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CONTENTS

Forward	Ven. Hai-Yun, J. M.	i
Editor's Acknowledgement.....	Ching-Hsiang Chen	iii

【KEYNOTE ARTICLES】

The Huayen Buddhism School of Thoughts – bridging the past and the future.....	Ven. Hai-Yun, J. M.	1
The Processes, Values and Methods to Re-new the Philosophy of Huayen School: Focus on Chih-yen's Thoughts of Ten Profound Gates.....	Dao-Ru Wei	41

【ARTICLES】

The Thought of Buddhist Literature on the <i>Avatamsaka</i> <i>Sutra</i> Chapter XVII: The Virtue and Merit of the Initial Arising Motivation.....	Husing Won	53
Discussion on the Bodhi-citta in Huayen-sūtra by Three-Vehicles and One-Vehicle.....	Ying-Shan Chen	79
The Ideological Characteristics and Revising Proving the Approach of Hua-yen Samadhi.....	Lian-Zhong Huang	103
A Review of Lyu Cheng's Hua-yen Thought in “A Brief Lecture on the Headstream of the Chinese Buddhism”	Chih-Hua Lee	129
The Study on the Timing of Buddha's First Teaching of Dharma: Focus on the Theories of Masters Zhi-Yi and Fa-Zang	Yu-Mei Tsao	163
Creating Modern Buddhist Images: Dōmoto Inshō's <i>Kegon</i> (1925).....	Ching-Hsin Wu	197
Initial Research on <i>Hua-yen tableau</i> in Dun-huang Mo-kaō Caves: The Main Topic of “Seven Places and Nine Assemblies” during the T'ang Dynasty.....	Yu-Meng Guo	221
Seeing the Lineage of Hua-yen Thought: Images of Hua-yen in Buddhist Temples in Taiwan.....	Ching-Hsiang Chen	261

The Huayen Buddhism School of Thoughts

— bridging the past and the future

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Abstract

The essence of visible forms and phenomena is invisible and formless. To transform the invisible to the visible, certain media are required. The author refers to the media as “thinking mode”, “language mode” and “behavioral mode”. These are humanity’s karma expressed in the forms of thought, speech and behaviour. The dharma utilizes these three tantric elements to illustrate existential truth. The three modes are common tools utilized by all religious and theology schools. Without a clear understanding of existential truth and utilities of the three modes, one cannot grasp the central and essential value of the different religions or to comprehend their fundamental holy texts. This is the basis on which a thesis on bridging the past and the future of the Huayen school of thoughts is developed.

The congregation under the bodhi tree – the Huayen congregation – could be described as transcending space-time whereby “the pasts, present and futures are simultaneous and all ten distant dimensions are instantaneous”.

Thus, the moment of enlightenment under the bodhi tree was depicted as “far-reaching all dharma realms (dharma-dhatu) without moving from the seat; experiencing all the histories and eternity without the arising of a single thought process.” The Huayen congregation is not recorded in history because it is unspeakable and unthinkable. It belongs to the sphere of unspeakable and unthinkable dharma teachings. Therefore, it is referred to as the Huayen congregation, which is in sharp contrast to the “deer park congregation”. The deer park congregation involves “arose from the bodhi tree, traveled to the deer park and liberated the five Bhikkhu”. The Buddha’s teachings, including three-times turning of the dharma wheels and the twelve interdependent causes and effects, were documented historical facts. Since the deer park congregation, history has consistently recorded successive congregations at which the Buddha continued to spread the dharma and liberated beings. These speakable and thinkable dharma teachings were recordable in history. Hence, these dharma teachings could be identified as “at the deer park congregation...” or “at the Lotus Sutra congregation...” etc. and will be here on referred to collectively as deer park congregation(s).

If one could not clearly distinguish the difference of the Huayen congregation from the other congregations, how could the Huayen school of thought be expounded? This is the heart of the Huayen premise where the whole school of thoughts stands. Numerous reverends in the past have elucidated this issue which appears to be perplexing contemporarily. Loss of the premise on which Huayen is rooted has led to meaningless debates about Huayen versus Lotus sutras. One must understand the fundamental definition of Huayen congregation which is not to be confused with the meaning of deer park congregation(s). One must not be prejudiced by the availability of historical record of the deer park congregation(s) and thus challenge the existential truth at the Huayen congregation. One must understand this before the central value of the classical Huayen school of thoughts can be brought

forth.

