2020 INTERNATIONAL AND INTENSIVE PROGRAM ON BUDDHISM STUDENT FORUM

SEGMENT 1	Vancouver (PST)	Toronto (EST)	Europe (CEST)	Beijing (CST)
Session 3	9:20 am–10:50 am	12:20 pm–1:50 pm	6:20 pm–7:50 pm	12:20 am–1:50 am*

August 5, Session 3

9:20 – 10:50	**Forum Panel 1: Crossing (Chair: Jinhua CHEN)**
1.1 (9:20-9:35)	Emily HUNT (Belmont University): Poetry as Meditation through the Lens of Buddhism, Daoism, Han Shan, and Wang Duan
1.2 (9:35-9:50)	Yuting LIU (McGill University): Fluid Boundaries between Time, Space and the Image of Guanyin: Guanyin Jingbian in Mogao Cave 45
1.3 (9:50-10:05)	Yuchen LIANG (Emory University Laney Graduate School): From *Uji* to *Arutoki*: An Attempt at Rethinking Dogen's *Uji* alongside Heidegger's *Contributions to Philosophy*

Comment 評議 (10:05-10:20) Discussant Mikael BAUER

Discussion 討論 (10:20-10:50) Open Floor 開放討論

August 6, Session 3

9:20 – 10:50	**Forum Panel 2: Text and Translation (Chair: Shayne CLARKE)**
2.1 (9:20-9:35)	Henry WU (Australian National University): Buddhist Translations as Language Contact
2.2 (9:35-9:50)	Biao ZHANG (McGill University): Exhibiting Bai Juyi: The Installation of the Portrait and Anthology in the Hall of Sutra Repository
2.3 (9:50-10:05)	Tali HERSHKOVITZ (Brown University): From *Sūtra* to *Jiyuan* : Poetic Rhetoric, Misprision, and Gender in the Chan Anthology the *Chanzong Songgu Lianzhu Tongji* 禪宗頌古聯珠通集

Comment 評議 (10:05-10:20) Discussant Michael Jason CAVAYERO 柯偉業

Discussion 討論 (10:20-10:50) Open Floor 開放討論

SEGMENT 2	Vancouver (PST)	Toronto (EST)	Europe (CEST)	Beijing (CST)
Session 1	4:30 am–6:00 am *	7:30 am–9:00 am	1:30 pm–3:00 pm	7:30 pm–9:00 pm
Session 3	7:50 am–9:20 am	10:50 am–12:20 pm	4:50 pm–6:20 pm	10:50 pm–12:20 am

August 9, Session 3

7:50-9:20	Forum Panel 3: Doctrine (Chair: JI Zhe)
3.1 (7:50-8:05)	Shengtao DENG 鄧盛濤 (National University of Singapore): From Consciousness-only to Mind-only: Guifeng Zongmi and the Identity of Phenomena and Self-Nature in the Middle and Late Tang Dynasty
3.2 (8:05-8:20)	Rusha JIN 金如沙 (Renmin University of China): On Zhanran's Adaptation of *Zhenru-Suiyuan* in the *Jin'gang Pi*	湛然《金剛錍》對 "真如隨緣" 思想的受容
3.3 (8:20-8:35)	Jeremy STEPHENSON (Leiden University): Becoming One with the Way: A Search for a Solution to the Problem of Duality
Comment 評議 (8:35-8:50)	Discussant Jeffrey KOTYK
Discussion 討論 (8:50-9:20)	Open Floor 開放討論

August 11, Session 3

7:50-9:20	Forum Panel 4: Art and Literature (Chair: Chün-fang YÜ)
4.1 (7:50-8:05)	Pinyan ZHU (University of Kansas): Where Hell Became Heaven: Huayan Buddhism and the Reception of Longmen Landscape in the Early Eighth Century
4.2 (8:05-8:20)	Yizhen GUO 郭一臻 (Sichuan University): 漢譯佛涅槃故事中的阿難形象	The Figure of Ānanda in Chinese-Translated Buddhist Text
4.3 (8:20-8:35)	Xueling LUO 羅雪菱 (Sun Yat-sen University): 宋金時期僧人墓葬的世俗化——以安陽大華時代廣場金代僧人墓為例
Comment 評議 (8:35-8:50)	Discussant Amanda GOODMAN
Discussion 討論 (8:50-9:20)	Open Floor 開放討論

