

【Abstract】

In the first section of my dissertation I discussed, from an overall perspective and in a diversified manner, the peculiarities of the Chan practice found in the two mainstream styles, Gongan Contemplation and Silent Illumination, focusing on the thoughts of Dahui and Hongzhi, the Chinese masters of the Song era who systematized those styles. In particular, I put an emphasis on the analysis of Dahui's criticism toward Silent Illumination Chan, which represents a key element in the study of both the Chan styles. The outline of the contents of this first section is as follows.

The first point is that Dahui's harsh criticism of Silent Illumination Zen was strongly influenced by the difference between both styles' views about enlightenment. It is possible to infer it also from the criticism toward both those "evil masters" who deviated from the real Silent Illumination and the school that generated from them. The main reasons for his criticism are a fixation with seated meditation, the negation of the enlightenment experience, and also the wrong understanding of Zen by some literati who indulged in quietness under the guidance of "evil masters".

The second point is Dahui's criticism toward the way to deal with the times during which Silent Illumination Chan flourished. One reason behind it is the process that brought him to be involved in the government and to be exiled for a long time.

Dahui, through his establishment of the categories of the Correct Chan of Gongan Contemplation and the Evil Chan of Silent Illumination, gained a social base support and succeeded in the realization of the Gongan Chan style. Therefore, his criticism toward Silent Illumination and his establishment of Gongan Chan are in a close relationship such that they cannot be separated from each other, and Dahui established Gongan Chan as a substitute idea in his criticism of Silent Illumination.

Third, in relation to Dahui's criticism toward Silent Illumination, and with regard to Yiyuan's afterword to "Xinxin Ming Niangu", which plays an important role in our understanding of Dahui's criticism to Zhenxie, I examined several texts including Daichi's "Nenkoshō". As a result, I could verify the following facts:

1. As far as it is possible to judge by the content of "Niangu", Zhenxie's Zen style does not stagnate in the kind of fixation for silence and quietness that was an object of criticism by Dahui, and it contains elements of a Zen that proclaims the identity of action and stillness, alertness and quiescence.
2. Zhenxie's "Niangu", clarifying the essential tenets of the third patriarch's "Xinxin Ming", intended to correct the Chan style of its era, which the author considered to have become mere formalism, and aimed to help the future generations to

comprehend “Xinxin Ming” ’s fundamental proposition.

3. As far as I have understood through the examination of several texts such as Daichi’s

“Nenkoshō”, with regard to Yiyuan’s afterword to “Xinxin Ming Niangu” (which constitutes strong evidence of Dahui’s criticism toward Zhenxie), the view expressed in Yiyuan’s afterword according to which Zhenxie’s “Niangu” was intended to be an objection to Dahui’s criticism derived from sectarian awareness, and lacked in plausibility even with respect to own its content.

4. I could understand this also looking at the important differences between the view expressed in Yiyuan’s afterword and the views expressed by Daichi, Eishu and Garyū.

In other words, the position held by Yiyuan according to which Zhenxie wrote his “Niangu” in order to reply to Dahui’s criticism is insufficiently supported even by its own content. Therefore, the traditional opinion that Yiyuan’s afterword represents a solid proof of Dahui’s criticism toward Zhenxie needs at least to be reexamined. Even if Zhenxie’s “Niangu” originally was not meant to be a counterargument to Dahui’s criticism, in the daring assertion that “Zhenxie wrote his ‘Niangu’ as a rebuttal to Dahui” made by Yiyuan during a period of overwhelming prosperity of Dahui’s school, it is possible to guess Yiyuan’s intention to revive the Caodong School.

This can be seen as a pathetic resolution made by the heir in the transmission of the Caodong lineage, which at that time was already on a path of decline. The meaning of “Gongan Contemplation and Silent Illumination”, and the truth about Dahui’s “criticism of Silent Illumination Zen”, which is given great importance, must be elucidated in the light of an even more comprehensive understanding of Dahui and Zhenxie and the formation process of their respective thoughts.

In the second section of the dissertation, I expanded the scope of my investigation to the Zen School of the mid-Goryeo period and I examined the ideological influence of the Song Zen over the mid-Goryeo Seon (1170~1270), focusing on the Seon thought of Jinul. In particular, in the perspective of Jinul, of the Suseonsa retreat community movement, and of the trends in its activities, I described the overall picture of the mid-Goryeo period Zen School, and Dahui’s influence on Jinul himself.

For the examination I did along the lines explained above, I established three basic principles. First: to portrait, from the point of view of the history of thought, the process of transformation from the reception of Buddhism during the Three Kingdoms to the establishment of the Goryeo Seon School. Second: to investigate the reciprocal influence

of ideas between Chinese Chan and the Seon style developed in the late-Silla/early-Goryeo era, which is the period of formation of the Seon School; to pursue the ideological origin of the Goryeo Seon School, following the transformation in the reciprocal influence of ideas above stated. Third: to study the ideological influence that the Song China Chan School had on the Goryeo Seon School, through the analysis of Jinul's thought and the thought of some other important masters who followed him, and also through the analysis of Seon texts produced during the Goryeo period.

The result of my investigation done along these three principles is that the key element in the reception of Song China Chan thought by the mid-Goryeo Seon School is a really comprehensive, harmonious, assimilating thought.

This is clearly visible in Jinul's Seon thought and in his concept of retreat community. In other words, Jinul introduced his Gonggan Contemplation Zen while he was systematizing the idea of "integration of meditation and teachings". This idea, while giving prominence to Gonggan Contemplation Zen, included also other forms of practice, in the broader framework of "dual practice of meditation and wisdom" and "unity of meditation and doctrinal schools".

Moreover, I could recognize the same point of view also in Iryeon. On the opening ceremony of the Seonwolsa community, he stated that he "inherited the Dharma a long time ago from the monk Moguja Jinul": this is not only a declaration of having inherited the Suseonsa community, but also an expression of the will of inheriting and developing through a multifaceted philosophy the assimilating concept of "unity of meditation and doctrinal schools", which served as a basis for Jinul's retreat community movement. In fact, while inheriting Jinul's tradition of Gonggan Contemplation Seon, he assimilated the Song China Chan thought in a more diversified manner. In this context, it is possible to detect his intention to bring to completion the Goryeo Seon School's thought system, integrating in it the most recent Chan thought up until the Southern Song Dynasty. Thus, Iryeon's integrated Buddhist thought is characterized by an emphasis on the synthesis and the harmonization of ideas such as "unity of meditation and doctrinal schools" and "unity of the three teachings", which belong to the period of the great flourishing of Confucianism during the Southern Song Dynasty. This coincides with the assimilating concept of "unity of meditation and doctrinal schools" by Jinul.

Overall, in the light of the reception of Song Dynasty Chan thought during the mid-Goryeo period, on the hand we can see the spreading of Gonggan Contemplation Seon and of its texts in the Suseonsa community. On the other, great was the influence of Jinul and Iryeon, who, in the context of the broad reception of the diverse ideas of the Five Chan Schools of the Song Dynasty, although inheriting traditional Chan Buddhism,

ceaselessly searched for a system of thought that suited their times, based on an integrated Buddhist philosophy which included the right view to discern merits from demerits in other Buddhist schools.