It has been said, quote: “The truth is no where”. However, the dharma-dhatu doctrine maintains that “There is not a single phenomenon outside of the dharma-dhatu”. On the other hand, the dharma-kāya (dharma body) doctrine affirms that “There is not a single phenomenon that is not accompanied by the dharma- kāya”. Just like that. “The whole dharma-dhatu is equal to one dharma-kāya” and “the whole dharma-kāya is equal to one dharma-dhatu”. Thus, “dharma-dhatu equals dharma-kāya equals truth.” This is the conclusion. What can be derived from this conclusion? The dharma-kāya doctrine and the dharma-dhatu doctrine are the ultimate goal of the Buddha’s thoughts. Hence, they are indoctrinated at the Huayen congregation and not at the deer park congregation(s). Furthermore, these two doctrines are pivotal to the Huayen school of thoughts. By this guiding light house which uses existential truth as its ultimate construct, bodhisattvas will never lose their directions in their compassionate voyages over the seas of life-death-rebirth. Total freedom and liberation is achieved as a result of the complete integration of the two doctrines and thus the totality of Buddhism thinking. In this view, the flag pole of the Huayen school of thought is clearly outstanding.

Aside from the above, this article explores the difference constructs in the thinking modes between two views – to “see the truth” or to “attain Buddhahood”. Consequential to these two different points of view, there are certain discrepancies when these two schools of thoughts express themselves. There is no need to dispute which school is superior/inferior. However, it is necessary to recognize where the difference arises. The point of view varies depending on the grounds they stand on (their stand point), that is, plantation ground versus fruition ground.

No matter what we call it, the emergence and development of the “New classical Huayen school of thoughts” or “the Phase Four Buddhism school of

thoughts” will be revolutionary and radical. It will not be passively stymied at the mere conceptual stage. While constructing a system of Buddhism school of thoughts, the collective realization of the truth by the practicing sangha will be put to the test. Operating in “theory and practice” together, a system of standards can be developed to adorn and benefit the world in all of its three aspects. That is, not only prospect in the unspeakable, unthinkable inner world of enlightenment, but also adore the world of congregations/beings and the world of utilities/non-beings with the immense strength of Buddhism, to prosper the dharma-dhatu on earth, to build a perfect and harmonious world, life and heaven on earth.

Keywords:

Truth, Dharma-Kāya, Dharma-dhatu, Life, Brain

The Processes, Values and Methods to Re-new the Philosophy of Huayen School: Focus on Chih-yen's Thoughts of Ten Profound Gates

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Abstract

This research probes into Chih-yen's thought and focuses on the process of founding in respect of the philosophy of Hua-yen School. Hua-yen School Philosophy is filled with consummation of perfection. The cardinal model of doctrine about Hua-yen School flows from Avata saka stra, which have been interpreted by Chih-yen. The study presents the form and process of creation about early Huayen School Philosophy.

The mains of this study were (1) the substance of mind-only theory researches about substance of development from "The Dependent Origination of Tath gatagarbha," to "Dependent Origination of Dharma Realm. (2) the logic of perfect interfusion interprets the reason of perfect interfusion in abstract; Chih-yen presents the logic of perfect interfusion by "mutual determination and interpenetration", "mutual causation" and "six characteristics." This part in addition studies in the effectiveness of demonstrating perfect interfusion in

Hua-yen school. (3) the object realm of Hua-yen is a concrete elaboration for perfect interfusion in object realm of Avata saka stra. This part including two sections, one is Buddha object realm (ten profound gates), and the other is practice causation.(4) characteristics and modern meaning about Dependent Origination of Dharma Realm, might be disserted from diversified aspects, is integration about monolithic thought, interconnection thought, value thought and modern related thought.

