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(Raffaele Pettazzoni 1925)

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The Song of No Hindrance

Liang Hanyi as Buddhist writer*

無彼岸可到,何有此岸可離。

Since there is already no “other shore” to be reached, how could there be a “this shore” to be separated from? (Wōnhyo/Yuanxiao 元曉, *Niepan zongyao* 涅槃宗要: T. 1769)

另一種可能性--一種往來聖凡, 聯結此岸與彼岸, 出世與入世。

A different type of possibility: a sort of interaction between the holy and the mundane, a connection between this and the other shore, between withdrawing from and entering the world.

(Liang Hanyi 梁寒衣, *Wuya ge: Yuanxiao dashi zhuan* 無涯歌: 元曉大師傳: 11)

Taiwanese cultural practices to this day are often dealt with in terms of their being torn between the Chinese so-called motherland and Japan as fatherland¹. However, Taiwan is also home to writers who have contributed, through their works, to the harmonisation of tensions between mother and fatherlands, as well as of conflicts between different communities cohabiting the island. Liang Hanyi 梁寒衣, Buddhist lay practitioner born into a Hakka family from Miaoli County, can be considered as one of such writers.

Liang’s fictional works, still relatively unknown outside Taiwan, reveal the kaleidoscopic variety of her sources of inspiration, both in terms of genre – noir fairy tales, travelogues, Buddhist biographies –, and narrative themes – world mythology, Buddhist history and literature, social constraints and desire. Informed by the island’s recent cultural, social and political history, Liang’s highly cultivated literary identity interweaves a rich array of narrative threads sewn together by one harmonising needle, her ongoing journey along the bodhisattva path.

* I wish to thank Ama Michihiro and Mary Sheldon, who were the first to share and support my interest in Liang Hanyi a few years back. I also wish to thank Laura Lettere and Francesca Tarocco for their precious feedback.

¹ F. Wilson, *New Taiwanese Cinema in Focus*, Edinburgh University Press, Edinburgh 2015, p. 1.

In the background

Through the 1960s and the 1980s, in spite of the strict policy on religious groups due to the Martial Law (*jiayan ling* 戒嚴令, 1949-1987)² in force at the time³, Taiwan experienced the rise of socially engaged Buddhism, a modern form of Buddhism now quite popular both within and outside East Asia.

The type of Buddhism developed in 20th-century Taiwan is known as “humanistic Buddhism” (*renjian fojiao* 人間佛教), an expression close to the one introduced in 1928 by Chinese monk Taixu 太虛 (1889-1947), “Buddhism for human life” (*rensheng fojiao* 人生佛教), which marked the process of a thorough reformation of Buddhism through “Three Great Revolutions” (*fojiao san dageming* 佛教三大革命), involving Buddhist theory or teachings (*xueli* 學理/*jiaoli* 教理), organisation or *saṅgha* institution (*zuzhi* 組織/*sengzhi* 僧制), and monastic property (*caichan* 財產/*sichan* 寺產). Taixu, alternatively known as the revolutionary or the political monk, established Buddhist academies in order to strengthen monastic leadership and bring Buddhism among the urban laity. His “revolutionary” project did not succeed, as he explicitly states in his *History of the Failure of my Buddhist Revolutions* (*Wo de fojiao geming shibai shi* 我的佛教革命失敗史, 1937), but his ideas – at least some of them – began to be creatively adopted in Taiwan after the long Japanese colonial rule, when Xingyun 星雲, founder of Foguang shan 佛光山 (1967), and Shengyan 聖嚴, founder of Fagu shan 法鼓山 (Dharma Drum Mountain, 1989), settled on the island from mainland China, together with many other monks and nuns.

If it is true that the Buddhist Association of the Republic of China (*Zhongguo fojiao hui* 中國佛教會, henceforth BAROC) kept the privilege of being the only representative Buddhist organisation in Taiwan, acting in conformity with the guidelines dictated by the Guomintang 國民黨 from the early 1950s to the lifting of the Martial Law, already in the late 1960s Buddhist organisations with different views compared to BAROC began to bloom in Taiwan, contributing to the process of pluralisation (*duoyuanhua* 多元化) and to the spread of lay Buddhism on the island.

