced from the womb, [he] may have the shape of a corpse.

¹⁸⁰ The ten stages consist of one stage of desire, *kama*, four matter/material stages, *rūpa*, four non-matter/immaterial, *arūpa* stages, and a future stage.

¹⁸¹ *Varia lectio* has *san* 三, instead of *yi* 一.

¹⁸² *Yanhuan* 厭患, disgust. Sk. *Nirveda*.

Raising the notion of purity concerning the body, the contemplation of impurity is the antidote.¹⁸³

45) 不求止貪欲 思惟習厭患

更有淨對治 不作厭患想

If one does not seek to stop desire in one's reflections, one should practise disgust. If one does not have the notion of disgust, one should more and more have the antidote against purity.

p0316c01(46) 方便淨解脫 智者開慧眼

謂於不淨緣 白骨流光出

Applying himself to the deliverance of purity, the wise one opens his eye of wisdom. Namely, concerning his impure object, the white bones radiate light.

47) 從是次第起 青色妙寶樹

黃赤若鮮白 枝葉花亦然

From this [light] gradually arises a fine precious tree of blue colour.¹⁸⁴ [It] becomes yellow and red or fresh white. The branches, leaves, and flowers are also like that.

48) 上服珠¹⁸⁵瓔珞 種種微妙色

是則名修行 淨解方便相

¹⁸³ *Duizhi* 對治 antidote. Sk. *Pratipakṣa*

¹⁸⁴ Sk. *Kṛtsnāyatana*.

Outer garments and bracelets with precious stones – all kinds of fine shapes, these then are called the practise of the characteristics of application to the deliverance of purity.

49) 於彼不淨身 處處莊嚴現

階級次第上 三昧然慧燈

Concerning the unpleasant body, everywhere adornments can be seen. As the stages gradually increase, samādhi lights the torch of wisdom.

50) 從彼一身出 高廣普周遍

一切餘身起 莊嚴亦如是

此則淨解脫 方便不淨觀

From the whole body, it shines high and wide and all around. All other bodies bring adornments in the same way. This then is the deliverance of purity, applying one's self to the contemplation of impurity.

51) 若能須臾頃 修習此勝觀

是則順佛教 堪受一切施

世尊所稱歎 三界良福田

¹⁸⁵ *Varia lectio* has *zhu* 諸 instead of *zhu* 珠.

If one can, for just one moment, practise this excellent contemplation, one then, in accordance with Buddha's teaching, experiences all gifts, is praised by the World Honoured One, [and gains a] fine field of merit in the three worlds.¹⁸⁶

52) 說餘一切相 功德亦復然

白骨青瘀想 成就心厭離

Explaining all other notions, their qualities are the same. The notions of the white bones, and of the blue accomplish mental disgust.

53) 因是不淨念 方便度諸地

所謂身念止 受心法念處

Therefore being mindful of impurity, one's application lets one cross every stage. [That is the] application of mindfulness¹⁸⁷ to the body, and the application of mindfulness to experience thoughts and factors.

54) 煖來及頂忍 世間第一法

見道及修道 乃至漏盡智

[One crosses the stages] from warmth up to the summit, patient acceptance, and the highest worldly factor. [One moves through] the path of insight and the path of development, up to the knowledge of the extinction of impurities.

¹⁸⁶ *Sanjie* 三界, the three worlds. Sk. *Triloka/ traidhātuka/ trayodhātavaḥ*: 1. *Kāmadhātu*, 2. *Rūpadhātu*, 3. *Ārūpyadhātu*.

¹⁸⁷ *Shennian* 身念, mindfulness to/of the body. Sk. *Kāyasmṛtyupasthāna*.

55) 因是方便度 一切功德地

從初身念觀 乃至究竟處

Because of that, one's application causes one to cross all the stages and their qualities. From the beginning, the contemplation of mindfulness to the body, one contemplates up to the final place.

56) 佛說不淨念 一切諸種子

世尊說貪欲 利入深無底

Buddha [has] explained that mindfulness to [the] impurity [that is] in every seed. The World Honoured One has explained that desire sharply enters a bottomless deep.

57) 正受對治藥 當修厭離想

一切餘煩惱 悉能須臾治

Right experiencing is the curative medicine. One should develop the notion of disgust, and all other afflictions can all in one moment be cured.

58) 我已說不淨 方便升進法

餘有勝道進 相行如前說

I have explained the way of making progress in one's application to impurity. There remains the progress in the excellent path. Its modes¹⁸⁸ are as previously explained.

