

Abstracts

WELCOME

Wolfgang Behr (Zurich)

INTRODUCTORY NOTES ON THE WORKSHOP THEME

Rafael Suter (Zurich):

Why “rūpa” is not “Form” (xing): Reflections about the Difference between “Colour” (sè 色) and “Form” (xing 形) in Early Medieval China

Polina Lukicheva (Zurich):

Pictorial Order as Visualization of Buddhist Concepts

WORKSHOP PRESENTATIONS

Jens Schlieter (Berne):

Transgressing the Boundary of Vision: The Horizon of Vision and Vision in the “Beyond”

In European post-metaphysical epistemology, and especially in Hermeneutic philosophy, emphasis has been laid on the fact that every vision presupposes a location, a “standpoint” of the observer. As its “point of view”, it will result in a certain visionary perspective or field that is delimited by a horizon. As both the European and the Indian philosophical tradition share a predilection for visionary metaphors in cognition, it can be explored if these European ideas of a “perspectival standpoint” have parallels in the philosophical conceptualization in early Indian Buddhism up to Nāgārjuna. According to my hypothesis, a fundamental doctrine of a (moving) “point of view” and its perspectival correlation to a (moving) horizon has, however, not been conceptualized in Indian Buddhism. In other words, the boundary of vision, and also the individual “point of view” can – and should – be transgressed. As I will aim to show, several philosophical doctrines, some of them inherited from cognate Indian traditions, contribute to the dominant imagery of non-perspectival vision/cognition: most importantly, the epistemology and ontology of the coming-together of vision (organ, material form, and, finally the enabling “contact”) and the goal to develop a supra-empirical capacity of “yogic” vision, or a “vision” that “sees” things as they really are (yathābhūta), respectively. Even in the latter, a certain perceptive capacity is correlated to “its” objects. Moreover, a certain meditative training entails a transgression of the observer’s “horizon (line)” in all cardinal directions; and finally, several other instances of “vision unbound”, which will be analyzed in the presentation by applying Conceptual Metaphor Theory.

Philipp Maas (Vienna):

On the Meaning of Sanskrit dhyāna “Meditation” in Classical Yoga

The early fifth-century Sanskrit work entitled *Pātañjalayogaśāstra* (PYŚ), which is commonly known as Patañjali’s *Yogasūtra* together with the *Yogabhāṣya*, is the oldest surviving systematic exposition of classical Yoga composed in a Brāhmaṇa milieu. The work aims at explaining that spiritual liberation from suffering is possible for male Brāhmaṇas, who have renounced their social and family obligations, by means of some special awareness (or state of consciousness) obtained in meditation. In spite of its general orientation towards Brāhmanism, and in spite of its Sāṅkhyistic world view, Pātañjala Yoga betrays a strong Buddhist influence, which is reflected in different ways and on different levels.

Concerning its terminology, the PYS shares with different Buddhist sources, among others, terms relating to philosophy of mind (*citta*, *kleśa*, *vitarka*, *vicāra*, etc.) as well as terms relating to different forms of meditation (*samādhi*, *samādhi*, *samāpatti*, *dharmamegha*, and *dhyāna*). The exact meaning of these terms within the yoga system of Patañjali has never been studied in any detail. The present talk tries to partially fill this lacuna by focussing on the different meanings of the term *dhyāna*, which is frequently translated as “meditation” by translators, throughout the PYS and in its two older commentaries, i.e. the *Pātañjalayogaśāstravivarāṇa* by an author named Śāṅkara, as well as in the *Tattvavaiśārādī* of Vācaspatimiśra I. The semantic study of *dhyāna* in the yoga tradition will be supplemented by a comparison with the semantics of the same term (and its Pāli equivalent *jhāna*) in different Buddhist and earlier Brāhmaṇa sources like the older Upanishads, the *Mahābhārata*, and purāṇic literature.