Key Words:

Chih-yen, Hua-yen School, Ten Profound Gates

The Thought of Buddhist Literature on the Avatamsaka Sutra Chapter XVII : The Virtue and Merit of the Initial Arising Motivation

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Abstract

Over all, Avatamsaka Sutra as a document is widely interpreted mostly from the aspect of its profoundness of meaning and reasoning, while ignore its wholly expressed profound thought by way of literature in liberal art, i.e. the imbedded profound contents of concord between noumenon and phenomenon (*li-shi-wu-ai*) and concord between phenomenon and phenomenon (*shi-shi-wu-ai*). As the “focus implication” of the Chapter, the inconceivable virtue and merit of initial arising motivation, it started with the dialogue between the Heavenly Ruler Shakra and Dharma Wisdom Bodhisattva. That showed the structure of the writing was based on “cross-referencing”. It really expressed the meaning in magnificent metaphor ingeniously. Then, on the method of writing layout, it uses “similes”, “longitudinal description (time-line)”, “horizontal description (space)”, “ascending layers”, and “expanding”, etc. The main focus of Avatamsaka

Sutra is on detailing of reason, had it had not written rhetorically how could it have expressed the profoundness of the meaning.

Key words:

The Virtue and Merit of Initial Arising Motivation, Inconceivability, Worlds of Asamyka, Hundred of Kalpa (unit of time), Billion of Kalpa (unit of time)

Discussion on the Bodhi-citta in Huayen-sūtra by Three-Vehicles and One-Vehicle

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Abstract

In Mahayana Buddhist sutra, much attention is paid to the exhibitions of Bodhi-citta, particularly in Huayen-sūtra. So call Bodhi-citta, Anuttara-samyaksambodhi, is referred to the strong will to obtain to Buddhahood. The center concepts of Mahayana Buddhism are to salvage all the sentient beings to attain Buddhahood, just like the will of Kitigarbha: “I vow not to attain Buddhahood if I can't vacate the Hell. I would achieve nirvana only when I salvage all the sentient beings.”

Bodhi-citta is the central ideas of the Huayen Sutra, which were build with faiths, interpretations, performances, and evidences of fruits of Buddha's doctrines. However, more profound characteristics of bodhi-citta were described in pre-Bhūmi, from the ten stages of bodhisattva-faiths to the stages of bodhisattva-wisdoms than Bhūmi in Huayen Sutra. In the view of three-vehicles, the developments of a bodhisattva onto a Buddha were graded roughly before Bhūmi. Anyway, in the view of one-vehicle, the 52 sections of the development of a bodhisattva onto a Buddha are all profound and unfathomable.

This article was to discuss on the Bodhi-citta in pre-Bhūmi which included the ten bodhisattva-faiths stage and the purposive stage; and further, it studies on the Bodhi-citta in the first bhūmi, the very Joyous, with the views of the three-vehicles vs. one-vehicle.

Key Words:

Three-vehicles, One-vehicle, Huayen-sūtra, Bohdi-citta

The Ideological Characteristics and Revising Proving the Approach of Hua-yen Samadhi

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Abstract

Haein-samadhi, mainly observed in old and the new translation of “Avatamsaka Sutra”, and its follow-on interpretation of the Code of Hua-yen. Especially the third progenitor Fa Zan Master (643-712) of Kegon: In his works, among which book “Xiu Hua Yan Ao Zhi Wang Jin Hai Yuan Guan”, it embodies Haein-samadhi into “Zi Xing Qing Jing Yuan Ming Ti Er Qi Er Yong”. That is about Fazang's philosophy of Hua-yen, interpreting the body with a view to the origin of dharma and philosophical framework of three realms dharmas which showed the thoughts of Hua-yen, “one seal of one phenomenon” and “one heart of the phenomenons”. “One seal of one phenomenon” is the special thought of Hua-yen.

The thought of Haein-samadhi, which describe the clear sea surface as Buddha's enlightened mind, means countless sentient beings, immeasurable heart line and immeasurable vary, all of it. That is also the causal phenomenon of ngondro. According all of the wisdom of reality, we could understand the mind of people, develop the immeasurable dharma, clean all of the chatu and complete all the merit.

Haein-samadhi is the total set of Avatamsaka Sutra, according to these, samadhi was produced, three in one, so we could understand the importance of mahayana Samadhi. In regards to show how to reflect the ideological characteristics of Haein-samadhi value and prove the approach, is the focus and objectives of this study.