The Chinese Buddhist Lay Association (*Zhonghua fojiao jushi hui* 中華佛教居士會), founded by Li Qian 李騫, appeared on the Taiwanese scene in the late 1960s, opposing BAROC’s exclusion of laity from crucial roles⁴, and was followed by the already mentioned Foguang shan Monastery, in constant expansion after its establishment in 1967 thanks to Xingyun, who believed lay Buddhists to be vital for the development of humanistic Buddhism⁵, and hoped that his monastery, whose monks were sent abroad, especially to Ja-

² If not differently stated, the transcription preceding Chinese characters is in Chinese *pinyin*.

³ M. Tamadonfar - T.G. Jelen (eds.), *Religion and Regimes: Support, Separation, and Opposition*, Rowman and Littlefield, Lanham 2014, pp. 159-166.

⁴ C.B. Jones, *Buddhism in Taiwan: Religion and the State, 1660-1990*, University of Hawai’i Press, Honolulu 1999, p. 184.

⁵ Xingyun 星雲 (Hsing Yun), *Humanistic Buddhism: A Blueprint for Life*, Buddha’s Light Publishing, Hacienda Heights 2008

pan, to pursue Buddhist studies, would serve as Taiwan's public monastery (*shifang conglin* 十方叢林)⁶.

Shengyan, instead, arrived in Taiwan as a member of the Nationalist Army in 1949. Once re-ordained, he went to study in Japan and then moved to the US as vice president of the Buddhist Association of the United States (BAUS). Living between Taiwan and the US, where he established the Chan Meditation Centre, he founded the Dharma Drum Mountain World Centre for Buddhist Education in Taibei County, with the aim of building a Pure Land on earth, moved by the words and deeds of Taixu, whose stance Shengyan considered well-grounded in the Chan tradition, in spite of the monk's choice to use *Yogācāra* (*weishi* 唯識) terminology. Known as a great meditation teacher, Shengyan focussed on "this world" and on the lay community, but, unlike Xingyun, he avoided direct involvement with politics⁷.

The years witnessing the development of socially engaged Buddhism and the rise of internationally known Buddhist figures were equally important for the field of Taiwan literature. Subject, as other cultural practices, to Japan's policies of assimilation during the years of colonial rule (1895-1945), Taiwan literature is usually considered partly as tributary to Chinese literature, expression of the Chinese diaspora on the island, and partly as distinctively Taiwanese. Between the 1960s and the 1980s, after the rise and fall of works labelled as literature of "anti-communist nostalgia" (*fangong huaixiang* 反共懷想)⁸, two major literary movements were present on the island, the more elitist and western-influenced Modernist School (*Xiandaipai* 現代派) and the counterhegemonic Native Soil Literary Movement (*Xiangtu wenxue yundong* 鄉土文學運動, often translated in English as "Nativist Literature Movement")⁹. In the same period, national and international research on Taiwan literature developed, and academic circles on the island increased their scholarship on Chinese Buddhist poetry and prose, with particular reference to works from the Tang (618-907) and Song (960-1260) dynasties. Taiwanese cinema, while gaining world-wide attention only from the mid-1980s thanks to directors Edward Yang 楊德昌 and Hou Xiaoxian 侯孝賢, was marked, a decade before, by a significant event, when the film known by its exotic English title *A Touch of Zen* (*Xia nü* 俠女, 1971), directed by King Hu, alias Hu Jinquan 胡金銓, a *wuxia* 武俠 action-drama combined with Buddhist overtones and Chinese aesthetics, won, for the first time in Taiwan's cinematographic history, a prize at Cannes International Film Festival¹⁰.

⁶ C.B. Jones, *Buddhism in Taiwan*, cit., p. 187.

⁷ Guo Chengtian 郭承天 (Kuo Cheng-tian), *Religion and Democracy in Taiwan*, SUNY Press, Albany 2008, p. 29.

⁸ For an interesting study on Taiwan's literary culture production in the second half of the 20th century, see C. Sung-sheng Yvonne, *Literary Culture in Taiwan. Martial Law to Market Law*, Columbia University Press, New York 2004.

⁹ Chang Sung-sheng Yvonne, *Literary Culture in Taiwan*, cit., p. 2.

¹⁰ Li Daoming 李道明 (Lee Daw-ming), *Historical Dictionary of Taiwan Cinema*, Scarecrow Press, Lanham 2012, p. 207.

