The Concept of Chinese Chan: Perspectives from Tóng Méng Zhǐ Guān(童蒙止观)

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[Abstract]

To what extent can the practice of Buddhist śamatha and vipaśyanā meditation be seen as "Chinese Chan"? This article takes the initiative to analyze a short yet classical Chinese Buddhist text, the Foundations for Developing Buddhist Tranquility (Śamatha) and Insight (Vipaśyanā) Meditation童蒙止观. It examines the Foundations' relationship with the elements of ancient Chinese culture and tradition that impact the practice of śamatha and vipaśyanā meditation. By revealing the fact that the meditation practice presented by the Foundations adopts substantial elements from ancient Chinese culture and tradition, this article suggests that the concept of "Chinese Chan" is significant for understanding the practice of śamatha and vipaśyanā meditation insofar as Chinese context is concerned.

Keywords: Master Zhìyǐ, Chinese Chan, Śamatha and Vipaśyanā Meditation

Introduction

The emergence of the Tiantai School of Buddhism 天台宗 during the sixth century marked the successful sinization of Buddhism since the religion was introduced from the western regions of Central Asia or India into China. The Tiantai School was at times one of the leading schools of Chinese Buddhism, and its founder, Master Zhìyǐ (智顗, 538-597 CE), was regarded as one of the utmost influential Chinese Buddhist figures of his time. Master Zhìyǐ advocated the practice of *zhǐ* 止 and *guān* 观, or *śamatha* and *vipaśyanā* meditation as an essential means for attaining *dhyāna* (concentrated meditation) and *prajñā* (perfect wisdom) that lead to final liberation from suffering. According to Buddhist contemplative tradition, *śamatha* is often defined as "silencing, or putting to rest the active mind, or auto-hypnosis." It helps to release mental distractions and generate skillful mindfulness within. *Vipaśyana* "is defined as study, examine, or contemplate."[1] It is the eye of understanding.

Subsequently, Master Zhìyǐ wrote four texts instructing the practice of *śamatha* and *vipaśyanā* meditation. These four texts laid out foundations and formations for meditation practice in China. They are: (1) *Complete and Immediate Meditation*圆顿止观; (2) *Gradual Śamatha* and *Vipaśyanā Meditation*渐次止观; (3) *Indeterminate Śamatha and Vipaśyanā Meditation*不定止观; and, (4) *Foundations for Developing Buddhist Tranquility* (*Śamatha*) *and Insight* (*Vipaśyanā*) *Meditation*童蒙止观.[2] Among these four texts, it is said that the *Foundations* concisely and accurately outlines main themes and procedures for accomplishing the practice of *śamatha* and *vipaśyanā* meditation. [3]

This article aims to analyze the practice of *śamatha* and *vipaśyanā* meditation presented by the *Foundations* through examining its relationship with ancient Chinese culture and tradition, primarily in the categories

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[1] William Edward Soothill and Lewis Hodous, A Dictionary of Chinese Buddhist Terms, (London: Kegan Paul, Trench, Trubenr and Co., 1977), 158.

[2] T.46. 1915, 462a06-20.

[3] T.46. 1915, 462a21-24.

of (1) recognizing evil animal spirits of the twelve ancient time units that are particularly complied with in ancient Chinese culture; and (2) employing traditional Chinese medical healing approaches to treat disorders in meditation. This article suggests the use of the concept "Chinese Chan" (*zhōng huá chán*中华禅) as a primary tactic to investigate the meditation practice elaborated on by Master Zhìyǐ in the *Foundations*. It argues that the practice of *śamatha* and *vipaśyanā* meditation presented by the *Foundations* constitutes a unique path which combines *Mahāyāna* Buddhist teachings from *Prajñāpāramitā* literature and ancient Chinese culture and tradition. The article first introduces the ten stages for achieving *dhyāna* and *prajñā* through the practice of *śamatha* and *vipaśyanā* meditation presented by the *Foundations*. It then examines the elements of ancient Chinese culture and tradition that influence the meditation practice. In conclusion, this article draws upon its available analysis to evaluate the concept of Chinese Chan in accordance with the practice of *śamatha* and *vipaśyanā* meditation. It aims to answer the following question: to what extent can the meditation practice advocated by Master Zhìyǐ in the *Foundations* be seen as "Chinese Chan?"