Keywords:

Hua-yen, Haein, Haein-samadhi, Fazan, Avatamsaka Sutra

A Review of Lyu Cheng’s Hua-yen Thought in “A Brief Lecture on the Headstream of the Chinese Buddhism”

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Abstract

The book *A Brief Lecture on the Headstream of the Chinese Buddhism* written by Lyu Cheng is a modern masterpiece of Chinese Buddhism. It contains the two parts-“Hsien-shou School” and “Hua-yen School”-concerning the discussions on Hua-yen Thought specifically. I consider that there are some problems in approximately 30 comments about Lyu Cheng’s Hua-yen Thought, such as the sources and ratings of Five Teachings, Fa-tsang Ten School and Kuei-chi Eight School, Huei-kuang Three Teachings, Instant Teaching and the Method of Teaching, Instant Teaching and Chan School, Pan-chiao and Gotra, the Mind of True Suchness and Water and Wave in Mahayana raddhotpdastra, insentient things having the Buddha nature, Avatasakastra and Complete Teaching, the same body and the different bodies, mutual identity and interpenetration, Chih-yen and Fa-tsang, She-lun School and Wei-sci School, and gate seeing mutually. This paper is to give comments and discussions on the places like these.

Keywords: Lyu Cheng , Hsien-shou School, Hua-yen School

The Study on the Timing of Buddha's First Teaching of Dharma: Focus on the Theories of Masters Zhi-Yi and Fa-Zang

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Abstract

According to Buddhism history, Buddha attained enlightenment one night, under a bodhi tree, while gazing at stars. After this meditation and the enlightenment, Buddha went to Deer Park and started giving Dharma lessons to five monk disciples. This was the beginning of Dharma teaching.

In the “Mahayana Buddhist” history, however, it was mentioned that twenty-one days after being enlightened, Buddha began the instructions of Hua Yan Sutra, as the first lesson of Dharma, to Maha-bodhisattva. Based on the “Five Times-Eight Teachings” theory of Tein Tai Buddhist Sect, Buddha's first teaching started when instructing “Hua Yan”, not when giving lessons at Deer Park – the so-called “Hua Yan first, Deer Park second” theory.

When was the first Dharma lesson given then? The answer is that both “Hua Yan” and “Deer Park” theories can be considered correct. The reason lies in the concept of “all-sides-merge-into-one”. In

HuaYan Sutra, we learned that Vairocana Buddha and Shakyamuni Buddha were in fact “amalgamated” with each other and became one unity – they were one and the same. With this reasoning, we can consider that, on Buddha’s first Dharma instructions, there is no timing difference between “Hua Yan” and “Deer Park” theories. In other words, the world of Dharma and the world of sentient beings are also “amalgamated” with each other and they become one.

Based on the theories of Masters Zhi-yi and Fa-zang, this thesis focuses on the explanations and interpretations of Tein Tai Buddhist Sect and Hua Yan Buddhist Sect regarding this timing issue. Their three theories are also discussed here and they are “Oneness of Vairocana Buddha and Shakyamuni Buddha”, “One Thought Encompasses Ten Time Cycles” and “Connectedness of the Obvious and the Invisible”. The first theory, “Oneness of Vairocana Buddha and Shakyamuni Buddha”, means that the former is from the Dharma world (“the Invisible”) and the latter, from the sentient-being world (“the Obvious”). Both Buddhas are one and the same – they are a duality. All these demonstrate and lead to the conclusion that there is no conflict, hence, no difference, between “Hua Yan time” and “Deer Park time”.

Keywords:

HuaYanSutra, FiveTimes-EightTeachings, Zhi-yi, Fa-zang,
One- Thought- Encompasses-Ten-Time-Cycles,
Connectedness- of-the-Obvious-and-the-Invisible

Creating Modern Buddhist Images:

Dōmoto Inshō's *Kegon* (1925)

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Abstract

The style and motifs of artworks with Buddhist themes greatly developed in modern Japan. Starting from the Meiji period, the investigation and rediscovery of Japanese Buddhist sculptures and temples stimulated many artists to create new artworks with Buddhist themes. In the Taisho Period, however, art critics began to question whether artworks with Buddhist themes could fulfill the needs of modern society. This paper uses the famous modern Japanese Buddhist painter Dōmoto Inshō's *Kegon* (1925) as a case study, examining the iconography and style of this painting and the reception of this work by audiences and critics in order to shed new light on contemporaneous debates on the value of modern Buddhist art.