Liang Hanyi on Desire

It is within such a challenging and changing cultural landscape that Hakka writer Liang Hanyi, born into a Buddhist family in 1959 in Miaoli County, one of the places in the island with the highest concentration of Hakka people, grew up to be a prolific writer of Buddhist essays, short stories, and historical biographies. Being a Hakka “minority” in Taiwan is by no means an irrelevant detail. As Du Guoqing has pointed out:

«The Hakka people ... are often referred to as ‘the invisible people’ because they do not speak the Hakka dialect in public and they often try to conceal their ethnicity. On the other hand, the Hakka have a very strong sense of ethnic consciousness, considering themselves the successors of the central plains culture of China proper, and attaching importance to tradition, culture, ancestral home, maxims from ancient times, history, and the family heritage of part-time study and part-time farming as indications of their collective consciousness»¹¹.

Traditional Hakka focus on balancing physical and intellectual activities, as well as the importance Hakka people seem to ascribe to tradition and literature – hence Miaoli-born writer and critic Li Qiao’s 李喬 expression “Hakka Literature, Literary Hakka” (*Kejia wenxue, wenxue Kejia* 客家文學、文學客家) – do reflect on Liang’s emphasis on the relationship between man and land(scape), on her own concern in attuning the study of Buddhist sources to body cultivation, including a rigorous vegetarian diet, and on her strong relationship with ancient Chinese religious and literary texts.

Critical literature focussed on the relationship between Hakka identity and Buddhism is far from extensive, but the effect of Buddhism on ethnic difference has been pointed out. In a relatively recent article, David Schak has emphasised how the mid-1990s witnessed both a re-emergence of ethnic identity as a crucial issue and the growth of Buddhism on the island, stating (a little too fondly) that Taiwanese new Buddhist movements, like Ciji/Tzu Chi 慈濟, Foguang shan, Fagu shan, Lingjiu shan 靈鷲山, Fuzhi 福智 and Zhongtai chansi 中台禪寺, have played a significant role in creating a sense of local and national unity able to trim down conflicts and divides typical of contemporary societies. In Schak’s formulation, «potentially controversial topics are studiously avoided even in casual conversations in the Buddhist groups», and ethnic tensions are, as a result, altogether made «a non-issue»¹². Whether and to what extent Buddhism has effectively succeeded in debunking socio-political tensions related to ethnicity (Hakka included) in Taiwan is an issue that requires further analysis. Here suffice it to say that the relationship between ethnic and religious identity seems to represent an engaging and unnegligible part of Taiwanese social and political dynamics, one which

¹¹ Du Guoqing 杜國清 (Tu Kuo-ch’ing), *Taiwan Literature and Hakka Culture*, in «Taiwan Literature: English Translation Series» 16 (2005), pp. xvii-xxvi: p. xix.

¹² D. Schak, *Community and the New Buddhism in Taiwan*, in «Minsu quyi 民俗曲藝 Journal of Chinese Ritual, Theatre and Folklore» 163, 3 (2009), pp. 161-192: p. 183.

does not confine solely to the individual, or to an individual choice. As regards Liang Hanyi, one can argue that her Buddhist identity has certainly not silenced the Hakka one, nor has it downplayed it, but, rather, that the two have grown to be harmoniously and poetically interwoven, feeding on the mutual emphasis on nature, and, in particular, on flowers – the pure *tong* flower (*tonghua* 桐花) of the Hakka people, celebrated every year in Miaoli County with singing, dancing and poetry-reading, and the lotus flower rising equally pure out of mud of Chan (and of Buddhism at large).

Liang's stylistic elegance, her poetical reference to nature and profound analysis of Buddhist philosophy are especially known within Taiwan, but still relatively unheard of in Europe and the US. One of her short stories, however, entitled *Lips* (*Chun* 唇, 1986), has been translated into English by Kimberly Besio, and included in the volume *Red is not the only Color: Contemporary Chinese Fiction on Love and Sex between Women*¹³. The story is not related with Buddhist themes, but rather with the complexities of lesbian desire and the tendency to identify oneself with the way one is viewed and judged by society, and shows the writer's relationship with the intricate and fragile net of personal human feelings and social taboos. In the story, the sense of unease experienced by the main character, Shuiping, who struggles to come to terms with the implications of her female friend's erotic kiss, is marked by the obsessive attitude she has towards her own body. In particular, she is haunted by her lips, which, contaminated by a socially condemned kiss, are intentionally left blank, untouched by makeup, like a ghostly presence that she fails to ignore or remove. While criticised by Mirana M. Szeto as «a bit too melodramatic»¹⁴, *Chun* has been acutely interpreted by Sieber as a «symbolic retelling of the difficulty of carving out a private meaning for a gesture – in this case, a kiss between women – that is socially over-determined»¹⁵.