Ten Stages for Achieving Dhyāna and Prajñā

In the *Foundations,* Master Zhìyǐ self-assuredly states the benefits that one may obtain from the practice of *śamatha* and *vipaśyanā* meditation as:

> Numerous paths for attaining *nirvāṇa* are possible. However, *śamatha* and *vipaśyanā* are the most expeditious and seminal paths. Why is this so? *Śamatha* is the utmost means for subduing fetters of the mind; and *vipaśyanā* is the principal force for eradicating delusion. *Śamatha* is a great provision for nourishing the stream of consciousness; and *vipaśyanā* is a marvelous technique for promoting and developing spectacular understanding. *Śamatha* is the primary cause for concentrated meditation, *dhyāna*; and *vipaśyanā* is the source for perfect wisdom, *prajñā*.[4]

[4] T. 46. 1915, 462b07-20.

The statement above highlights the practice of *śamatha* and *vipaśyanā* meditation as critical means for eradicating delusion, accomplishing concentrated meditation and perfect wisdom, and attaining *nirvāṇa*. In practice, Master Zhìyǐ proposes ten stages in the *Foundations* for fulfilling the meditation practice. The ten stages are: (1) be provided with external conditions; (2) reprimand unskillful desires; (3) drive away hindrances that delude the mind; (4) adjust the "five duties;" (5) utilize skillful means; (6) make the right efforts for cultivating meditation; (7) develop the roots of goodness; (8) be aware of the various types of *Māra*; (9) cure illnesses; and, (10) awakening.[5] The ten stages can be separated into four categories: preparational stages; right stages for practicing meditation; stages before attaining enlightenment; the final stage for attaining awakening.

The preparational stages are the first, second, third, fourth and fifth stages. These five stages outline how a practitioner can prepare for meditation practice. In preparational stages, to "be provided with external conditions" means to observe precepts, to have right conditions such as collecting the essential amount of living necessities, dwelling in a quiet forest, and having noble and wise companionships. To "reprimand unskillful desires" is to cast away the five unskillful desires that are worldly sensations that are seen, heard, smelt, tasted, and touched, which arise from the five sense faculties. To "drive away hindrances that delude the mind" is to drive away the five hindrances of sexual craving, anger, sloth and indolence, restlessness and regret, and skepticism. To "adjust the five duties" is to appropriately adjust one's meals, sleep, breath, body and mind. Master Zhìyǐ proclaims that "If these five duties are not adjusted, they can produce obstacles that hinder the growth of good roots in meditation.[6] To "utilize skillful means" is to have skillful desire (i.e., longing to be free from delusions and to accomplish all levels of tranquility and insight that end suffering), accumulate right effort (*vīrya*), mature right mindfulness (*samyak-smṛti*), raise skillful insight, and develop single-mindedness (*eka-citta*). These stages as such, are preparational for a practitioner to become

[5] T. 46. 1915, 462c03-06.
[6] T. 46. 1915, 465b19.

prepared for the practice of *śamatha* and *vipaśyanā* meditation. In the process of preparing these stages, Master Zhìyǐ argues that it is essential to observe precepts as this is of utmost importance for the other stages to unfold. Any violation of precepts will create obstacles that bar a practitioner from achieving concentrated meditation and perfect wisdom. In other words, the master maintains that a good sequence for practicing meditation begins with observing precepts. It is only under such a condition that *dhyāna* and *prajñā* will be developed.[7]

The right stages for practicing meditation are the sixth and seventh stages. In the sixth stage, the master constitutes major instructions for making the right efforts for skillful reflection on the cultivation of *śamatha* and *vipaśyanā* meditation while sitting, walking, standing, or lying down. This includes the efforts for raising inner insights and awareness toward the existence of the six organ senses and their objective conditions. In this sixth stage, Master Zhìyǐ claims that the meditation practice is to endeavor to even the mind, so that a practitioner may enter the state of *samādhi* (intense concentration) which is a critical state for developing the roots of goodness and *prajñā*. After emerging from *samādhi*, as the master maintains, one has to complete the meditation practice by raising inner awareness of daily affairs. It is only after this stage that the roots of goodness (*kuśala-mūla*) can be developed.