Cristina Pecchia (Vienna):

Seeing and visualizing from the point of view of the Indian epistemological tradition

Dharmakīrti (6th–7th? cent.) was an Indian philosopher who belonged to the Buddhist epistemological tradition and highly contributed to shape the course of philosophy in South Asia. His discussion of the nature of direct perception and inference as the only two means of valid cognition provides the backdrop for a detailed analysis of the relationship between perception and conceptualization. Explaining what follows an instance of sensory perception, Dharmakīrti refers to the case of different perceivers of a specific object (namely a woman’s corpse) who cognitively “re-act” to a sensory perception in accordance with the conceptual cognition that repeatedly arose in relation with a perceptual content. Seeing an object may thus differ from the way in which different perceivers visualize it. While examining the role of the visual in this connection, the paper will highlight the wider philosophical and cultural context in which the discussion is embedded, which also takes into account visual data deriving from meditative practices.

Steffen Döll (Hamburg):

How is this not the realm of universal salvation? Utopia, architecture, and vision in medieval Japanese Buddhism

Pure Lands, in general, are codified via visual metaphors. The Three Pure Land Sutras 淨土三部經, for example, present Sukhāvātī 極樂 as a land of dazzling visual impact, and even though Gaṇḍavyūha 入法界 Sūtra’s Mount Potalaka 補陀落 seems more subdued in its imagery, it is nonetheless marked as a sacred realm through visual (to a lesser degree also auditory) metaphors. Utopias such as these, however, are not only imagined but constructed co-extensively with actual topographies, monastic architectures, and religious iconographies. Uji’s Byōdō-in 平等院, for one, is a prime example for Sukhāvātī turned visible (even tangible) in this very world, and other examples for Pure Lands – lesser known, perhaps, but no less instructive – are well-documented throughout medieval Japanese Buddhism. The present talk will address some of these sacred spaces’ aspects, discuss how utopian concepts were visualized, and demonstrate how visuality illuminates otherwise abstract soteriological figures of Buddhist thought.

Paulus Kaufmann (Munich):

True Images? - Visuality in Esoteric Buddhism

The current of Buddhism that is nowadays called ‘Esoteric Buddhism’ was originally named ‘Mantrayāna’, i.e. the ‘Mantra Vehicle’ in India. This name was adopted in China and Japan and translated as ‘zhenyan’ or ‘shingon’ 眞言. These titles emphasize the importance of the recitation of

mantras in Esoteric Buddhism und seem to speak in favor of its prioritization of acoustic signs in the transmission of the Buddha's message.

Visuality, nevertheless, plays an important role in Esoteric Buddhism. Esoteric rituals combine the recitation of mantras with visualizations and employ maṇḍalas as depictions of absolute reality. Indian missionaries did not only bring esoteric scriptures to East Asia, but also statues and images. The Japanese monk Kūkai 空海 (774-835) remarks with regard to the maṇḍalas and portraits of esoteric patriarchs that he brought himself from China to Japan that "a single glance" on these images might lead their observers to awakening. Esoteric Buddhism in general and Kūkai's teachings in particular are accordingly often interpreted as initiators of Buddhist art in East Asia (Hooker 2016, Odin 1990). One might conclude from all these facts that Esoteric Buddhism's prioritization of the acoustic is only apparent.

In an earlier publication I have argued, however, that we do not find any evidence for an aesthetic understanding of mantras and esoteric rituals in Kūkai's scriptures (Kaufmann 2013). The ritual role of maṇḍalas and other images is, moreover, far from settled in contemporary research (Sharf 2001, Bogel 2010, Winfield 2013, Gardiner 1996 und 2008). Finally, the specific value of mantras is interpreted by Esoteric Buddhists as depending on their ability to express truths – in contrast to all other signs and symbols (Kaufmann 2016).

The relationship between acoustic and visual signs in Esoteric Buddhism is, therefore, quite complex (see also Rambelli 2013 and Snodgrass 1988). In my talk I would like to analyse this complex relationship more precisely and answer the following questions:

1. What exact function do visualizations have in esoteric ritual?
2. What exact role do maṇḍalas play in esoteric cognition?
3. Are images able to express truths or can they only point to the truth without expressing it directly?

