



QING MING

THE INFLUENCE OF
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CHAN BUDDHISM
.....
ON SHAO YONG'S REDEFINITION
OF THE SUPREME ULTIMATE

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To Changji Wu and Yunying Yang,
my parents also my first teacher

献给

我父母——也是我的启蒙老师

Preface

During the Song dynasty (960-1126), Chan Buddhism was recreated as an integral part of the indigenous Song culture of China. It exerted direct or indirect influence upon Chinese culture and the mentality of most Chinese people. The Song literati studied Buddhism and practiced Chan which almost single-handedly influenced the Chinese way of thinking. The spirit of Chan was shown itself in the literati's cultural activity, such as poetry, the tea-ceremony, calligraphy, Chan paintings, *The Book of Changes* and neo-Confucianism. The Chan ideas of simplicity, purity and harmony are deeply rooted in the cultural backbone of the Song literati.

The Shao Yong redefinition of the Supreme Ultimate, "mind is the Supreme Ultimate," was a result due to the development of the Song dynasty's politics, society and culture. It has a complicated history involving political, social and cultural aspects, including extraordinary economic and geographical environment along with a profound Chan Buddhist ideological foundation. Thus, it clearly contains Chan Buddhism's elements and is different from the classical *Book of Changes* and classical Confucianism.

This book used hermeneutics to study the influence of Chan Buddhism on Shao Yong's redefinition of the Supreme Ultimate. I have attempted, through research and investigation, to analyze the source, content, characteristics, and history of the relationship between Chan Buddhism and the Shao Yong redefinition of the Supreme Ultimate. The intent of this book is to clarify the fundamental relationship

between Chan Buddhism and the Shao Yong redefinition of the Supreme Ultimate. This will include their ideological development, along with their essential features mainly from the following aspects: 1) the historical and cultural background; 2) the life of Shao Yong; 3) Huineng's concept of "realizing the mind and seeing self-nature," Zongmi's pictorial Chan schemes, Linji's concept of "four discernments of person and object," and the Caodong concept of "jeweled mirror *samādhi*;" and 4) the Lineage of the Supreme Ultimate.

After comprehensive research and interpretation; I will attempt to explain the basic characteristics of the Shao Yong redefinition of the vi Supreme Ultimate with the injection of Chan Buddhism's vitality and wisdom. They are summarized in the following ways: 1) by considering Buddha nature to be self-nature in the human mind and considering the mind to be the Supreme Ultimate; 2) by self cultivation pointing directly at the mind; 3) by "orienting toward humanism" and laying a great deal of stress upon the attainment of enlightenment through one's own efforts; and 4) by "merging worldly dharmas with transmundane dharma" with the goal of cultivating mundane morality while also practicing renunciation.

I am grateful for advice or assistance from the following Professors:

The first is Professor Huaiyu Chen. This book was written based on my PhD. dissertation. I began my study of the relationship between Chan Buddhism and the Book of Changes in Professor Huaiyu Chen's East Asian Buddhism course, in which I received encouragement and help for selecting the topic of the relationship between Chan Buddhism and Neo-Confucianism along with the philosophy of Changes as my PhD. dissertation research subject. Thus, I started to collect reference sources and collected more than three hundred reference books regarding this topic by the end of the first semester when I been in the United States. All those sources laid an important foundation for my dissertation as well as this book.

The second is my dissertation supervisor and committee chair, Professor William Chu, who kindly read my dissertation and offered invaluable detailed advice on Buddhism, organization, and focus of the dissertation. The product of the research dissertation would not be possible without his serious and rapid work.

The third is my dissertation academic committee member Professor Joshua Capitanio, who carefully read throughout my dissertation and kind enough offered so many suggestions which made my dissertation

more rigorous, objective and equitable.

The fourth is Professor Bruce Long who has taught me about Buddhist hermeneutics over the past two years of my pursuit of the PhD. degree.

Qing Ming

Abbreviations

- T: *The Taisho Shinshu Daizokyo* (Taisho Edition of the Chinese Tripitaka 大正新修大藏经). Ed. Takakusu Junjiro and Watanabe Kaikyoku. 100 vols. Tokyo: Daizo Shuppan Company, 1924-1934.
- X: *Continuing Editions of the Taisho Shinshu Daizokyo* (*Xu zangjing* 续藏经). Hong Kong: the Hong Kong Committee on the Photographic Publication of a Continuation to the Buddhist Tripitaka, 1967.
- SKQS: *The Complete Collection in Four Treasuries* (*Siku quanshu* 四库全书), Taipei: Taiwan Shangwu yinshu guan, 1973.
- XXSKQSTY: Wang Yunwu ed., *Summary of Continuation Edited of Complete Collection in Four Treasuries* (*Xuxiu siku quanshu tiyao* 续修四库全书提要), Taipei: Taiwan shangwu yinshu guan, 1971.
- Daoist Canon: Daoist Canon 道藏, Shanghai: Shanghai shudian chubanshe, 1988.
- S. Indicates the number in the Stein collection of Dunhuang 敦煌 texts in the British Library, London.

