

104 學年度法鼓文理學院博士班入學試題

科目：佛學英文

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1. Please translate the following passages into Chinese. (40%)

1.1

The process of organizing for mnemonic purposes did not stop here. Other individual suttas developed later for the same purposes, most notably the *Dasutara-suttanta*. The folk genre of riddle and answer was also utilized. On a larger scale the actual structuring of the nikaya collections shows evidence of the same concern. If we consider the division of the first two collections into long and medium discourses and recall the commentarial references to the different views on certain matters of the two schools of *Dīghabhāṇakas* and *Majjhimbhāṇakas*, this distinction on grounds of size seems rather remarkable. At first sight it is difficult to see how it could have arisen. However if we consider the matter from the standpoint of oral performance, it becomes clearer. What we have is schools of monks specializing in recitals of different lengths.

[*Pali Oral Literature*, p.99]

1.2

But perhaps such misunderstandings and distortions were also widely spread among the simple Buddhist believers themselves. Perhaps we are – as so often happens – handicapped by the fact that we can only observe Buddhism and Taoism at the very highest level, that of the religious “professionals” and their written texts – the tops of two pyramids. We may consider the possibility that at a lower level the bodies of the pyramids merged into a much less differentiated lay religion, and that at the very base both systems largely dissolved into an indistinct mass of popular beliefs and practices.

[*Buddhist Influence on Early Taoism*, p.146]

2. Please summarize the following passages in Chinese. (30%)

The five *abhisambodhis* by being placed at the beginning of the *mūlatantra*, the *Sarvatathāgatātattva-saṃgraha*, serve as a declaration or a manifest of the Yoga Tantra's position and they are meant to provide a general framework for various practices expounded in the main body of the Yoga Tantra teachings. By attributing this particular manner of experiencing the five *abhisambodhis* to Śākyamuni Buddha, the Yoga Tantra justifies its practices and all its scriptures assume the same importance and validity as the canonical scriptures of other schools. Furthermore through this particular exposition of the five *abhisambodhis* the Yoga Tantra demonstrates that the manner of gaining enlightenment as presented by other traditions (especially the *triyānas*) is quite inadequate, and in particular it demonstrates that philosophy or thinking alone does not bring about a spiritual realisation. The previous traditions and philosophies connected with them are not rejected as such but they are made use of as a starting point. It is insufficient to train the mind alone but it is necessary to imbue it with the essence and nature of the *Tathāgatas*. The Yoga Tantra takes for granted the knowledge of different philosophical schools and makes use of them for its own purposes. Philosophy as such, it is quite evident, is consigned to the very first stage of spiritual life. It reaches its apex in the first *abhisambodhi* or perhaps even that much cannot be said for already at this stage an intervention of the *Tathāgatas* is apparent.

If we examine the terminology employed to explain the successive *abhisambodhis* we can see clearly that the Yoga Tantra introduces some unification into all different philosophical interpretations of the reality and shows indirectly a basic unity of those interpretations provided that one retains a clear awareness of their different levels of reference. We encounter constantly the technical terminology which refers to the nature of the mind (*cittadharmatā*), to the nature of the relative and absolute reality as explained by the *śūnyatā* or *ālayavijñāna* interpretations, and of course the *trikāya* theory. Different terms such as *cittatā*, *dharmatā*, *śūnyatā* or *prabhāsvara* are employed almost at the same time as an indication that they refer to the same reality from different angles or through different approaches. It is only when they are as if combined together that one is able to gain a sufficiently comprehensive understanding of the whole reality before one embarks on the mystical experience portrayed in the five *abhisambodhis*.

Finally in the five *abhisambodhis* one can see the Yoga Tantra's contribution to the Buddhist thought and religious practices, namely the method of visualization and gradual identification with the supreme Buddhahood, the introduction of consecrations as necessary aids and the use of various objects such as vajra or moon which receive a special symbolic meaning.

[*Śākyamuni's Enlightenment According to the Yoga Tantra*, pp.415-416]

3. Please read the following passages and express your remark on the notion of “a non-representation can only be signified through representation.” (30%)

The sources examined above all point to the fact that Chinese Buddhists treated the portrait of an abbot as a focus for ritual offerings, as a means of establishing and maintaining a personal relationship with a living Buddha, and, following an abbot's death, as a resting place for his spirit. But texts belonging to the Chan 'transmission of the flame' and 'discourse record' genres also engage in a rather 'Channish' deconstruction of the memorial portrait. This deconstruction plays with the literal meaning of one common term for a portrait in Buddhist materials – zhen or 'truth'. A zhen was ideally a filial representation or likeness of the departed, so as best to serve as a substitute for the abbot's physical presence. Chan anecdotes playfully mock the notion that the zhen or truth of the abbot could be located in the abbot's 'form' or physical body. How then could 'truth' (which is identified in Chan sources with foxing or 'Buddha nature') be successfully captured in a portrait? Chan texts illustrate their point by punning on the meaning of zhen, shifting the sense between 'portrait' which is an embodiment of form in form, and 'truth' which remains necessarily formless.

[.....] These tales affirm the notion that the 'true image' of the master should not be sought in his form, but rather in the formless Buddha-nature itself. It is important to note, however, that there is nothing new or exclusively 'Channish' in the doctrine that the true nature of Buddhahood is not to be sought in external forms. The Pali canon has the Buddha proclaim: 'Those who see the dharma see me; those who see me see the dharma'. This point is repeated in the *Prajñāpāramitā* literature, which asserts that the Buddha is the product of the *upāya* or 'skilful means' of

Prajñāpāramitā, and that the thirty-two major marks of the Buddha are in reality non-marks. The *Vimalakīrti-sūtra*, a text widely studied in Chan circles, is similarly unequivocal: ‘The Buddha-body is the dharma-body’; and ‘All of the bodies of the *Tathāgatas* are dharma-bodies, not worldly bodies. The Buddha, the World-Honored one, is transcendent to the three realms’. Finally, note the following lines taken from the opening passage of the *Laṅkāvatāra*: ‘If he sees things and takes them for realities, he does not see the Buddha. Even when he is not abiding in a discriminating mind, he cannot see the Buddha. Not seeing anything doing [in the world] – this is said to be seeing Buddha’. These examples could be multiplied indefinitely: passages that caution against identifying ‘awakening’ with anything external to oneself are to be found in scriptures associated with virtually every major Buddhist tradition.

Thus, when the Chan abbot issues a challenge to his disciples to produce a zhen, to ‘render his truth’, they are placed in a typical gong’an bind. His ‘real form’, being formless, cannot be captured in any sort of painting. A true representation or depiction of the master can only be no representation at all. And yet, in the words of the Heart Sūtra, ‘emptiness is not other than form’ – the true nature of the master should not be mistaken for his physical form, but nor can it be found apart from it. The very notion of a ‘non-representation’ can only be signified through representation.

[*On the Ritual Use of Chan Portraiture in Medieval China*, pp.123-125]