Literature:

Bogel, Cynthia. *With a Single Glance*. University of Washington Press, 2010.

Gardiner, David L. "Maṇḍala, Maṇḍala on the Wall: Variations of Usage in the Shingon School." In: *Journal of the International Association of Buddhist Studies* 19, No. 2 (1996).

Gardiner, David. "Metaphor and Mandala in Shingon Buddhist Theology," In: *Sophia: International Journal for Philosophy of Religion, Metaphysical Theology and Ethics*, Vol. 47, No. 1 (2008).

Hooker, Richard. „Kūkai and Shingon“. In: <http://richard-hooker.com/sites/worldcultures/ANCJAPAN/KUKAI.HTM>.

Kaufmann, Paulus. "Schöne Mantra – Der Ort des Ästhetischen in Kūkais Philosophie der Sprache". In: *Hōrin*, 2013.

Kaufmann, Paulus. „Sacckiriyā and Shingon – Kūkai on Truth in Ritual“. In: *Electronical Journal of Central and East Asian Religions* 2, appears 2016.

Odin, Steve. "Postmodernism and Aesthetic Symbolism in Japanese Shingon Buddhism", *Sacred Interconnections: Postmodern Spirituality, Political Economy, and Art*, ed. by David Ray Griffin, Albany: SUNY Press, 1990.

Rambelli, Fabio. *A Buddhist Theory of Semiotics*. Bloomsbury 2013.

Sharf, Robert H, and Elizabeth Horton Sharf (eds.). *Living Images: Japanese Buddhist Icons in Context*. Stanford, Calif.: Stanford University Press, 2001.

Snodgrass, Adrian. *The Matrix and Diamond World Mandalas in Shingon Buddhism*. New Delhi: Aditya Prakashan, 1988.

Winfield, Pamela. *Icons and Iconoclasm in Japanese Buddhism: Kūkai and Dōgen on the Art of Enlightenment*. Oxford University Press, 2013.

Pamela D. Winfield (Elon):

Material Theory, Visual Culture, and Dōgen's Vision for a New Zen Monastery in Japan

The Treasury of the True Dharma Eye (Shōbōgenzō) by the Japanese Sōtō Zen master Dōgen (1200-1253) contains numerous visual and perceptual metaphors for the ineffable experience of Buddhist awakening. However, far from treating this abstract notion of the 'true dharma eye' philosophically, philologically, or phenomenologically as scholars have done to date, this paper will take a distinctly materialist approach to the question of enlightened vision. It argues that for Dōgen, true seeing means realizing suchness and discerning the insentient preaching of the dharma (*mujō seppō*) in and as the material/visual forms of the world. This especially includes the idealized forms of the Chan/Zen monastery, which he claims, exude enlightenment by their very nature and "radiate a great light."

Specifically, this paper will examine Dōgen's pioneering vision for a new kind of Buddhist temple in Japan, and it will identify the theoretical worldviews and concrete material and visual forms that helped to shape his distinctively Chan/Zen temple halls. It will analyze Dōgen's earliest *Shōbōgenzō* fascicle *A Talk on Pursuing the Way (Bendōwa, 1231)*, and excavate its overlooked clues as to the building of his first Sōtō Zen temple at Kōshōji, near present-day Kyoto, in 1233. It will also examine a pair of *Shōbōgenzō* fascicles written over a decade later in 1244, namely *Awakening the Unsurpassed Mind (Hotsu mujōshin)* and *Awakening the Bodhi-Mind (Hotsu bodaishin)*, which helped to establish his second major monastic project at Eiheji in the northern mountains of present-day Fukui prefecture. It will first demonstrate that these texts invoke and manipulate Chinese material theory (the five phases of earth, water, fire, wood and metal, as well as *yin-yang* theory, *fengshui* geomancy, and the *luoshu* "magic square") in order to convincingly communicate Dōgen's vision of the ideal Chan/Zen seven hall temple plan (*shichidō garan*). It will then also consider the real-world architectural forms and visual culture that Dōgen encountered firsthand in China in the 1220s, and that his disciple Gikai (1219-1309) later brought back to Japan in the 1260s to help complete his master's vision at Eiheiji.