In the seventh stage, the master goes on to describe how a practitioner can develop the roots of goodness in meditation. The roots of goodness that the master defines in this stage are primarily five categories: (1) developing the mindfulness of breathing (ānāpāna-smṛti); (2) observing the impurity of the body (*aśubhā-smrti*); (3) arising loving-kindness (*maitrī*) toward oneself and others; (4) comprehending the teaching of dependent origination (*pratītyasamutpāda*); and (5) calling to mind the virtues and merit of a Buddha (*Buddhanusmrti*). Master Zhìyǐ argues that the roots of goodness developed in meditation consequently lead to the profound levels of intensive meditation which further develop clear insights into impermanence (*anitya*), dissatisfaction (*duḥkha*), emptiness (śūnyatā), and non-

[7] T. 46. 1915, 462c11-13; T. 12. 389. 1111a03-04.

self (*anātman*). Therefore, one must know how to nourish the various roots of goodness through the practice of *śamatha* and *vipaśyanā* meditation, so that suffering can be brought to an end and that *nirvāṇa* can be attained.[8]

The eighth and ninth stages are those before attaining enlightenment. In the eighth stage, Master Zhìyǐ elaborates on how to recognize various types of *māras* (demons) in meditation. He argues that a practitioner can still experience disruptions from *māras* even after entering into the state of intense concentration, where the roots of goodness develop. *M*āras are "destroyers" and "killers" of *dhyāna* and *prajñā*.[9] In this stage, Master Zhìyǐ describes *māras* from both Indian *Mahāyāna* Buddhist traditions and Chinese cultural beliefs of evil animal spirits and demons of the twelve ancient units. This stage demonstrates ancient Chinese cultural influences on Master Zhìyǐ's thoughts regarding how to drive away *māras* that a practitioner may encounter while practicing *śamatha* and *vipaśyanā* meditation. In the ninth stage, Master Zhìyǐ illustrates how a practitioner may cure illnesses through the cultivation of meditation. In this stage, the master depicts the potential disorders that a practitioner may encounter while cultivating *śamatha* and *vipaśyanā* mediation. The master argues that disorders caused by meditation can be cured by following certain techniques taken from traditional Chinese medical treatments derived from the *Inner Canon of the Yellow Emperor*黃帝內经.

The tenth stage is the final stage for attaining enlightenment. In this stage, Master Zhìyǐ asserts the benefits that a practitioner may attain via the practice of *śamatha* and *vipaśyanā* mediation. He argues that, through the cultivation of *śamatha* and *vipaśyanā* meditation, a practitioner is able to achieve the Three Truths, i.e., the Ultimate Truth 空, the Conventional Truth 假, and the Middle Way 中. According to the master, these Three Truths are three insights. The Ultimate Truth is the status of a *śrāvaka* who attains the insight of emptiness (śūnyatā), and who sets out to attain one's own liberation, becoming a non-returner. The Conventional Truth

[8] T. 46. 1915, 470a18-25.
[9] T. 46. 1915, 470b02-03.

relates to the status of a bodhisattva who does not limit himself or herself to merely attaining the state of a non-returner, but develops equal insight with expedient means to liberate sentient beings. The Middle Way avoids any extremes, and it develops right insight to understand that the nature of the mind contains neither true nor false conditions, neither empty nor conventional existence. The Middle Way does not destroy the Dharmas of emptiness or conventional existence, and it is the final answer for liberation from suffering.

In his arguments for accomplishing the practice of *śamatha* and *vipaśyanā* meditation, Master Zhìyǐ states that the ten stages must be fulfilled in order that *śamatha* and *vipaśyanā* can be practiced together in cooperation with each other. As he observes:

> Like the wheels of a chariot, or the two wings of a bird, if out of balance, the practice itself falls into negative and regressive thinking. As a *sūtra* states, "If a practitioner is inclined only to develop *dhyāna* and blessings and virtue, without developing *prajñā*, this is foolishness. If a practitioner is inclined to only develop *prajñā*, without developing *dhyāna* and blessings and virtue, this is arrogance."[10]

According to Master Zhìyǐ, the practice of *śamatha* and *vipaśyanā* meditation in cooperation and balance leads to the development of *dhyāna* and *prajñā* that end suffering. This concept in practicing meditation shares its foundations with early Buddhist teachings.[11] As we mentioned previously, Master Zhìyǐ argues that the observation of precepts is the first effort to start the meditation practice and construct possibility for *dhyāna* and *prajñā* to develop. The sequence of practice that the master advocates is: precepts, concentration, wisdom. The order is recognized by both

[10] T. 46. 1915, 462b13-20.

