K'UEI-CHI'S VERSION OF A CONTROVERSY BETWEEN THE BUDDHIST AND THE SĀMKHYA PHILOSOPHERS.

AN APPENDIX TO THE TRANSLATION OF PARAMĀRTHA'S
'LIFE OF VASU-BANDHU' ¹⁾

BY

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K'uei-chi ²⁾ in his commentary on Vasu-bandhu's Vijñāna-matrasiddhi says: —

"There was a heretic named Ka-pi-la ³⁾ (Kapila) which means 'yellowish-red' if translated.

He was so called, because the colour of his face and hair was yellowish-red. Even now the Brahmins who are much respected in India are all yellowish-red in colour. At that time the world called him the 'hermit of yellowish-red colour' (Kapila).

Among his disciples the chief were split up into eighteen groups

1) See the 'T'oung-pao', July, 1904, pp. 270—296.

2) 窺基 K'uei-chi was a direct disciple of Hiuen-tsang. He lived A.D. 632—682. Otherwise called 'Tzu-ên Ta-ssü' (慈恩大師), the 'Author of One-hundred Commentaries' (百本疏主) or the 'Master of the Three Carriages' (三車和尚). His interpretation is believed to represent the oral transmission of his teacher, Hiuen-tsang. Most of his numerous works are not found in the Chinese Tripiṭaka collection.

3) 劫比羅.

the head of which was called 'Ba-li-sha' (Varṣa)⁴), a word meaning 'Rain'. He was so called, because he was born during the rainy season. His associates were known by the name of the 'heretics of the Rain-host' (Vārṣa-gaṇya)⁵).

The word 'Sāṃkhya' means 'number', that is, number in knowledge. This name is obtained, because number is the foundation of calculation of all things, that is to say, the discussion originates from number, therefore it is called the 'number-discourse' (Sāṃkhya-śāstra)⁶), or we can say, the discussion produces number, therefore it is called the 'number-discourse'.

Those who compose a Sāṃkhya discourse or those who study the Sāṃkhya discourse are called a 'Sāṃkhya discourser' (Sāṃkhya-śāstrin)⁷).

The work of (one of) these teachers⁸) is the discourse called the 'Gold-Seventy'⁹).

There is a tradition that there was a heretic who came to the country of 'Gold-Ears'¹⁰), covering his abdomen with an iron-plate and putting a fire-tray on his head. He struck the 'drum of dispute'¹¹) and expressed his wish of having a debate with a Buddhist

4) 伐里沙. Varṣa seems to represent 'Vṛṣa-gaṇa' of Paramārtha's 'Life of Vasu-bandhu and may be compared with the 'Bhagavān Vārṣa-gaṇya' of the Sāṃkhya-tattva-kaumudī. Comp. Garbe, S. ph., p. 36.

5) 雨衆 Vṛṣa-gaṇa means lit. 'Bull-herd' but the 'Gaṇa of Vṛṣa'. Here it is misunderstood. K'uei-chi's works generally abound in popular etymologies.

6) 數論.

7) 數論者.

8) Namely, one of the colleagues of Varṣa (Vārṣa-gaṇya).

9) 金七十論. It will be either 'Suvarṇa-Saptati' or 'Hiraṇya-Saptati'. Comp. the name 'Sāṃkhya-Saptati' given to the Sāṃkhya-Kārikā of Īśvara-Kṛṣṇa.

10) 金耳國 the 'Gold-ears' is Karna-Suvarṇa in E. India, visited by Hiuen-tsang.

11) It is said to have been customary for Indian kings to keep a drum before the Royal gate. Anyone who wishes to appeal to the court has to beat it. See note 66, p. 283, T'oung-pao, July, 1904.

priest. Discussing (with his opponent) the theory that the world at the beginning exists but it does not exist at the end, he pointed out that Buddhism was in no way equal to the Sāṃkhya philosophy. Thereupon he composed a poetical work in 70 lines (verses), in which he set forth the Doctrine of the Sāṃkhya school.

The king then ruling was partial to this heretic and gave him some *gold* (as prize). On this account the latter named his work the 'Gold-Seventy', in order to show the great honour gained by himself.

The prose portion (i. e. commentary) is the work of the Bodhi-sattva Vasu-bandhu ¹²).

A further explanation will be found below in the fourth volume'.

In the fourth volume K'uei-chi continues the story and speaks about the relation between Vasu-bandhu and the author of the Sāṃkhya-Sāstra as follows: —

"At an old period when the Bodhi-sattva Vasu-bandhu was living, there was a Buddhist priest in E. India, who had a religious controversy with the adherents of the Sāṃkhya school.

The heretic set forth the twenty-five truths and said: — 'The earth and other matters are permanent, because they have no growth or extinction at every moment'. In this wise he explained his doctrine in an extensive scale.

The Buddhist priest then began to refuse the doctrine and said: — 'The earth and other matters are necessarily undergoing destruction even at the present moment. Since they undergo a great destruction afterwards at the time of dissolution, we know analogically that they are undergoing destruction even now'.

Then the heretic opponent replied: — 'They will have no

¹²) 天親菩薩.

destruction in the future, because they have no destruction at present, just like the mountain and other things we see before us'. The Buddhist could not answer to it. The king, seeing this, trusted the Sāṃkhya heretic and blamed the Buddhist priest causing him to ride on a donkey ¹³).