As a result, this textual-visual analysis concludes that enlightened vision is never abstract for Dōgen, but rather always radically immanent and intimately grounded in the physical forms of the visible world. In so doing, it recasts Dōgen as a savvy institution-builder (not solely an enlightened Zen master), whose rhetorical strategies and continental experience skillfully persuaded his lay and clerical audiences to "see," share, contribute to, and benefit from his groundbreaking monastic vision.

Hans-Rudolf Kantor (Taipei):

Non-duality of the Visible and Invisible – Ambiguities and Paradoxes of "Observation" in Chinese Mahāyāna Thought

Mahāyāna Buddhists often emphasize that the way we observe the world we inhabit also shapes that world. This is why they usually avoid apodictic statements about what the "nature of reality" ultimately is, although technical terms do appear in their works, such as "dharma-nature" (Sanskrit: *dharmatā*, Chinese: *faxing* 法性), "suchness" (Sanskrit: *tathatā*, Chinese: *zhenru* 真如), "real mark" (*shixiang* 實相), "nature of reality" (*shixing* 實性), etc.

Ancient Buddhist masters of the Chinese Sanlun 三論, Tiantai 天台, and Huayan 華嚴 schools might, therefore, agree with the view of the modern constructivists – Heinz v. Foerster, Ernst v. Glaeserfeld, and Niklas Luhmann – that, in its actual reality, the world that we inhabit is not one which exists independently and apart from our intentionality. Nonetheless, we also realize, conversely, that the world we observe shapes all of our observations of it. The actual world embraces this act of observation and thus goes beyond what is just within the focus of such observing.

Our observations of reality are therefore never complete. To observe the world always implies a blind spot. Paradoxically, we encounter reality as the force that reveals itself to us at the same time at which it evades our awareness and, in this sense, conceals itself. The world constantly retains a moment of invisibility which can only be hinted at by means of paradoxical language, according to both Buddhist and constructivist thinkers. Due to this phenomenon of invisibility, the world allows for an infinite space for further observation. According to the views and conceptions of reality of the Mahāyāna, the blind spot is the force that sustains the ever changing world in which we exist.

The present paper deals with all the paradoxes of the sense of self-referential observation that the Tiantai masters develop, when they elaborate on “contemplation” (*guan* 觀) rooted in the Sanskrit compound *vipaśyanā*. “Contemplation” discerns what distorts the revelation of ultimate truth, and thus impels transformative progression, entailing a dynamic and self-modifying process of observation. It is self-inclusive and self-referential, culminating in the full awareness of its own development. This expression, strongly influenced by Madhyamaka thought, thus implies non-duality of “deconstruction” (*po* 破) and “constitution” (*li* 立), as well as non-duality of the visible and invisible. “Contemplation” culminates in realizing that the differentiation of what observes from that which is observed is empty of any real foundation, although no act of observation can really dispense with such unreality. It sees that the inseparability of truth and falsehood is what enables its own seeing. This paper also includes the Sanlun and Huayan views which deal with a similar problematic.

Dan Lusthaus (Harvard):

Shining a Light on Reflection: One Buddhist Answer to the “Hard Problem”

Indian Buddhism treated the visual sense as a metonymy for perception. The root $\sqrt{drś}$ conjures a full range of human experience, from looking (*darśa*), to a teaching, philosophical school, or making evident (*darśana*), to the theoretical viewpoints (*dr̥ṣṭi*) and attachments with which people construct a meaningful world and to which they cling. To advance toward awakening, one cultivates a method or path for seeing (*darśana-mārga*, 見道) reality as it is (*yathābhūta*).