[11] Please refer to Frank Lee, Woodward, trans., The Book of the Gradual Sayings (Anguttara-Nikaya) or More-Numbered Suttas (London: Luzac & Company Ltd, 1962, Vol II), 162-3; Anālayo, Satipaṭṭhāna: The Direct Path to Realization (Cambridge: Windhorse Publications, 2003), 88.

Mahāyāna and *Theravāda* Buddhist traditions.[12]

Elements of Chinese Culture and Tradition Embraced by the Meditation Practice

As discussed above, the ten stages for achieving *dhyāna* and *prajñā* described by Master Zhìyǐ in the *Foundations* construct an applied model for the practice of *śamatha* and *vipaśyanā* meditation. The model indicates four categories, among which, elements of Chinese culture and tradition are introduced. This is primarily demonstrated in the eighth and ninth stages. According to the eighth stage, before a practitioner may attain awakening through the practice of *śamatha* and *vipaśyanā* meditation, he or she most likely will encounter *māras*. From traditional *Mahāyāna* Buddhist accounts there are four types of *Māras*. They are: (1) the *māra* of disturbing emotions (*klesha-māra*); (2) the *māra* of the five aggregates, six sense-organs, and their objects and consciousnesses (*skhanda-māra*); (3) the *māra* of the King of the Hell Realm (*mṛtyu-māra*); and, (4) the *māra* of evil demons and spirits.[13] Regarding the four types of *māras*, Master Zhìyǐ observes:

> The first, second, and third types of *māra* are either the manifestations of worldly phenomena or the products of a practitioner's unskillful mindsets. Such can be driven away by the power of right mindfulness. …. What must be carefully dealt with is the *māras* of evil demons and spirits.[14]

Master Zhìyǐ goes on to distinguish the *māras* of evil demons and

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[12] Please refer to Donald K. Swearer, "Control and Freedom: The Structure of Buddhist Meditation in the Pāli Suttas," in Philosophy East and West, 23. 4 (October, 1973): 436; Paul Griffith, "Concentration or Insight: The Problematic of Theravāda Buddhist Meditation-Theory," in Journal of the American Academy of Religion, 49.4 (December, 1981): 608.

[13] According to Mahāyāna Buddhist tradition, the four types of māra are: (1) klesha-māra; (2) skhanda-māra; (3) mṛtyu-māra; and, (4) devaputra-māra, or the māra of the sons of the gods. In the eighth stage, the fourth type of māra that Master Zhìyǐ listed is different from what traditional Indian Buddhism has addressed. Instead of understand-ing the fourth type of māra as the māra of the sons of the gods, he understood itas themāra of evil demons and spirits.

[14] T. 46. 1915, 470b06-10.

spirits as having three types. The first type is that of evil animal spirits of the twelve ancient time units. Second, is of the evil *duītī* demon 堆剔鬼. Third are of the evil demons that manifest in five senses and their objects that destroy a practitioner's wholesome mindset.[15] The māras of the evil *duītī* demon and that of the evil demons that manifests in five senses and their objects are both related to traditional *Mahāyāna* Buddhist accounts. The *māra* of the evil *duītī* demon is also known as the darker version of the *yakṣa*, mischievous and aggressive demons that hunt in the wilderness. The *duītī* is also known as *vetāla,* evil spirits that inhabit corpses. According to Buddhist legend, it is said that the evil *duītī* demon was once an ordained monastic during the disappearance of the true Dharma period of the *Kanakamuni* Buddha. The ordained monastic constantly broke the monastic codes he had received, disturbed his fellow monastics' practices, and hunted wild living being for food. He was eventually asked to leave the Sangha. As such, this precept offender was disgraced causing him to be upset and hostile and he angrily vowed to interrupt whoever practices *dhyāna*.[16]

The story of the *duītī* demon was originally from *Mahāyāna* Buddhist tradition. However, the evil animal spirits of the twelve ancient time units that Master Zhìyǐ introduces in the eighth stage are elements taken from ancient Chinese culture. They are specific animal spirits appearing from different time units in the 24-hour cycle. Master Zhìyǐ states that the evil animal spirits can transform into various human forms to annoy or confuse a practitioner according to different time units. The master explains that the animal spirits may transform into a young girl, an old person, or even a frightening figure, and so forth, without limitation to specific type. In order to eradicate these evil animal spirits, one has to recognize them respectively and skillfully.[17] Master Zhìyǐ observes:

[15] T. 46. 1915, 470b10-c28.
[16] Please refer to T.46. 1911. 116a12-19.
[17] T. 46. 1915, 470b10-13.