¹⁸⁸ *Xiangxiu* 相行 , mode(s). Sk. *Ākāra. Varia lectio* has *xiang* 想 instead of *xiang* 相 , but as this is a common phrase, the translation uses the original instead of the *varia lectio*.

p0316c29 不淨念升進分第十一竟

End of part 11, regarding progress in the mindfulness of impurity.

p0317a01 修行方便道不淨決定分第十二

Chapter 12: Certainty¹⁸⁹ concerning impurity in the practise of the path of application

1) 不淨升進分 相義我已說

今當說修行 不淨決定分

I have explained the meaning of the characteristics in the part about making progress concerning impurity. I will now explain the practise and the part about certainty concerning impurity.

2) 不為惡戒縛 亦非業煩惱

心不背解脫 歡喜常志樂

If one is not bound by wrong morality, is not affected by actions, and if one's thoughts do not turn their back on deliverance – being joyful; one is constantly destined toward happiness.

3) 如是隨順生 羶澀四大滅

¹⁸⁹ *Jueding* 決定, certainty. Sk. *Niyata*, Adj. (*Niyāma*, N.). I.e. one will decidedly make it, being certain to succeed in one's practise of mindfulness of impurity (Edgerton, s.v. p.298).

柔軟寂止樂 三昧於中起

Thus, in due consequence one produces a coarse extinction of the four great [elements].

Enjoying soft quiescence, samādhi arises there.

4) 從定生智慧 修行能厭患

厭想已修起 則能離有愛

From concentration, wisdom is produced, and one can feel disgusted in the practise. After the notion of disgust has arisen in the practise, one then can be free from desire for existence.¹⁹⁰

5) 思惟離有愛 解脫寔智生

已生解脫智 於縛得解脫

If one's cultivation is free from desire for existence, the real knowledge of deliverance is produced. After the knowledge of deliverance has been produced, one is delivered from one's bonds.

6) 從是得無為 究竟離三有

是說名修行 成就決定分

From that one obtains the unconditioned,¹⁹¹ finally free from the three existences. This is said to be called the accomplishing of the part about certainty in one's practise.

¹⁹⁰ *Youai* 有愛, desire for existence. Sk. *Bhavarāga*.

¹⁹¹ *Wuwei* 無為, unconditioned. Sk. *Asaṃskṛta*.

7) 天王五威相 觀相壞煩惱

漏過漸衰薄 由是究竟滅

The celestial kings ¹⁹² have five awesome characteristics. ¹⁹³ Contemplating these characteristics destroys the afflictions. As the impurity passes and gradually decreases, through this one is finally extinguished.

8) 人王有五相 獸王相亦然

諸地相明了 說名為決定

A human king has the five characteristics, and the characteristics of an animal king are also thus. When the characteristic of all stages are clear, this is called certainty.

9) 動身四顧視 奮威暢大音

自在獨遊步 師子王威相

Moving the body, looking in four directions, invigorated, one raises a long happy sound. Being sovereign one roams alone, with the majestic characteristic of a lion king.

10) 於此十五相 修行生決定

能令彼地中 一切諸垢滅

¹⁹² *Tianwang* 天王, celestial kings.

¹⁹³ Possibly the five characteristics at the moment of death, i.e. five signs of decay. As outlined in the *Mahāparinirvāṇasūtra* V.19.: 1. Shabby clothing, 2. A withering flower above the head, 3. Bodily odour. 4. Sweating under the arms. 5. Aversion to sitting. (Matthews #5908).

There, the fifteen [aforementioned] characteristics and their practise produce certainty, which leads to the extinction of all impurities in those stages.

11) 繫念三摩提 出諸煩惱縛

惡露不淨想 能生厭離心

青瘀等諸想 修行善決了

With bound mindfulness to samādhi, one rises out of the ties of affliction. Exposing the foul notions of impurity produces thoughts of disgust. The notions, blue, etc. – practising them, one will be well certain [to succeed].

12) 更有餘三想 明想及觀想

第三說空想 修習寂滅慧

There still are three further notions: the notion of clear understanding, the notion of contemplation, and the third one is said to be the notion of emptiness. Their practise means the wisdom of quiescence.

13) 淨色及自身 所起諸煩惱

貪欲瞋恚癡 從是正觀滅

Pure matter and one's own person, the afflictions that arises desire, anger, and delusion¹⁹⁴ – from these right contemplation is extinguished.

14) 此一一諸想 各三想眷屬

p0317b01 (14cd) 能除貪欲等 結縛使惱纏

When these [9] notions, one by one, are each accompanied by the three notions, one can remove the fetters, urges, and afflictions,¹⁹⁵ [which are] desire and so forth.