After a quick examination of how $\sqrt{drś}$ terms are employed in Buddhist logic, two inter-related issues will be explored. Many Buddhists (but not all) assume a visual perception theory called *prakāśa* (光明), by which a light shines from the eye, striking an object whose image is then reflected back to the eye. Europeans held similar views through the middle ages. The ontological status of the reflected item (*pratibimba*, 影像) was a matter of debate. Since the physical eye was material (*rūpa*, 色) how could it engage in mental cognitions? How did sensation work? An answer adopted by many Buddhist schools (but not all) was the notion of *rūpa-prasāda*, a type of matter so rarified that it could sense, and each of the sense organs contained some portion of this rarified matter, so that technically it was not the eye that sees, but the sensate material within it that performed the cognitive perceptions. The mechanics of this process was also topic of debate. We might consider *rūpa-prasāda* a Buddhist version of Descartes’ pineal gland theory. This paper will illustrate how the *prakāśa* theory and the *rūpa-prasāda* theory worked in tandem. Attention will also be paid to Buddhist critics of these theories.

REMARKS

Raji C. Steineck

Jane Geaney (Richmond):

Vision (and Buddhism?) in the Development of an Early Chinese Metalinguistic Term

Metalinguage sometimes reflects human embodiment. For instance, in Latin, different uses of *sensus* overlap in ways that link perceptual sense to linguistic sense (the meaning of a word or a text). This results in an implied relation between perceptual experience and linguistic meaning. Nothing so obvious connects perception to discursive meaning in Early China (ca. 500 B.C.E. to 200 C.E.). Nevertheless, this paper proposes a connection from early Chinese conceptions of vision to the emergence of one particular metalinguistic term.

The background of my analysis highlights two possible differences between conceptions of vision in pre-Buddhist China and those of later Chinese Buddhism: balance and change. In earlier Chinese texts, because hearing and seeing constitute a yin/yang pair, neither has ultimate priority over the other. On the one hand, hearing is the primary gate by which a person's internal aspects are exposed to the external. Furthermore, sound characterizes the operations of the heartmind to a greater degree than sight does. On the other hand, early Chinese texts often employ the metaphor of brightness (*ming* 明) in the context of *shen* (神 spirit-like/numinous). Moreover, observation (觀 *guan*) represents the reliability of knowing "in person," because its externally-oriented direction allows it to confirm things that are heard. Furthermore, vision (and touch) surpass hearing (and smell) at discerning the identity of things, because that which they sense is more densely concentrated and therefore longer lasting. Recently excavated texts confirm, however, that the keen hearing of a sage indicates a higher level of achievement than the sharp vision of a clear-sighted person. In short, hearing and seeing constitute a balanced dyad that resists being viewed as a simple hierarchy.

In pre-Buddhist Chinese texts, the habit of balancing binaries also extends to time itself in a way that is relevant to the conception of vision. Constancy balances with flux. *Chang* 常 is enduringness, rather than eternity. (Understanding *chang* as permanence can be misleading, because when juxtaposed to impermanence, permanence can imply timelessness. In early Chinese texts, *chang* and its negation are like constancy/inconstancy, rather than atemporal/temporal). In this context, the eyes, which we might expect to be directed toward space rather than time, perceive space-and-time, because space entails time. In addition to color and form, the eyes perceive visible change. That is, the eyes paradigmatically see the actions (行 *xing*) of people and the fruition (實 *shi*) of things and events. Absent the possibility of timelessness, there is no need for a sensory metaphor for ideal or intellectual objects. Visible models of change, as in the *Classic of Change* (*Yi Jing* 易經) are models of transformation. They are as constant as models can be or need to be, given the conception of time.

In light of this background, the focus of my presentation is the development of a metalinguistic term related to models, vision, change, and perhaps even the earliest transmissions of Buddhism to China.