If an evil spirit appears during the *Yín* period (寅时, the period of the day from 03:00 a.m. to 05:00 a.m.), it must be the evil spirit of a tiger or the like.

If an evil spirit appears during the *Mǎo* period (卯时, the period of the day from 05:00 a.m. to 07:00 a.m.), it must be the evil spirit of a rabbit, a deer, and so forth.

If an evil spirit appears during the *Chén* period (辰时, the period of the day from 07:00 a.m. to 09:00 a.m.), it must be the evil spirit of a dragon, a soft-shelled turtle, and the like.

If an evil spirit appears during the *Yǐ* period (已时, the period of the day from 09:00 a.m. to 11:00 a.m.), it must be the evil spirit of a snake, a python, and such.

If an evil spirit appears during the *W*ǔ period (午时, the period of the day from 11:00 a.m. to 01:00 p.m.), it must be the evil spirit of a horse, a donkey, a camel, and so forth.

If an evil spirit appears during the *M*ò period (末时, the period of the day from 01:00 p.m. to 03:00 p.m.), it must be the evil spirit of a goat and the like.

If an evil spirit appears during the *Shēn* period (申时, the period of the day from 03:00 p.m. to 05:00 p.m.), it must be the evil spirit of an ape, a monkey, and the like.

If an evil spirit appears during the *Y*ǒu period (酉时, the period of the day from 05:00 p.m. to 07:00 p.m.), it must be the evil spirit of a chicken, a bird, and so forth.

If an evil spirit appears during the *X*ū period (戌时, the period of the day from 07:00 p.m. to 09:00 p.m.), it must be the evil spirit of a dog, a wolf, and so forth.

If an evil spirit appears during the *H*ài period (亥时, the period of the day from 09:00 p.m. to 11:00 p.m.), it must

be the evil spirit of a pig and the like.

If an evil spirit appears during the *Zǐ* period (子时, the period of the day from 11:00 p.m. to 01:00 a.m.), it must be the evil spirit of a mouse and such.

If an evil spirit appears during the *Chǒu* period (丑时, the period of the day from 01:00 a.m. to 03:00 a.m.), it must be the evil spirit of an ox and the like.[18]

According to the paragraph above, the evil animal spirits of the twelve ancient time units are tiger 寅, rabbit 卯, dragon 辰, snake 已, horse 午, goat 未, monkey 申, chicken 酉, dog 戌, pig 亥, mouse 子, and ox 丑. The animals of the twelve ancient time units compose significant elements of ancient Chinese culture. The culture has direct and immense influence on various aspects of Chinese people's lives since it — most likely — first occurred during the Zhou dynasty (1046-256 BCE).[19] In other words, in the *Foundations* Master Zhìyǐ employs the elements of ancient Chinese culture to evaluate its model of meditation practice. This constitutes unique approaches for meditation practice, which are in accordance with ancient Chinese cultural aspects.

Apart from instructing a practitioner on how to recognize the evil animal spirits of the twelve ancient time units in meditation, Master Zhìyǐ also explains how a practitioner may cure illnesses through the practice of *śamatha* and *vipaśyanā* meditation. This primarily presents in the ninth stage of the *Foundations*. In the ninth stage, the master proclaims that the process of practicing *śamatha* and *vipaśyanā* meditation can cause physical disorders, if a practitioner is unskillful in adjusting his or her body and mind in meditation. This is different from the eighth stage. As we have discussed above, in the eighth stage Master Zhìyǐ analyzes mental and emotional "disorders" caused by both internal and external obstacles, i.e., *māras* of disturbing emotions; *māras* of the five aggregates, six sense-

[18] T. 46. 1915, 470b14-21.