Committed to relief work in difficult areas, such as Vietnam and Cambodia, Liang has travelled extensively throughout Southeast Asia, reporting in writing on her experiences in a style that enriches the genre of travel literature with a profound Buddhist gaze on humanity and life. Her collection of short stories *Listen, the Burmese Harp! (Ting a, Miandian de shuqin!* 聽啊, 緬甸的豎琴!, 2013) is a case in point: considered her first work of travel literature, it addresses the notion of journey as both a physical and spiritual pilgrimage, involving the exploration of a changing self as a Buddhist practitioner. The title of the anthology is reminiscent of the famous homonymous Japanese film directed by Ichikawa Kon (*Biruma no tategoto* ビルマの豎琴, *The Burmese Harp*, 1956), creatively based on the children novel by Takeyama Michio, in which life and death interact and human hope

¹³ P. Sieber (ed.), *Red is not the only Color: Contemporary Chinese Fiction on Love and Sex between Women*, Rowman & Littlefield, Lanham 2001.

¹⁴ M.M. Szeto, *Patricia Sieber, ed., Red is not the only Color: Contemporary Chinese Fiction on Love and Sex between Women, Collected Stories, Lanham, Maryland: Rowman & Littlefield, 2001, 200 pp.*, in «China Perspectives [Online]» 47 (2003), URL: <<http://chinaperspectives.revues.org/369>> (07/15).

¹⁵ P. Sieber (ed.) *Red is not the Only Color*, cit., pp. 36-37.

finds a chance to come forward through music. Japan features also as the setting of one story included in the anthology, *Kṣitigarbha [Dizang] caressed by snowflakes* (*Xuehua fuda de Dizang* 雪花拂打的地藏), where Liang writes of two Kyōto temples facing each other: the overly cloistered Kokedera 苔寺 (Moss Temple), and the more visitor-friendly Suzumushidera 鈴虫寺 (Cricket Temple)¹⁶:

«Every time I returned to Kyoto from Arashiyama, I had used up all my daylight hours transcribing sutras. On the road back, one must go through the mountain pass where Moss and Cricket temples are located. I always passed that way at dusk, when the temples were closed. Sitting in the jolting car at dusk, the image of the moss-covered temple and the figure of a poet-monk facing a single faint lamp appeared before me»¹⁷.

Liang juxtaposes the timeless silent atmosphere surrounding the temples – the deserted mountainous wilds looking as old as a comb missing some of its teeth – and the very “modern” noisy rumble of trucks. Juxtapositions between past and present persist as she compares the exuberant monk at the Cricket Temple with the bandit Lu Zhishen, a character of the Chinese classic novel *The Water Margin* (*Shui hu zhuan* 水滸傳), while wondering about the karmic relationship between the founder of the temple and the crickets chirping songs of happiness everyone should be granted to hear at least once in their lifetime.

In her literary journey, Liang ventures beyond East and Southeast Asia. Being well read in European literature and ancient Greek mythology, she skilfully and freely employs them in some of her short stories. *The Flower in the Dream* (*Meng zhong zhi hua* 夢中之花, 1990), for example, is a story centred on a young princess, caught by a strange and pathological crave for rare objects, which eventually affects the whole reign and leads her close to death. The sole remedy to her fever seems to be a precious purple flower, nowhere to be found but in her dreams. As Liang describes the frenzied search for such an unreal flower, she mentions the immortal poems by Homer and tells of the deities’ reward for the one warrior who has never ceased his quest. Eventually, the warrior is introduced to the land where such flowers bloom and is provided with supernatural powers to resist their poisonous effect. In this strange land, a crowd of ghost-like humans is impatient to catch even the faintest scent of the flowers. However, as people approach them, time begins to run faster, and they age and die in a blink. Death becomes the flowers, which grow in splendour and beauty amidst corpses. Subverting the form of

¹⁶ Kokedera is the Rinzai Zen temple Saihōji 西芳寺, founded by Gyōki (行基, 668-749) and later revived by Musō Soseki (夢窓 疎石, 1275-1351). Popular for its moss garden, it is known as Kokedera. The Kegonji 華嚴寺 temple, also known as Suzumushidera because of the crickets chirping all year long, was founded much later, in 1723, by monk Hōtan (鳳潭, 1659-1738). Initially affiliated to the Kegon School, it turned into a Rinzai Zen temple in the 19th century.