August 13, Session 1

4:30-6:00	Forum Panel 5: Sociopolitical Ties (Chair: Elisabetta COLLA)
5.1 (4:30-4:45)	Haoqin ZHONG (University of Hong Kong): Empress Dowager Hu of Northern Wei and Chinese Buddhism
5.2 (4:45-5:00)	Antoine CID (INALCO): Approaching Buddhism Modernism from the Late Qing Dynasty to the Movement for Building Schools with Temple Property: A Microhistorical Analysis
5.3 (5:00-5:15)	Xi YANG (University of Kelaniya): Rimé in Tibetan Buddhism: Past, Present and Future
Comment 評議 (5:15-5:30)	Discussant Margarita DELGADO CREAMER
Discussion 討論 (5:30-6:00)	Open Floor 開放討論

Abstracts

Forum Panel 1: Crossing

1.1 Emily HUNT (Belmont University): Poetry as Meditation through the Lens of Buddhism, Daoism, Han Shan, and Wang Duan

Language exists because one has an innate need to establish things that have not been previously established. Words are not founded in reality and what is said is hardly ever what is meant. Buddhism and Daoism each offer unique insight to how poetry works as a mode of meditation. Poetry offers a deeper, more scrupulous form of communication. Unlike other forms of writing, poetry more readily unearths depth and recognizes that one's inner chaos is dynamic rather than paralyzing. Through writing poetry, one learns to dance with disorder. The poet understands life has something beneath it, so she begins to peel away the skin with a careful hand. Through writing he is illuminated amidst the shadows of her depths. Through a process of igniting thought and burning away pain, a poem emerges in a smoky haze. In this way, poetry is synonymous with the art of mindfulness. Through examination of Han Shan and Wang Duan the role of meditation is further established. It is a meditation in which one learns to accept things for both what they are and what they are not readily seen as. With each poem that is birthed, the author experiences a removal of self. This sort of transformation is highlighted through the examination of poetry in light of Buddhist and Daoist practice.

1.2 Yuting LIU (McGill University): Fluid Boundaries between Time, Space and the Image of Guanyin: Guanyin Jingbian in Mogao Cave 45

The boundaries of space, time, and images are ambiguous in the "Guanyin Jingbian" (觀音經變) of Mogao Cave 45 in Dunhuang. Unlike other similar compositions of Guanyin Jingbian paintings, there is no pictorial frame separating the central image of Guanyin and the episodes in the painting. The central Guanyin shows an unusual rigid pose like a Buddha. These unique traits endow a fluid relationship between the narratives, the central icon, and the audience in the real space.

This study aims to unpack the complex relationships between them and provide a framework to understand the ambiguities of the painting. It proposes the "Guanyin Jingbian" is not an illustration of the Guanyin Jing sutra but has its own visual logic. By examining the visual elements in the narratives, it explores how the individual space and time of the narratives are blurred and connected to form a new visual world interrelated with the icon. Through an analysis of the central Guanyin by studying its pose and the contemporaries' visionary experience of Guanyin and his images, it excavates the central image of Guanyin was fluid to the audience. It is a Guanyin icon with an iconic Buddha pose, a manifested god, and an efficacious image.

Finally, the study demonstrates that the narratives, the central Guanyin, and the audience in the real space are elusively connected through the fluid Guanyin image. It is exactly these fluid boundaries of time, space, and images that reinforce Guanyin's efficacies, mysteries, and almighty power in the painting.

1.3 Yuchen LIANG (Emory University Laney Graduate School): From *Uji* to *Arutoki*: An Attempt at Rethinking Dogen's *Uji* alongside Heidegger's *Contributions to Philosophy*