[19] Cháng Jùn常峻, Zhōngguó shēngxiāo wénhuà 中国生肖文化 (China: Shanghai Lexi-cographical Publishing House, 2001), 4-6.

organs, and their objects and consciousnesses; the *māra* of the King of the Hell Realm; and *māras* of evil demons and spirits. Here, the master elaborates on the obstacles that a practitioner may encounter with physical illness which, if not duly treated, could "not only become obstacles in cultivating the Buddha Path, but also could put a practitioner's life in danger."[20]

Master Zhìyǐ argues that physical illnesses are caused by unskillful efforts during the practice of *śamatha* and *vipaśyanā* meditation. It is also because of this that illnesses associated with the four elements in the body occur. The four elements of the body are the great elements of earth, water, fire, and wind. Master Zhìyǐ maintains that increases of these four elements can cause: (1) the symptoms of swelling and heaviness in stomach

(the increase of the earth element); (2) strong heat with dry coldness (the increase of the water element); (3) the body becoming weak, suspended, and trembling with intense pain (the increase of the fire element); and (4) lung tightness, distention, nausea and hyperventilation (the increase of the wind element).[18] Besides observing that illnesses are caused by the four elements, Master Zhìyǐ also discusses illnesses caused by the five internal core organs 五藏, which are related to traditional Chinese medicine. According to traditional Chinese medicine, the five internal core organs are: heart, lungs, liver, spleen, and kidneys. Master Zhìyǐ states that illnesses caused by the five core organs can lead to the following symptoms in meditation:

> When an illness arises from the heart organ, a practitioner may experience the body temperature becoming either cold or hot. He or she may feel headache, experience the mouth is parched as the heart is the ruler of the mouth.
>
> When an illness arises from the lungs, the body may experience being tumescent, the painful arms and legs, the sense of compression in the chest, and a stuffy nose as the

[20] T. 46. 1915, 471b08.

lungs are the ruler of the nose.

When an illness arises from the liver, a practitioner often finds himself or herself having no joy, accompanied with worry, sadness, depression, and anger. This also can lead to headache, to the decrease of eyesight as the liver is the ruler of the eyes, to the increase of drowsiness and stuffiness.

When an illness arises from the spleen, a practitioner may experience that the body and the face are afflicted by wind; that there are feelings of itchiness and pain throughout the whole body; that the tongue losses its sense of taste as the spleen is the ruler of the tongue.

When an illness arises from the kidneys, there may arise the symptom of sore throat that causes difficulty in swallowing, abdominal distension, and deafness as the kidneys are the ruler of the ears.[21]

Accordingly, the five internal core organs can cause various symptoms in meditation such as headache, pain in the chest, depression, abdominal distension, etc. Since symptoms as such can become obstacles in meditation, Master Zhìyǐ suggests that a practitioner should first recognize these types of illnesses and then employ either *śamatha* or *vipaśyanā* techniques to subsequently cure the illnesses. In the *Foundations*, Master Zhìyǐ refers to treatments suggested by his contemporary meditators. Treatments for illnesses include how to set one's mind to concentrate on the area of *dāntián* (丹田, about 1.3 inches below the navel) or focus on the soles of the feet by employing *śamatha* in sitting meditation as a means to cure illnesses caused by the unbalanced internal five core organs.

In terms of employing *vipaśyanā* in sitting meditation to cure the illnesses, Master Zhìyǐ suggests a practitioner visualize the six types of

[21] T. 46. 1915, 471b11-18.

intoned sounds of *qì* 气 or air energies as it goes through the mouth. What are six types of intoned sounds of *qì*? They are: (1) *chuī* 吹; (2) *hū* 呼; (3) *xī* 嘻/唏; (4) *hē* 呵; (5) *xū* 嘘; and, (6) *s*ì 呬. According to the master, these six types of intoned sounds of *qì* energies are created within the lips and the mouth when the *qì* energies steadily pass through. The sounds of *qì* depend on visualizations as expedient means when repeatedly giving off sound in a meticulous and subtle manner. As his verse goes:

> The heart associates to [the intoned sound of] *hē*,
>
> And the kidneys to *chuī* sound.
>
> The spleen belongs to the sound of *hū*, and the lungs to *sì* sound.
>
> All sages know their functions.
>
> When the liver organ losses its normal temperature to heat,
>
> The function of the *xū* sound brings it back to normal.
>
> When the triple burner is congested,
>
> The *xī* sound is the treatment.[22]