¹⁷ J. Balcom, *Kṣitigarbha caressed by snowflakes*, in «The Chinese Pen», Summer (1996), pp. 19-23.

the traditional (fairy) tale¹⁸, whereby the valiant warrior is expected to fulfil the young princess's desire and live with her happily ever after, Liang alternates Buddhist themes related to life and death, to illusions and dreams, and to the desire for death hidden within the restless crave – a disease – for what is impossible to find in the world of the living with references to myths and stories from the ancient Mediterranean. It is the goddess of fate, a trans-cultural Atropos in charge of cutting the thread of life, whom the warrior sees, once the meaning of the flower in the dream as the flower of curse and death becomes clear in his mind:

«In that moment, before his eyes, the goddess of fate appeared, with long hair and gigantic sheers in her hands. She deliberately dropped the sheers, which interweaved in two coloured threads. They were weaved together, inseparable and entangled like the warp and woof of the sky – two coloured threads, one red, one white. Several times he felt like stretching out his hand to break and take hold of one flower in the dream, which bloomed magnificent before his eyes. However, because of those strange illusions, his hand was somehow blocked»¹⁹.

Life as Cultivation, Cultivation as Life

As a Buddhist scholar who is also a talented artist, Liang has spent long years trying to make sense of the contradictory oscillations between innocence and contamination, self and society, cultivation of art and spirit, ordained and secular life.

An important role in Liang's effort has been that of Chan Buddhism (*Chan* 禪宗) and its modern declination, in which she shows to be particularly interested: in 1991, Liang interviewed Li Yuansong 李元松 (1957-2003)²⁰, the charismatic founder of the Modern Chan Society (*Xiandai chan* 現代禪) and strong advocate of Lay Buddhism (*jushi fojiao* 居士佛教); in 1994 she edited Shengyan's *Unobstructed Freedom of Merit and Wisdom* (*Fuhui jizai* 福慧自在); and in 2003 she put into writing Shengyan's oral teaching on the "perfect realisation" (*yuantong* 圓通) based on the auditory faculty peculiar to bodhisattva Guanyin 觀音, in the volume *Dharma Master Shengyan teaches the Guanyin Method* (*Shengyan fashi jiao Guanyin famen* 聖嚴法師教觀音法門, 2003).

Liang's interview with Li Yuansong is worth mentioning in further detail. When asked by Liang about his process of realisation, the founder of the Modern Chan Society mentions the great influence of Master Yinshun 印順

¹⁸ Li Youcheng 李有成 (Lee Yu-cheng), *Zhengzhixing yu xingzhengzhi – Ping Liang Hanyi de «He! Wo shi yi tiaolong»* 政治性與性政治—評梁寒衣的《赫! 我是一條龍》, in Liang Hanyi 梁寒衣, *Liang Hanyi yuyan xiaoshuo ji* 梁寒衣寓言小說集, Miaoli xian zhengfu, Miaoli 2009, pp. 544-547: p. 544.

¹⁹ Liang Hanyi 梁寒衣, *Liang Hanyi yuyan xiaoshuo ji* 梁寒衣寓言小說集, Miaoli xian zhengfu, Miaoli 2009, pp.40-41.

²⁰ Li Yuansong, *Xiri ceng wei meihua zui bugui—Jingyanzhuyi de xiandaichan* 昔日曾為梅花醉不歸——經驗主義的現代禪, *Xiandaichan chubanshe*, Taipei 1996, pp. 178-212.