Christoph Anderl (Ghent):

The Terminology of External and Internal Visual Processes in Early Chan Buddhism – A Preliminary Analysis

The analysis of processes of sensory perception has played a crucial role in Buddhist practice and philosophy. Especially the *visual sense faculty* (*yangen* 眼根) is of great importance, since it is the primary "gate" (*men* 門) through which visual sense objects (*sejing* 色境) are perceived and processed in the mind (*seshi* 色識). In Buddhism, these processes are usually described as the root of human delusion since they ultimately create an erroneous representation of objects in our consciousness.

However, "vision" can also be employed inwardly, either through *observing* inner processes (e.g., thoughts, emotions, etc.), or even by consciously *creating* certain visions ("CAUSE TO SEE > visualization",

guan 觀) which are expected to yield wholesome results (e.g., the visualization of a buddha, bodhisattva, the Pure Land, etc.). The early appearance of a variety of so-called “visualization sūtras” provides evidence of the importance of this practice in the medieval Chinese context.

As such, the notion of “vision” can appear in several contexts in Buddhist texts:

- (1) the more or less automatized process of *visual perception* of sense objects by the eye faculty, resulting in the “visual consciousness” (in the framework of the theory of the “Eighteen Elements [of cognition]; *shiba jie* 十八界);
- (2) the (more or less passive) *observation* of inner processes as they appear/manifest *xian* 現, as described in a variety of meditation methods;
- (3) and the (active) *creation* (*guan* 觀) of visual imaginary in visualization practices.

In this paper, I will focus on the terminology and metaphors concerning the “visual” in the texts of the emerging Chan School of the late 7th and 8th centuries – a Buddhist school preoccupied with meditation practice. The analysis will be mainly based on treatises preserved in the Dunhuang corpus, and I will pay special attention to the key terms *guan* 觀 and *kan* 看. In particular, the analysis of the term *guan* is of special interest and the way it is used in early Chan: how is *guan* described and defined, is it associated with *observation*, or rather with *visualization*. Are the terms *guan* and *kan* synonymous, or do they refer to different practices/processes?

Stephan Peter Bumbacher (Basel):

Visualization – a Peculiar Form of Communication in Buddhism and Daoism

Among the various forms of meditation practiced by both Buddhists and Daoists in medieval China, visualization stands out as the most peculiar technique. Around the end of the Han dynasty and later translations of Buddhist texts appeared in China which described how the adept could „bring to reality“ as it were the Buddha. When the adept was in the proper „state of mind“ or state of meditation, he or she could receive oral messages uttered by the Buddha which in due time could be passed on to other members of the community.

At around the same time Daoist texts refer to visualizing certain divine beings. In so doing the adept had the possibility to talk to these gods and to personally ask e.g. for help in a problematic situation. In a more developed form, Daoists were even able to visualize the path to Heaven and how to use it to visit the gods on high in order to exchange messages.

This presentation aims at identifying the similarities and differences in the Buddhist and Daoist ways of visualization as ways of communication and to discuss possible mutual influences.

Paula Varsano (Berkeley):

*Seeing Things: Visuality and Empathy in the 詠物 “Yongwu” (Singing about Objects)
Tradition in Classical Chinese Poetry*

The poetic rendering of objects, known collectively as *yongwu*, has a venerable tradition in China; and the figural techniques that such poems call into play range from philosophically ambitious allegoresis to grand displays of poetic prowess, with intentions spanning the personal and the political. Over time, few things of the world, it would seem, escaped its attention. The wind, clouds, dancers, horses, flowers, tidal bores, as well as historical sites, music, paintings, and even works of literature all become “things” worthy of being “sung.”

What all of these poems have in common is their reliance on the poet's attentive sensorial observation, especially his visual acuity, as he sets about making language concomitant with the felt world. That said, while the Han dynasty pioneers of this form harnessed their perception of objects as a way of making their own world comprehensible to a certain ideal readership (often exclusive of the ruling elite), and inviting their empathy, many poets of the Six Dynasties, Tang, and Song played with visuality to erect more-or-less impenetrable obstacles to complete reader-writer identification, thereby asserting a particular subjectivity.