The healing techniques that Master Zhìyǐ introduces are initially from traditional Chinese medicine texts such as the *Inner Canon of the Yellow Emperor* and Daoist texts such as *Records for Nourishing the Body and Extending the Lifespan* 养性延命录. For example, in the last chapter of *Records for Nourishing the Body and Extending the Lifespan* (which is contributed to Hóngjǐng Táo 陶弘景, 456—536 CE, a well-known and active Daoist during the sixth century) elaborates that, "To intake *qì*, there is one way, i.e., inhaling [through the nose]. To exhale, there are six ways [through the mouth], e.g., *chuī*, *hū*, *xī*, *hē*, *xū*, and *sì* …. The [intoned sound of] *chuī* drives away coolness. The *hū* sound treats unbalanced body temperature. The sound of *chuī* also functions to drive away heat. The *hū* sound treats [the unbalanced elements of] wind in the body. The *xī* elimi-

[22] T.46.1915, 472a02-04.

nates dysphoria. The *hē* sound helps *qì* flow. The *xū* sound resolves the congestion [of *qì* and water in the body]. The sound *sì* releases extreme conditions [of the lungs]."[23] In addition, according to the *Inner Canon*, the triple burner 三焦 that Master Zhìyǐ mentions in his verse is one category of the six hollow organs六腑 in the body. The six hollow organs are gallbladder, stomach, large intestine, small intestine, bladder, and the triple burner. Accordingly, the triple burner works with the movements of *qì* energy and water in the body, and it is the ruler of the movements of *qì* and water in the body.[24] One who understands these healing techniques is one who Master Zhìyǐ asserts to be a skillful meditation practitioner, who is able to cure illnesses through the practice of either *śamatha* or *vipaśyanā* meditation.

Conclusion

From what we have discussed so far, the practice of *śamatha* and *vipaśyanā* meditation advocated by Master Zhìyǐ in the *Foundations* emphasizes the following stages. It demonstrates a gradual cultivation approach to accomplish its aimed goals, i.e., achieving *dhyāna* and *prajñā*. The approach advocates faithful observances in right moral conduct, right effort, right mindfulness, right view, right thought, and so forth. The approach unfailingly constitutes the practice of *śamatha* and *vipaśyanā* meditation in accordance with the Noble Eightfold Path as its primary skillful means for developing roots of goodness which further lead to the development of *dhyāna* and *vipaśyanā* and eventually the attainment of *nirvāṇa*.[25] This approach for meditation practice is generally advocated and shared by both *Mahāyāna* and *Theravāda* Buddhist traditions.[26]

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[23]《养性延命录卷下》曰: "内气一者，谓吸也；吐气六者，谓吹、呼、唏、呵、嘘、咽，皆出气也。" 又说: "时寒可吹，温可呼，委曲治病，吹以去热，呼以去风，唏以去烦，呵以下气，嘘以散滞，咽以解极。" Hóngjǐng Táo, Records for Nourishing the Body and Extending the Lifespan, available at https://ctext.org/wiki.pl?if=gb&chapter=640421

[24] Please refer to Fěi Zhū 朱斐, ed, Inner Canon of the Yellow Emperor(Taipei: New Vision Pub-lisher Inc., 2018), 552-553.

[25] Please refer to Winston L. King, "Sacramental Aspects of Theravāda Buddhist Medita-tion," in Numen, 36, Fasc. 2 (Dec., 1989): 252-3.

[26] Please refer to Ajahn Brahmavamso, The Basic Method of Meditation (New York: The Buddhist Association of the United States, 2003), 27.

The unique approach that Master Zhìyǐ lays out in the *Foundations* for the practice of *śamatha* and *vipaśyanā* meditation combines meditation practice with the elements of ancient Chinese culture and tradition, i.e., recognizing the evil animal demons and spirits of the twelve ancient time units and employing traditional Chinese medicine techniques to cure illnesses in meditation. This approach is instructed and developed by the master, and it is obviously distinguished from the *Mahāyāna* and *Theravāda* Buddhist traditions that we have discussed. From this unique approach, the definition of "Chinese Chan" from the standpoint of Master Zhìyǐ can be perceived. That is, "Chinese Chan" is the combination of both *Mahāyāna* and *Theravāda* teachings, and it integrates certain ancient Chinese culture and traditions into its meditation practice. In other words, the value of the Chinese Chan presented by Master Zhìyǐ in the *Foundations* is derived from *Mahāyāna* and *Theravāda* Buddhist traditions and Chinese culture and traditions.

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