Keywords:

Dōmoto Inshō, *Kegon*, Modern Buddhist Painting, Modern Japanese, Teiten

Initial Research on *Hua-yen tableau* in Dun-huang Mo-kao Caves: The Main Topic of “Seven Places and Nine Assemblies” during the T'ang Dynasty

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Abstract

The earliest record of “seven places and eight assemblies” in the *Hua-yen Sutra* shows up in the *Five Precepts and Departments of Upa^saka* translated by Gunavarman of the Liu-sung Dynasty. It states that when one practices the Bodhisattva cultivation yet violated the precepts, it is possible to denounce one's sins by repentance with the Three Treasures of the *Hua-yen Grand Gathering* as the *a^lambana* (objects of consciousness.) In some parts, it was referred to as one of the most characteristic period of Buddha's preaching, while later it turned into a feast and ritual to create merits through chanting *sutras*.

In later periods, all schools deciphered these places and assemblies of the *Hua-yen Sutra* in many different wonderful ways. Chi-tsang of the Three-Treatise school compared the sites of preaching of the *Hua-yen* and *Fa-hua sutras*. The way he tried to reveal different characteristics of preaching by these two Mahayana *sutras* reflected the Six-Century Chinese Buddhist perspectives. Chi-tsang expounded the “view of *prajna*” and the “*Hua-yen practice*” as well as argued the

procedure of the places and assemblies according to the intrinsic structure of practice ascribed in the *sutra*. Chih-yi of the T'ien-t'ai School simply explained the character “*ch'u*” as “the place/occasion.” Chan-jan who was famous for his meditation practice not only re-defined *Fa-hua sutra* as “two places and three assemblies,” but also tried to surpass the time-space definition given by the *Hua-yen sutra* and turned to exegesis level which was beyond time and space.

He employed the T'ien-t'ai *samantha* and *vipasyana* convention to write a outline on the *Hua-yen Sutra* and concluded that the “seven places and nine assemblies” is the principle and structure to practice *Hua-yen* cultivation. Chih-yan of *Hua-yen* School elaborated the “seven places and eight assemblies” as ranks which denotes *anantara-pratyaya* (antecedent causality). Fa-tsang further insisted the mutual *apratigha* that “perfect and fused together” and the “proper procedure” do not interfere each other, which was the ever-lasting and ultimate essence of the *Hua-yen* School.

Due to the interlacing multilayer structure in preaching with the “seven places and eight (or nine) assemblies,” and its flexibility to adjust to any situation and provide a suitable solution swiftly, the art representing *Hua-yen* essence emerged from the earlier *fa-chieh jen-chung* (*dharmadatu* reflected within a human being) and “the visualization of the world of the lotus *garbha* sea” images to the epiphany of the “seven places and nine assemblies.” Even though there are few relevant texts survived to date, the vast amount of the *Hua-yen tableau* during the T'ang Dynasty revealed the historical code. After scrutinizing all the *Hua-yen tableau* in Dun-huang and deducing their changes and evolution during the high to late T'ang Dynasty, this

article reached a conclusion that it is highly plausible that the model *Hua-yen tableau* picture in the Mid-t'ang might come from the “*Picture of the Hua-yen Nine Assemblies*” compiled by Si-chao of the Yün-hua Temple in Ch'ang-an.

Key Words:

Dun-huang, *Hua-yen tableau*, Seven Places and Nine Assemblies

Seeing the Lineage of Hua-yen Thought: Images of Hua-yen in Buddhist Temples in Taiwan

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Abstract

Early Buddhism in Taiwan followed the Lin-ji lineage of Zen, although ritual practices had become integrated with those of the Pure Land sect and others from Esoteric sects. From the middle Ching dynasty, however, people had begun worshipping the Hua-yen triptych: the main Buddha in the middle with Mañjuśrī and Samantabhadra on either side. Chanting practice included invocations of Vairocana, the Five Dhyani Buddhas, and the Buddhas from Ten directions, which illustrates the reception of Hua-yen thought in Taiwan. In the past half-century, new Buddhist temples have embodied the spirit of Hua-yen through different visual formats such as icons or architectural motifs.

This paper traces the historical development of images of Hua-yen in Taiwan from the Ming and Ching dynasties, through the Japanese colonial period, until recent years. Images examined include icons, illustrations, paintings, and architectural motifs.

Keywords:

Hua-yen art in Taiwan, Hua-yen triptych, Taiwan Three Bodhisattvas, Nine Meetings in Seven Places, Ten images of the Sea drawn by Hsiao-yun