The goal of this paper, then, will be to examine how *yongwu* poems selected from this long period, use visuality—that is, the visual sense of objects and of their compositional situatedness—to alternately mitigate or solidify the boundary, not just between the viewing subject and the viewed (and described) object, but also between the writing subject and the imagined subjects to whom these poems are directed.

Marc Nürnberger (Munich):

Emergence as Endeavor within the Structure of the Lotus Sūtra

“Emergence” (涌現) is usually not considered an unforeseen occurrence that demands our immediate attention. Yet, it seems no accident that the Lotus Sūtra in two decisive scenes shows the Buddha, how he evidently makes things appear out of nothing (踊出) in front of the eyes of everyone and thereby brings the amazed Bodhisattvas and their understanding of the dharma into incredulous distress. Especially chapter 15 featuring the appearance of countless, previously unknown Bodhisattvas pushes the envelope of the conceptual framework of his following. This event marks within the exegetic tradition of the text often the beginning of the introduction to the “original” aspect of the teaching (本門)—an aspect that can only appear by relying on the previously expounded “traces” (跡門). Emergence thus reveals itself on one side as an ideogram of the restraint the audience is found in; on the other side, it is exactly this explicit visual provocation that for the confronted community opens up a first possibility of awareness.

Barbara Lund (Munich):

Upāya 方便, Buddhist Icons and Image Studies

While it is widely accepted, that presence-aspects of "living icons" play an eminent role in Buddhist ritual practice, recently more emphasis is put on observing the crucial functions of absence-aspects in the relation between faithful spectator and image, where the liberating *prajñā* is supposed to initialize insight in *pratītyasamutpādhā* and *śūnyatā*. However, to describe these underlying working functions can lead to well-known terminological difficulties.

It might therefore turn out as a kind of "skillful means of Buddhist studies" to make use of the concept of *upāya* to select and organize appropriate terms, out of the overwhelming richness of western literature concerning images and to consider the role of imaging methods in mediating the "right view". As a "pedagogic" method, *upāya* uses the concept of twofold truth and functionalizes mundane "material" for a perpetual shifting of knowledge and perspective to higher levels of *prajñā* - thus sharing a functional aspect with images. Thereby it could prove as a link to consider prototypes of observable "actions" of the Buddha (or Bodhisattva) in terms of their techniques of paradoxical pictorial logic and their controlled "re-staging" in artefacts.

If we thus spotlight the multilayered image-relation as a scene, where *upāya-kauśalya* is performing inner visualizations - "living icons" may be recognized as objects of ritual veneration *as well* as in their function of activating innate wisdom in the context of religious visual system, as a special kind of "absence in

presence". - Just like the archetype Śākyamuni did, and consequently was venerated by his "functionable copy" in the Udayana legend. In short, the task would be, to describe a *mutual* dynamic of double aspects of the image as *upāya*.

Prototypes for this kind of enlightening procedure may be found in Mahāyāna-texts as early as the Pratyutpannabuddha Sammukhāvasthita Samādhi Sūtra, where the "face-to-face-present" Buddha may be recognized as "provoked imagination" - and traced back to the mise-en-scènes of the Śākyamuni like his ultimate *upāya*, his Parinirvāna, as it is described in the Mahāparinirvāna Sūtra, when the Buddha changes into an icon, observed and witnessed by his followers.

Referring to Shingon traditions (and others), I will try to exemplify the effects of this cooperation of practice and theory in imaging, as the transforming of the mundane gaze by performing an act of "communication by non-communication".

Following these considerations, I will try to suggest some possibilities, how image studies may help to deepen a hermeneutic understanding of the Buddhist icon.