(1906-2005), disciple of Taixu and advocate of a human-centred Buddhism, respectful, at the same time, of the Dharma principles and of the needs of the modern world²¹. Reflecting on the distance between what we desire and what can be accomplished (we desire not to be angry or anxious, we desire to suppress distracting thoughts that flutter about, but it is impossible – Li says), Li reports having been haunted by a great number of doubts, on whether the Buddhist Dharma that hazy minds and bodies can understand was indeed the real Dharma, and on whether the doctrine of “conditioned co-arising and non-self” (*yuanqi wuwo* 緣起無我) was true and could be proved. After a long time spent researching and meditating, Li, we are told, was awoken by a drumbeat in his ears, which suddenly washed away all doubts and anxieties. He began to transmit Buddhist teachings, harmonising practice and life, rationality and belief. Reference to laity is made towards the end of the interview, when Li maintains that there are secular people who have struggled all their lives to control their instincts, guided by an innate human yearning for what is true, good and beautiful: people like Gan Jiang and Mo Ye, prepared to do anything in order to create art, sages from Chinese history, such as Confucius or Mencius, or heroes like Wen Tianxiang and Yue Fei. They preserved their high moral stature not for the sake of the immortality of the soul or to obtain life in heaven, but because of a feeling of brotherhood linking all sentient beings together, of conscience, and of a sense of mission. Liang, paraphrasing Li, confirms that there are people who do not believe in the “immortality of the soul” (*linghun bu mie* 靈魂不滅), but have expectations as regards the immortality of the spirit (*jingshen bu mie* 精神不滅): they give little importance to their living bodies, but treasure the immortality of art and spirit. In Liang’s formulation, there are philosophers who would not dare hypothesise the existence or non-existence of the soul, but still wish, albeit aware that they will die one day, or perhaps because of this, to leave behind something spiritual. Liang can be considered as one of such philosophers, for her works, be they articles, essays, short stories, or biographies, all leave us with images of everyday life, nature, art, Buddhist humanity and solemnity that linger on for a long time.

Liang’s interest and involvement in Chan Buddhism converges with her intellectual and spiritual preoccupation with life and death, and especially with the way humans deal with their final moments. In her work *Flowers open the most towards the End: the Eye of Chan* (*Hua kai zui mo: zongmen zhi yan* 花開最末：宗門之眼, 2014), Liang summons Chan Masters from the past, including Hongzhi Zhengjue 宏智正覺 (1091-1157), often quoted also by Shengyan, whose poem, written as farewell to the world before passing away, Liang mentions:

²¹ Yinshun 印順, *Human-Centered Buddhism – One that Accords with Dharma Principles and Human Dispositions*, Dharma Translation Organization (Kindle Edition), 2009.

«Dreams, illusions, flowers in empty air
 These sixty-seven years.
 A white bird dives into the mist,
 Autumn waters merge with the sky»²².

The scenery described by Hongzhi and suitably used as incipit for the fourth section of Liang's book reflects, as in a water mirror, the writer's solitary and silent experience taken place by a Taiwanese lake on the New Year in February 2011. As Liang poetically delivers to the reader a quiet landscape, a vivid sense of boundlessness and infinity unfolds, and a bridge is built between Song China's autumn waters evoking departure from the manifest world and the spring-welcoming water landscape of contemporary Taiwan. Overcoming duality of time, space and concepts, Liang dwells on the notion of stability in contemplation, which is linked with the practice of silent illumination (*mozhao* 默照) expounded by monk Hongzhi in his *Extensive Record* (*Hongzhi chan shi guang lu* 宏智禪師廣錄)²³. The relationship between self and landscape is iconically and poetically made clear at the end of the fourth section, by means of a famous Chan dialogue between two monks: «How do I turn mountains, rivers, and the great earth so that they belong to the self?» «It would be better to turn the self so that it belongs to mountains, rivers, and the great earth»²⁴.

The challenges of pursuing Buddhist practices as a lay person have often been dealt with by Liang, who calls herself “half-monk” (*banseng* 半僧), pointing out that the practice of a monk is like cultivating a lotus flower inside water, while the difficult practice of a lay person can be defined through the metaphor of cultivating the same flower inside fire²⁵.

In the attempt of mapping out a cultivation route which may suit ordained and secular Buddhist practitioners alike, Liang turns, amongst others, to Buddha's disciple Aniruddha (Analü 阿那律), relating him to the *Sūtra of The Eight Realisations of Great Beings* (*Fo shuo ba daren jue jing* 佛說八大人覺經)²⁶. This *sūtra*, studied since 1960 by Xingyun, whose commentary has been published in English²⁷, contains teachings traditionally believed to have been prompted by a question asked by Aniruddha himself to Buddha pertaining the behaviour of lay people wishing to achieve *nirvāṇa* and the way for monks to interact with the lay community²⁸. Attested in the *Ekottarāgamasūtra* (*Zengyi ahan jing* 增壹阿含經)²⁹ and in Pāli sources,

²² Liang Hanyi 梁寒衣, *Hua kai zui mo: zongmen zhi yan* 花開最末：宗門之眼, Xianghai wenhua, Taipei 2014, pp. 72-73.

²³ T48, no. 2001, p. 1b4.