- D. Indicates the number in the collection of Dunhuang 敦煌 texts in the Dunhuang Library, China.
- BD. Indicates the number in the collection of Dunhuang 敦煌 texts in the National Library of China. Beijing, China.
- Koryŏ Canon: Koryŏ taejanggyŏng [Koryŏcanon], (Photolithographic reprint, 48 vols.), Seoul: Tongguk University Press, 1976.
- YLNC: *Yongle Northern Canon (Yongle beizang 永乐北藏)*, Beijing: Xianzhuang shuju, 2004.
- SZYZ: *Songzang yizhen 宋藏遗珍* [Rarities from the Song Canon]. 45 vols. Shanghai: Yingyin songban zangjinghui, 1935.
- FGDZJ: *Foguang dazang jing 佛光大藏经* [Buddha's Light Canon]. (Chan Buddhist Canon 禅藏), Taiwan: Buddha's Light Publishing, 1994.

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Chapter One:

Introduction: The Existing Scholarship and Dissertation Prospectus

Shao Yong (1012-1077), a renowned philosopher of the northern Song dynasty (960-1126), was known for his scholarship on the philosophy of Changes (*yixue zhexue*)¹ and Neo-Confucianism.² His major philosophical work was the *Supreme Principles that Rule the World* (*Huangji jingshi shu*),³ which incorporates, in some form and to some degree, all his major philosophical ideas. According to this work, the foundation of Shao Yong's philosophy is the Supreme Ultimate (*taiji*). In *The Great Commentary* (*xici*)⁴ of *The Book of*

1 The "Philosophy of Changes" is known as *yixue zhexue* in Chinese, which refers to the philosophical theories of *The Book of Changes*. It includes *The River Diagram* (*hetu*), *Luo Writing* (*luoshu*), *Lianshan*, *Guicang*, *Zhouyi* and all commentary literature such as *Ten Wings*, Wang Bi's *Commentaries on Zhouyi* (*Zhouyi zhu*), Zhu Xi's *The Original Meaning of the Primary Zhouyi Text* (*Yuanben zhouyi benyi*) and Shao Yong's *Supreme Principles That Rule the World* (*Huangji jingshi shu*).

2 Accordig to Zhu Xi, Shao Yong was one of the five founders of Neo-Confucianism.

3 According to *A History of the Song Dynasty*, His other writings consisted of *The Yi River Beats the Earth Collection* (*Yichuan jirang ji*) and *A Fish Shoal Asks the Right Questions* (*Yujiao wendui*). See Tuo Tuo, *A History of the Song Dynasty*, vol. 36, (Beijing: Zhonghua shuju, 1985), 12726-12728. Also see Shao Yong, *Supreme Principles that Rule the World* (*Huangji jingshi shu*), (Zhengzhou: Zhongzhou guji chubanshe, 2008), 533.

4 *The Great Commentary* (*xici*) is a commentary of the *Ten Wings* of *The Book of Changes*.

*Changes (Zhouyi)*¹ there appears this famous passage,

“Therefore in the system of Changes (*yi*)² there is the Supreme Ultimate (*taiji*), which produced the two elementary Forms (*liangyi*).³ These two Forms produced the four emblematic Symbols (*sixiang*),⁴ which again produced the eight Trigrams (*bagua*).”⁵

“故易有太极，是生两仪，两仪生四象，四象生八卦。”⁶

It is accepted by scholars that Shao Yong's redefinition of the Supreme Ultimate is an application of this passage, graphically

1 *Zhouyi* is also called the *Yijing* by some scholars, but the *Yijing* also refers to the *ci* (phraseology / lexicographyology / dictionary) of *Zhouyi*'s hexagrams and lines. The 64 hexagrams of *Zhouyi* are divided into 30 hexagrams of the *Upper Classic* and the 34 hexagrams of the *Lower Classic*. It does not include *Yi Zhuan* (*Ten Wings*). Because of this, by calling it *Zhouyi* we include the *Jing* (*Classics*) and *Zhuan* (*commentary*). In addition, the source of the title *Zhouyi* is earlier. In the paragraph *Dabu* of chapter *Chunguan* in the book entitled *Zhouli*, it is only called *Zhouyi*. Historically, works regarding *Zhouyi* were on the most part called *Zhouyi* such as the Wei dynasty work, *Commentaries on Zhouyi* (*Zhouyi zhu*) by Wang Bi, the Tang dynasty works *The Correct Meaning of Zhouyi* (*Zhouyi zhengyi*) by Kong Yingda, and *A Zhouyi Collection with Explanation* (*Zhouyi jijie*) compiled by Li Dingzuo's, and the Song dynasty work *Zhouyi's Original Meaning* (*Zhouyi benyi*) by Zhu Xi. Because of this, in this dissertation the title of this book is *Zhouyi* or *The Book of Changes*, and is not *Yijing* or *the I Ching*.