13th Century Japanese Zen master Dogen 道元's fascicle *Uji* 有時 has been widely studied in the West ever since Hee-Jin Kim and Masao Abe's translations in the 1970s. The combination of time and being in a single word (*uji*) fascinated Western scholars, who immediately noticed similar topics widely discussed in Western metaphysics, notably in the work of Heidegger, whose *magnum opus* after all is called *Being and Time*. Abe himself for example wrote an essay comparing *Uji* and Heidegger's concept of time in 1985. I will argue in this essay that it is time to go beyond simply comparing similar terms and to refocus our attention on illuminating these difficult concepts with the help of similar concerns in other traditions. The central and most perplexing term I set out to illuminate is 有時 itself. While scholars have focused on the "time 時" and "being 有" aspect of the term, we should not forget that the Kanji 有時 can be pronounced (and sometimes appears) as *arutoki* あるとき as well. The kunyomi pronunciation of *arutoki*, which means simply "sometimes" seems less philosophically interesting than the onyomi pronunciation of *uji*, "being-time" according to Abe's translation. However, Dogen did come back to use the kana writing of *arutoki* towards the end of his text. How do we explain this oddity? My contention is that Heidegger's concept of *Ereignis*, or appropriating event, is helpful in understanding this ambiguous use by Dogen. Heidegger's *Ereignis* (especially its formulation in the *Contributions to Philosophy*) refers to a singular event that he holds to be the source for both time and space themselves. At that function the appropriating event is called a time-space (*Zeitraum*). I argue that this double function of *Ereignis* helps us gain a clearer conception of Dogen's ambiguous use of *uji/arutoki*. Traditionally, *arutoki* is seen as the everyday concept of time that is superseded by *uji* in the eponymous fascicle. This strong dualism, however, leads to the possible reading of *Uji* as advocating a one-time enlightenment from *arutoki* to *uji*, based entirely on theoretical understanding. It fails to explain why Dogen went back to *arutoki* later in the fascicle and also conflicts with Dogen's central belief in continued practice after enlightenment. I will argue that the return to *arutoki* is an important moment that should not be missed. On one hand I will build on recent works by Rein Raud, who explains *uji* in terms of a moment. On the other hand, I will use the *Ereignis/Zeitraum* interplay in Heidegger's *Contributions*, which is more elaborately described than the *uji/arutoki* interplay in Dogen's *Uji*, to shed more light on the latter. The *Zeitraum* is presented by Heidegger at "a site of moment (*Augenblicksstätte*)" reminiscent of Raud's new interpretation of *uji*. I will show that by doing this comparison, we can gain more confidence in bringing *uji* back to *arutoki*. That reaffirmation will explain why *uji* never appeared elsewhere in Dogen: it is incorporated into the *arutoki* that is ubiquitous in Dogen's writings.

Forum Panel 2: Text and Translation

2.1 Henry WU (Australian National University): Buddhist Translations as Language Contact

Since the 1950s, linguists have been theoretically modelling the causes and effects of language contact, i.e. the interaction between two or more languages used in a single community. While advances have been made by modelling various case studies, most concentrate on spoken language phenomena. Translation, as a primarily written phenomenon, has not been afforded the same treatment. On the other hand, while Buddhist studies scholars have worked extensively on Chinese Buddhist translations, they have rarely considered applying theoretical perspectives from language-contact literature, even though claims abound of contact-induced language change in Chinese.

Following this, my paper has two main aims. First I examine the extent to which translation can be modelled as language contact, according to models developed for other contact phenomena. Second, I consider the treatment of Chinese Buddhist texts in particular within such a model, using the translations of Kumārajīva 鳩摩羅什 (fl. early 5th century CE) as my case study. By examining relevant sociolinguistic variables in Kumārajīva's context and situating them within an agent-based model of language contact, I argue that the language of Buddhist Chinese texts *can* be approached from a language contact perspective that reaches beyond text-to-text philological comparisons. I also suggest preliminary methods for analysis of language features that may be contact-induced.

2.2 Biao ZHANG (McGill University): Exhibiting Bai Juyi: The Installation of the Portrait and Anthology in the Hall of Sutra Repository

As one of the most dedicated custodians of one's own works during the Tang period, Bai Juyi took a good care of the material preservation of his written texts and compiled them into a well-organized anthology. Bai Juyi made several copies of his anthology, kept one in his household and sent the other three copies to the Hall of Sutra Repository of three different monasteries, together with his own portraits. On the one hand, a tradition of placing portraits of master monks in a Portrait Hall during the Tang dynasty may legitimize Bai Juyi's installation of his own portraits. Bai Juyi may consider employing his portraits to protect his written works. On the other, by incorporating copies of his anthology into sutra repository, he championed his affinity with Buddhism.