15) 是諸一切想 明審善觀察

是名修行者 決定不淨想

All these notions, when they are clearly and well contemplated, mean that the practitioner is certain in his notion of impurity.

16) 久故朽白骨 疏瘠羸相現

破碎若塵塵(音昧) 一切悉磨滅

Old and decaying white bones, scattered and lean – their characteristic of being emaciated shows. They are destroyed as if pulverized, all completely crushed. Note: The sound is mei.¹⁹⁶

17) 從下次第起 方便壞所依

淨慧之所說 修行決定相

From here on one gradually produces application to destruction of the basis. As explained by the wisdom of purity, one's practise is characterized by certainty.

¹⁹⁴ *Tanyu* 貪欲 desire, Sk. *Rāga*. *Chen* 瞋 anger, Sk. *Dveṣa*. *Chi* 癡, delusion, Sk. *moha*. The three poisons.

¹⁹⁵ *Jiefu* 結縛 fetters, Sk. *Saṃyojana*. *Shi* 使 urges, Sk. *Anuśaya*. *Naochan* 惱纏 afflictions. Sk. *Kleśa*.

¹⁹⁶ The text gives the phonetic value for 塵 as *mei*.

18) 無量深妙種 一切普周遍

彼決定真寶 生如金翅鳥

次起清淨地 平坦極莊嚴

[Concerning] immeasurable very fine elements, everywhere [and] all around one is certain to [attain] the truth. It will be produced like a golden feathered bird.¹⁹⁷ One gradually rises to a pure stage, which is level and utterly adorned.

19) 勇猛寶師子 牛王若龍象

此諸未曾類 處處決定相

A brave, precious lion, an ox king¹⁹⁸ – these wonderful species are everywhere characterized by certainty.

20) 始因不淨生 亦從不淨長

初起迦羅邏 住於不淨中

Initially produced by impurity, one also grows from impurity. One first arises as a kalala, abiding in impurity.

21) 觀彼七日止 念頃不暫停

¹⁹⁷ The golden bird referred to is likely the *Garuḍa* (also *jialouluo* 迦樓羅 . Suzuki, 64:1934).” c.f. RTL. A mythical bird (chief of the feathered race, enemy of the serpent race), vehicle of Viṣṇu, son of Kāśyapa and Vinatā; shortly after his birth he frightened the gods by his brilliant lustre; they supposed him to be Agni and requested his protection; when they discovered that he was *Garuḍa*, they praised him as the highest being, and called him fire and sun” (MMW, 348)

修行善明了 是則說決定

One can see its growth for seven days. Then in a little while it briefly stops. If in one's practise one clearly understands, this is said to be certainty.

22) 如是一切分 悉能知相義

明見彼真實 念念有生滅

Thus are all [four] parts. One can, in every case, understand the meaning of the characteristics. If one clearly sees the truth, one is always mindful of the extinction of birth.

23) 因習諸骨想 修行覺意生

能起覺支想 說名為決定

Because one practises the notion about the bones, in one's practise an awakened mind is produced. It can raise the notion of the aids to enlightenment. This is the explanation of certainty.

24) 彼諸修行者 分別三種想

或有始習行 或已少習行

或有久修習 是悉近決定

¹⁹⁸ *Niuwang* 牛王, The bovine king. Sk. *Rṣabha*.

The practitioners distinguish three kinds of notions. One either is a beginning practitioner or, one who already has a little practise or a long-time practitioner. These are all near to certainty.

25) 隨彼智慧力 趣向有差別

初業者始起 少習心已住

久學能趣緣 是說三種修

In accordance with the power of knowledge, there are differences in one's progress. The beginner starts first, and the mind of the little practitioner has settled. The long-term practitioner can pursue an object. These are said to be the three kinds of practise.¹⁹⁹

26) 初業名始種 第二為長養

最後能捨離 說名為決定

'Beginner' is a term for the novitiate The second one means growth. The last one can set himself free. This is said to be certainty.

27) 不淨有二種 或共或非共

p0317c01(27cd) 如前三眷屬 是離共不淨

There are two kinds of impurity, either common or not common. The three groups previously mentioned are free from common impurity.

28) 聞思與修慧 三種不淨念

於此一切種 修行諦明了

善分別離欲 是說名決定

Wisdom from learning, volition, and cultivation, the threefold mindfulness to impurity – the clear understanding of all these, if one distinguishes well, free from desire. This is called certainty.

p0317c05 不淨決定分第十二竟

End of part 12, regarding certainty about impurity.

¹⁹⁹ *Sanzhongxiu* 三種修 , three kinds of practise/ practitioners: *ādhikārmika*, *kṛtaparijaya*, *atīkrāntamanaskāra*.

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