2 According to Zhang Dainian, the term “Changes” is spoken of with various types of terminology. This special feature may have two possible origins. “It may be like a chameleon, which can change color, or it may be a picture of the sun and moon, which indicate time and periods of change. In later literature the use of *yi* for “changes” nearly always implies a conscious allusion to its use in the *Book of Changes*.” See Zhang Dainian, *Key Concepts in Chinese Philosophy*, (Yale: Yale University Press, 2002), 197.

3 “Two elementary Forms” refer to *yin* and *yang*.

4 The “four emblematic Symbols” refer to *yin*, *yang*, Hardness (*gang*) and Softness (*rou*).

5 See Zhang Dainian, *Key Concepts in Chinese Philosophy*, (New Haven: Yale University Press, 2002), 197. James Legge, *The Book of Changes*, (Hunan: Hunan chubanshe, 1992), 311. Also see Richard Wilhelm's trals. *The I Ching or Book of Changes*, (Princeton: Princeton University Press, 1997), 318.

6 Zhou Zhenbu, *Commentary on Zhouyi* (*Zhouyi yizhu*), (Hong Kong: Zhouhua shuju, 1996), 247.

illustrated by means of diagrams.¹ In both *Enlightening with Zhouyi* (*Yixue qimeng*) and *The Original Meaning of Zhouyi* (*Zhouyi benyi*), Zhu Xi (1130-1200) advocated that there were four kinds of diagrams used by Shao Yong: “the Fu Xi Diagrams of the Sequence of the Eight Trigrams” (*Fu Xi bagua cixu tu*), “the Fu Xi Diagrams of the Sequence of the 64 Hexagrams” (*Fu Xi liushisi gua cixu tu*), “the Fu Xi Diagrams of the Directional Position of the Eight Trigrams” (*Fu Xi bagua fangwei tu*) and “the Fu Xi Diagrams of the Directional Position of the 64 Hexagrams” (*Fu Xi liushisi gua fangwei tu*). These diagrams describe how the Supreme Ultimate produced the two forms (*yin-yang*) and then how these two forms produced the four emblems, which, in turn, produced sixteen hexagrams. Sixteen hexagrams doubled, is thirty-two, and thirty-two doubled again is sixty-four hexagrams. According to the diagrams, the original pattern of cosmic order is the Supreme Ultimate. However, regarding the issue of what the Supreme Ultimate actually is, in chapter twelve of *Supreme Principles that Rule the World* (*Huangji jingshi shu*), Shao Yong mentions, “mind is the Supreme Ultimate, ...”² As this describes the Supreme Ultimate as being mind, then it is clear that in Shao Yong’s Supreme Ultimate, mind produced the two elementary Forms of *yin* and *yang*. These two Forms produced the four emblematic Symbols, which again produced the eight Trigrams. The eight Trigrams made 16, 16 made 32, and 32 made 64 Hexagrams.³ According to this, mind is considered to be the nature of the world, and all phenomena of the universe is the manifestation of the observer’s mind.

Therefore, it clearly appears that Shao Yong’s Supreme Ultimate is not wholly based upon *The Book of Changes*, which never described

1 Regarding the diagrams, in *Understanding the Book of Changes* (*Zhouyi tongbian*), Zhang Xingcheng mentions that there were fourteen diagrams; in both *Enlightening with Zhouyi* (*Yixue qimeng*) and *The Original Meaning of Zhouyi* (*Zhouyi benyi*), Zhu Xi explains that there were four kinds of diagrams.

2 心为太极。Shao Yong, *Supreme Principles that Rule the World* (*Huangji jingshi shu*), (Zhengzhou: Zhongzhou guji chubanshe, 2008), p.522. My translation based on the Chinese version and Wing-tsit Chan’s English translation. Wing-tsit Chan translated as “mind is Great Ultimate.” See Wing-tsit Chan, *Sources of Chinese Tradition*, vol.1, (New York: Columbia University Press, 1960), 464. Derk Bodde translated as “mind constitutes the Supreme Ultimate.” See Fun Yu-lan, *A History of Chinese Philosophy*, vol. 2, translated by Derk Bodde, (Princeton, N.J.: Princeton University Press, 1952.), 457.

3 Fun Yu-lan, *A History of Chinese Philosophy*, vol. 2, translated by Derk Bodde, (Princeton, N.J.: Princeton University Press, 1952.), 459.