Although no discernible visual traces of Bai Juyi's portraits or his original anthologies installed in the three monasteries survive, a study on Bai Juyi's writings and scriptural regulations of the Tang monasteries allows us to enrich the history of the portraiture culture and textual culture created and shared by the Tang literati.

2.3 Tali HERSHKOVITZ (Brown University): From *Sūtra* to *Jiyuan*: Poetic Rhetoric, Misprision, and Gender in the Chan Anthology the *Chanzong Songgu Lianzhu Tongji* 禪宗頌古聯珠通集

The Chan anthology *Chanzong songgu lianzhu tongji* 禪宗頌古聯珠通集 (*The Complete Anthology of the String of Pearls Verse Commentary of the Chan Lineage;* hereafter *Tongji*), compiled in the Southern Song (1127-1279), is a collection comprised of *jiyuan* 機緣 (salvific encounters) followed by verse commentary of Chan masters in the form of *songgu* 頌古 (eulogies of ancient cases). The anthology offers a version of the Chan case of *Nüzi chuding* 女子出定 ("A Woman Coming Out of Samadhi"), which is more well-known through the *Wumen Guan* 無門關 (*Gateless Barrier*). This encounter, involving the bodhisattva Mañjuśrī, is the first one among a series of encounters collectively referred to as *Pusa Jiyuan* 菩薩 機緣 ("Bodhisattva Salvific Encounter"), and it is based on the sūtra *Zhufo yaoji jing* 諸佛要集經 (**Buddha-sangīti*). The sūtra relates a philosophical debate between Mañjuśrī and a woman named Liyi 離意, at the end of which Liyi attains *samādhi* first, despite of being a woman.

In this essay, I will offer a cross-textual analysis arguing that the version recorded in the anthology necessarily misinterprets the sutra by shifting the focus from the woman to the male bodhisattvas. It will also demonstrate that while the encounter completely obscures the agency attributed to Liyi in the sūtra, some of her agency and authority are recovered in the subsequent *songgu* commentary. The initial misprision of the sūtra followed by a "resurrection of agency" performed through the medium of verse, highlights the complexity of Chan attitudes towards women during the Song.

Forum Panel 3: Doctrine

3.1 Shengtao DENG 鄧盛濤 (National University of Singapore): From Consciousness-only to Mind-only: Guifeng Zongmi and the Identity of Phenomena and Self-Nature in the Middle and Late Tang Dynasty

Based on a number of his key works particularly the *Yuanjue jing dashuchao*, this essay discusses Zongmi's reflection and reconstruction of the essentials of Yogācāra School and explores how he captured and reinterpreted some basic concepts of Yogācāra in the framework of Mind-only theory. It aims to prove how Zongmi's work resulted in the syncretization of Yogācāra and Tathāgatagarbha Buddhism, thus contributing to the transformation of the Buddhist doctrine in the middle and late Tang dynasty.

3.2 Rusha JIN 金如沙 (Renmin University of China): On Zhanran's Adaptation of *Zhenru-Suiyuan* in the *Jin'gang Pi* | 湛然《金剛錍》對 "真如隨緣" 思想的受容

It is not so uncommon, within our respective research horizons, that Holmes Welch's contribution constitutes one of the first introductory stones of our reflection; a relevant entry to questions relating to the spatial organization of monasteries, hereditary temples, monastic hierarchy, the

place and function of the abbot, monastic economy, ordination, funerary rites, and, finally, the centrality of a certain conception of praxis. The idea of a revival, defended then nuanced in the second part of his triptych, enduringly irrigates the crucible of epistemological reflections in the second part of the nineteenth century and the first part of the twentieth century. This period of transformation and recomposition seems to move in the direction of this necessity to revisit the revival (Erik Hammerstrom, Gregory Adam Scott, 2017), but it was also probably intended to extend Holmes Welch's reflection beyond our field, to apply it to neighboring territories. This paper aims to assess the extent to which it is possible to reread the revival by enriching it with new disciplinary approaches, touching, in turn, on education, on the micro-historical trajectories of certain monks, and the gestation in their journeys of the idea of modern nationhood.