Xiao Yang (Heidelberg):

Between Icons and Mandalas: the Image of Mahāmāyūrī in Sichuan during the 9th -13th centuries

An important issue in the research of Chinese Esoteric Buddhist art before the Yuan Dynasty (1271-1368), is the discrepancy between existing Tantric images and their corresponding descriptions in sutras. Typical examples are seven stone carvings of the Mahāmāyūrī 孔雀明王 in the Sichuan Basin from the 9th to 13th centuries. The seven carvings show considerable differences between each other, but none of them can be distinctly connected to the mandala of the Mahāmāyūrī depicted in relative ritual manuals. The inconsistency between the image and its text can be partly attributed to the shifting of media. The Mahāmāyūrī sutra depicts its mandala as a painting, but all remaining cases in this area are stone statues within caves or niches and hence artists of these carvings have to adjust and rearrange the mandala's elements to fit the new three-dimensional space. The diversity of translation versions, the evolution of religious practice and the different demands of donors play significant roles in shaping the further divergence between seven carvings.

This paper starts with a late ninth-century niche of the Mahāmāyūrī at Suining County 遂宁县. The sculptor of this niche adapts the mandala in Amoghavajra's 不空(705-774) translation of the Mahāmāyūrī sutra to a seven-figure group of statues, which has numerous precedents in Mahayanistic sculptures. The following six examples of the Song dynasty (960-1279) concentrate on Anyue County 安岳县 and Dazu County 大足县, which are produced according to the Amoghavajra's translation as well as the Yijing's 义净(635-713). They can be chronologically divided into three stages, 1) A statue centered in a cave, 2) A statue flanked with deities, 3) A statue flanked with a reduced mandala. The reduction of the interior space and the alteration of the main statue's position indicate the modification of the ceremony in honor of the Mahāmāyūrī. The content of the six carvings show a tendency from the unrecorded iconographic system to the known ritual manuals, indicating the increasing authority of the Tantric sutra translated in the Tang. Another two narrative scenes are frequently added to the carvings in the Song. One is the "Bhikkhu bitten by a snake," which emphasizes the Mahāmāyūrī's magical ability of exorcism and healing. The other is the "Devas defeating Ashura," which may relate to gaining a victory in the war or praying for rainfall. In addition, the appearance of the pomegranate as an attribute and affiliated niche of the Hariti 诃利帝母 or the Wutong 五通大仙, can be related to the Mahāmāyūrī's protection over the pregnancy and maternal health, a new function attributed to this deity in the Song Dynasty.

Nicholas Newton (Edinburgh)

The Uses of Light:

Visuality, Metaphor and Rhetorical Strategy in the Daśabhūmika-sūtra

The *Daśabhūmika-sūtra* has a number of distinctly visual components. These include both explicit descriptions of 'internal' visionary experience whilst in aptly named concentrative states (such as the *samādhi* called *mahāyānaprabhāsa*) and authoritative miraculous spectacles set within the wider locale of the discourse (here the 'Heaven of Control of Others Emanations' *paranirmitavaśavartīṣu devabhuvaneṣu*). However, how, and to what ends, imagery functions in this text is less clear. This paper aims to show that imagery is used to particular rhetorical effect, that at least some part of the intended perceptual potency of the sūtra lies in its intricate build-up of complex metaphorically characterised images in the imagination and that the ensuing mental images are combined in novel ways to create novel meanings. Taking a single narrative episode at the beginning of the sūtra as its main focus, and relating it to its anthological context in the *Buddhāvataṣṣaka-sūtra*, this paper offers an examination of the pivotal metaphor of the 'great tower/pavilion of networks of clouds of light' (*mahāraśmighanābhrajālakūṭāgāraṃ*). In attempting to show the importance of visuality to the rhetoric of the text a novel approach is pursued. This involves exploration of the conceptual domains of the elements of the composition to provide approximated access to cultural context (*pratibhā, avabhāsa, kūṭāgāra*), concrete visual reconstruction of the narrative sequence, analysis of the visual articulation of meaning and interpretation of the strategic use of visual rhetoric.