The philosopher who was thus esteemed by the king wrote a treatise in verse amounting to 70 lines (verses). The king gave him a thousand gold pieces in order to commend it. The book which is known as the 'Gold-Seventy' now extant is of such origin.

Vasu-bandhu composed a treatise on the 'Truth in its Primal Sense' ¹⁴). The treatise is otherwise called the 'Seventy (verses) on the Highest Truth' ¹⁵). His object was to combat the work of the heretic above named i.e. the 'Gold-Seventy', and to refute utterly the heretical doctrine.

Vasu-bandhu said in his work just mentioned: — 'The heretic can not be a victor in the controversy, because he is faulty in premise, proof and example used in his reasoning while there is no such fault on the part of the Buddhist priest. The proof by which the heretic tried to establish his doctrine contains a fault, for who can say that, because there is no destruction observable at present, there will be no destruction in the future? The priest, on the other hand, merely said that things like the earth must have growth and destruction in the past, because they have destruction in the future, just like the flame of a lamp. The opponent, without understanding the inference of our priest, considered him to be wrong in his reasoning'.

¹³) See below note 16.

¹⁴) 第一義諦論. This is doubtless 'paramārtha-satya'. Comp. my I-tsing, index s.v.

¹⁵) 勝義七十論. This is 'paramārtha-saptati' opposed to the Sāṃkhya-saptati. This seems to have existed in Iliuen-tsang's time from the quotation given below.

At that time the (reigning) king ordered the work of Vasu-bandhu to be published in all India. There was then no person who could oppose him. At last the buried bodies of the former king, the Sāṃkhya heretic and the witnesses were ordered to be dug up and punished by beating. But as for some of those, (whose dead bodies were not to be found), the puppets prepared with grass or straw, in order to represent them, were flogged".

The above extracts are given here to show that there must have been a traditional story concerning the controversy between the Buddhists and the Sāṃkhya philosophers, in which Vasu-bandhu played, directly or indirectly, a prominent part. K'uei-chi's version, which probably represents a part of Hiuen-tsang's oral transmission of the story, seems to be much confused and mixed up ¹⁶), but, on the whole it indicates that it is a faint recollection of the religious controversy, a considerably trustworthy version of which has been preserved by Paramārtha.

The most strange point of all in the story above quoted is the fact that the commentary-portion of the Sāṃkhya-kārikā as represented in Chinese is attributed to Vasu-bandhu.

This, having emanated probably from Hiuen-tsang, seems to have become a general belief among the Buddhist scholars of the T'ang dynasty, for K'uei-chi is not the only one who mentions Vasu-bandhu as the Author of the Sāṃkhya-kārikā-bhāṣya preserved in China.

Yuen-ts'eh ¹⁷), a contemporary of K'uei-chi (died 682), Tsing-

16) For instance, Karna-suvarṇa where the controversy is said to have taken place and the punishment by compelling to ride on a donkey are not connected with our story at all. These occur in Hiuen-tsang's *Mémoires* under the country Karna-suvarṇa, E. India.

17) 圓測. In his commentary on the Nyāyānusāra (理門論疏), Yuen-ts'eh says that the text of the Sāṃkhya-kārikā is the work of a teacher of that school while the commentary is that of Vasu-bandhu.

liang (died 838)¹⁸), and Ju-li¹⁹), a contemporary of Tsing-liang, concur in mentioning Vasu-bandhu as the author of the said commentary. There is, however, no reason whatever why a Buddhist should write a commentary on the work of his opponent, and this point too, I think, must be dismissed as a confusion arising from a resemblance of the names, Sāṃkhya-saptati and Paramārtha-saptati.

From the Chinese translation of the Sāṃkhya-kārika-bhāṣya in existence the text and the prose-portion seem to be by one and the same hand and, from the perfect silence of Paramārtha on this point, I am inclined to think that the commentary of the original 70 kārikas has in all probability been drawn up by Īśvara-kṛṣṇa himself.

As to the other points of the story of the controversy in question I refer my readers to my article on Paramārtha's 'Life of Vasu-bandhu', in which the date of the latter is discussed²⁰), and my study of the Sāṃkhya-kārika in the Light of the Chinese Translation²¹).

18) 清涼國師. In his discourse on the Avatamsaka (華嚴玄談) Tsing-liang says that the Sāṃkhya-kārika is the work of Īśvara-kṛṣṇa and its prose-portion is that of Vasu-bandhu.

Tsing-liang is a posthumous title, his name being Ching-kuan (澄觀); see Nanjio's Catal., p. 463 (37) but the date differs a little from ours.

19) 如理. Ju-li too in his comment on the Vijñāna-mātra-siddhi (唯識義演) attributes the prose-portion to Vasu-bandhu.

20) J. R. A. S., January 1905, pp. 1—21.

21) Bulletin de l'Ecole Française d'Extrême-Orient, Janv.-Juin, 1904, pp. 1—65.

NOTE DE LA RÉDACTION: M. Takakusu a déjà traduit en français dans le Bulletin de l'Ecole française d'Extrême-Orient (Janv.-Juin 1904, p. 38—39) les textes de *K'ouei-ki* dont il nous donne ici la version anglaise. Il nous a paru que ces textes étaient assez importants pour justifier cette publication en partie double.