3.3 Jeremy STEPHENSON (Leiden University): Becoming One with the Way: A Search for a Solution to the Problem of Duality

Philosophy and human thought are replete with mutually exclusive dualism. As a result, our understanding of reality is limited and our use of conceptual language is dangerously misconstrued. In pursuit of a solution to this problem, this thesis asks how it has been apprehended by two very different traditions: that of Jacques Derrida and Buddhism. More specifically, I discuss Derrida's semiotic theory of deconstruction known as *différance*, in order to broach the apparent linguistic aspect to the problem of duality. On the other hand, I explicate a variety of Buddhist doctrine in order to discuss the problem as seen through the ideas of Kyoto School Zen scholars, especially Nishida Kitarō. In line with these thinkers, I first highlight their acknowledgement of the problem of duality, before asking to what extent it *actually is* problematic. These implications will hopefully become clearer after I discuss the contextual scope of both traditions, which precedes an illustration of their respective theoretical approaches. Furthermore, I introduce an additional consideration pertaining to the problem of duality: the risk of re-reification. By discussing this sub-problem through the eyes of Derrida and Buddhists, I explore the idea of a middle way. Finally, I ask what a meaningful and applicable solution to the problem of duality might look like, by entertaining Victor Hori's notion of non-duality. As such, this project seeks not only to provide a solution to the problem of duality, but also shows how intercultural philosophy allows for constructive dialogues between cultures.

Forum Panel 4: Art and Literature

4.1 Pinyan ZHU (University of Kansas): Where Hell Became Heaven: Huayan Buddhism and the Reception of Longmen Landscape in the Early Eighth Century

My paper investigates the perception of Longmen Grottoes in the early eighth century as both a Buddhist sacred space and a land for the dead, and how contemporaneous Huayan teaching of interpenetration informed such perception. Longmen is located to the south of Luoyang, the capital city of Empress Wu Zhao (r. 690–705), and it is divided by the northward Yi River. While

excavations of Buddhist cave-shrines started on the western cliff in the late fifth century, the eastern hills were a popular burial ground that saw no establishment until the late seventh century. Yet when Wu Zhao ruled in her own right, both imperial and popular sponsorship extended to the eastern hills: new monasteries were built, cave-shrines with sculptures were excavated, and empty stone chambers were employed for Buddhist burial. My research discusses on-site dedicatory inscriptions, tales of miraculous response, and the visual programs of cave-shrines. I argue that because of the promotion of Huayan teaching by Fazang (643–712) at the court and by resident monks at Longmen, visitors perceived the site as both an a liminal space to Buddhist purgatories, and an efficacious heaven where one could meet the Buddha and found aids from bodhisattvas.

4.2 Yizhen GUO 郭一臻 (Sichuan University): 漢譯佛涅槃故事中的阿難形象 | The Figure of Ānanda in Chinese-Translated Buddhist Text

阿難在阿含部的佛涅槃故事中擁有高出場率、多重身份以及多種文本功能，是涅槃故事中重要的“圓形人物”。然而在諸如大本《大般涅槃經》與《方等泥洹經》等大乘涅槃故事中，對比大放異彩的菩薩形象，阿難的形像被忽視，在出場頻率、文本功能與文本角色等方面均少於阿含部類佛典。大乘佛典中在忽略阿難之餘，也在強調阿難傳法的形象與功能。阿難的身份與功能變化可以被視為佛教由部派向大乘過渡過程的一個縮影，從中能夠發現佛教發展過程中“菩薩乘”代替“聲聞乘”的現象、佛陀觀與涅槃觀的新變，以及大乘經爭取自身文本合法性的實踐。

Ānanda has frequent presence, various status and multitudinous textual function according to the narration of the Parinibbāna story in Āgama, which made him a crucial "round figure" in the text. Compared to the conspicuous Boddhisattva figures, however, the figure of Ānanda is ignored by the narration of Mahayana texts in terms of less presence, status and textual function. Besides ignoring him, Mahayana texts emphasize Ānanda's importance in transmission of Dharma as well. The change in status and function of Ananda in Buddhist texts can be regarded as a miniature which indicates development of Buddhism, showing the process from Srāvaka to Boddhisattva, changes in thoughts of the Parinibbāna and the Buddha, and practice of Mahayana texts towards validity.

4.3 Xueling LUO 羅雪菱 (Sun Yat-sen University): 宋金時期僧人墓葬的世俗化——以安陽大華時代廣場金代僧人墓為例

中古時期，佛教僧人的墓葬形制與世俗人的墓葬形制始終保持並行發展的路徑。直至唐宋變革後，佛教逐漸隨整個中國社會趨同世俗化，而作為佛教表現形式的一個面向，僧人的墓葬也顯現出世俗化的特徵。本文旨在通過對安陽大華時代廣場金代僧人墓這一特殊墓葬的形制、墓誌、壁畫的研究，釐清其中所涉及的佛教因素，並以其為支點進一步分析該時期世俗社會和佛教僧人間的互動和影響，開展關於佛寺僧眾參與社會救濟的分析研究。

Forum Panel 5: Sociopolitical Ties

5.1 Haoqin ZHONG (University of Hong Kong): Empress Dowager Hu of Northern Wei and Chinese Buddhism

By scrutinizing from a feminist perspective, the Empress Dowager Hu of Northern Wei's policies and her attitude towards Buddhism, and their social influence as well, this essay tries to contribute to presenting a most real portrayal of Empress Dowager Hu, and a new valuation of her influence to Chinese Buddhism and the society as well.

Empress Dowager Hu was a powerful female ruler of Northern Wei (386–534), governed by the Tabgach (Ch. Tuoba 拓跋), a non-Chinese clan. As a female ruler, she stood out obviously in the whole history of imperial China, which was predominantly patriarchal and patrilineal. However, she received comparatively less scholar attention than other female rulers, such as Wu Zetian (武则天). What is more, because of her position as leader over a court that was in serious decline, Empress Dowager Hu is usually depicted as morally corrupt and incapable. Historians usually accuse her for indulging in Buddhism so much as to bring the country decline. However, a feminist analysis in this essay aims to shed more light on this controversial historical figure, bringing back to the stage her contribution to Chinese Buddhism and the society, if any.

5.2 Antoine CID (INALCO): Approaching Buddhism Modernism from the Late Qing Dynasty to the Movement for Building Schools with Temple Property: A Microhistorical Analysis

In the wake of an introductory de-compartmentalization of Holmes Welch's threefold survey, following the trails opened by Erik Hammerstrom, Gregory Adam Scott (2017) and Stefania Travagnin (2017), this paper aims to address the question of the crises of modernity that Chinese Buddhism is facing during the late Qing Dynasty. By reassessing its creative reinventions and adaptative experiments - developed as a reaction of the movement for building schools with temple property - we will discuss the institutional and educational innovations, defining the scope and features of Buddhism modernism. In his trilogy, Holmes Welch already raised the question of Buddhist education, athwart an extensive reflection on specific and local cases: a lay devotee, a teacher, a monk with whom he conducted interviews, subsequently published as part of his survey. This methodological approach could incidentally lead us to argue that his theoretical framework was established on a nascent and proto-microstoria, named after the work of Carlo Ginzburg (1976). However, provided that his reflection deals with microhistories and very local and delineated illustrations, Welch's perspective is exempt of the epistemological project inherent to this Italian historical school. Therefore, this paper will discuss the possibility of conducting such a microhistorical reflection, to propose tentative interpretations on the figures traditionally attached to the innovative explorations of Buddhism in modern China, by integrating their path and trans-national networks within a diachronic macro-history and a synchronic macro-frame.

5.3 Xi YANG (University of Kelaniya): Rimé in Tibetan Buddhism: Past, Present and Future

Rimé movement is one of the most significant developments in Tibetan Buddhist history. Historically, the movement appeared under the tensions of political and inter-religious conflicts within the Tibetan society in the nineteenth century. Many influential masters from different traditions and lineages have contributed to the formation of the movement. Due to their efforts, there have been more interchanges of teachings among various schools of Tibetan Buddhism, including many near-extinct teachings. In this paper, I would first introduce the historical background, contributions of representative rimé masters and characteristics of rimé movement. Then, I would discuss the meaning and the origin of "rimé", also highlight the significance of rimé attitude in the contemporary world. Because Tibetan lineages and traditions were evolving from different points of emphasis and practices along with the history, it is vital to appreciate the distinguishing factors in different traditions and preserve the varieties for benefiting practitioners with different characters. The spirit of rimé presents the authentic concern about the survival and integrity of Buddhist teachings, and generating the rimé attitude is vital for the present and future of Buddhism.