²⁴ Liang Hanyi, *Hua kai zui mo*, cit., p. 91.

²⁵ Interview with Liang Hanyi on *Malaysia “Pumen”* 馬來西亞 «普門», 125 (2010), URL: <<https://www.enlightened-mirror.com.tw/blog/f6770d4e84a>>.

²⁶ T17, no. 779, p. 715b3.

²⁷ Xingyun 星雲 (Hsing Yun), *The Great Realizations: A Commentary on the Eight Realizations of a Bodhisattva Sutra*, ed. T. Graham, Buddha's Light Publishing, Hacienda Heights 2010.

²⁸ Xingyun, *The Great Realizations*, cit., p. 10.

²⁹ T02, no. 125, p. 549a2.

Aniruddha is described as the one who devoted himself to the austere practices of *dhutaṅga*, including the precept of *nesajjikaṅga*, or sleeping in the sitting position. Through his meditative practice he gained the divine eye (*divyacakṣus*), and is thus known in East Asia as “the first with the celestial eye” (*tianyan diyi* 天眼第一). In Liang’s interesting essay entitled *A Needle Threading through the Dark Night* (*Chuanguo changye de zhen kong* 穿過長夜的針孔)³⁰ and paired with a second essay on the same topic, *Threading a Needle* (*Chuan zhen* 穿針), by artist and writer Xi Song 奚淞, Aniruddha is modernised and humanised. Liang sympathises with him when, scolded by the Buddha for falling asleep while listening to Buddhist chants, he chooses to stop sleeping altogether and becomes blind, and vividly describes his physical condition, emphasising at the same time how blindness has quietened his mind and how his own power (*zili* 自力) has given him, a notable arhat, access to salvation. Focussing, as the title of her essay suggests, on the episode related to Buddha who threaded a needle to help the blind disciple sew his torn robe, Liang detects in Buddha and Aniruddha’s joint action of threading the needle – with great wisdom as thread and great compassion as needle – the possibility of penetrating all sentient beings, and shows, through references to the *Sūtra of Aniruddha’s Eight Thoughts* (*Analū ba nian jing* 阿那律八念經; in *Madhyaāgama, Zhong ahan jing* 中阿含經, Fascicle 18)³¹ and the *Sūtra on the Eight Realisations of the Great Beings*, the itinerary of spiritual cultivation, which moves from the Way of the Arhat (*luohandao* 羅漢道) towards the Way of the Bodhisattva (*pusadao* 菩薩道)³².

Wuya ge, *Song of Infinity*

Liang’s interest in reconciling social and secluded, as well as monastic and secular life is most tangible in her ambitious work *Song of Infinity: a Biography of Wonhyo* (*Wuya ge: Yuanxiao dashi zhuan* 無涯歌: 元曉大師傳, 1999), a biography of Silla Buddhist Master Wōnhyo (Yuanxiao 元曉, 617-686), often linked to the Flower Garland school (*Huayan zong* 華嚴宗) and appreciated in coeval China for his doctrinal commentaries, in particular for the one on the *Awakening of Mahāyāna Faith* (*Dacheng qixin lun* 大乘起信論), in which Wōnhyo attempts on harmonising controversy between Mādhyamika (*Sanlun* 三論) and Yogācāra.

³⁰ Liang Hanyi 梁寒衣, *Chuanguo changye de zhen kong* – «*Fo shuo ba daren jue jing*» 穿過穿過長夜的針孔 —— 《佛說八大人覺經》, 1st part, in «*Rensheng zazhi* 人生雜誌», 232 (2002), pp. 118-122; Liang Hanyi 梁寒衣, *Chuanguo changye de zhen kong* – «*Fo shuo ba daren jue jing*» 穿過穿過長夜的針孔 —— 《佛說八大人覺經》, 2nd part, in «*Rensheng zazhi* 人生雜誌» 233 (2003), pp. 110-114.

³¹ T01, no. 26, p. 539b16.

³² Chen Shuyu 陳書渝, «*Fo wei Analū chuan zhen*» *gushi de xushi moshi* – Xi Song “*Chuan zhen*” *ji* Liang Hanyi “*Chuanguo changye de zhen kong*” *yu gudian fojing de bijiao* 《佛為阿那律穿針》故事的敘事模式 —— 奚淞〈穿針〉及梁寒衣〈穿過長夜的針孔〉與古典佛經的比較, in «*Shidaxue bao: yuyan yu xwenue lei* 師大學報: 語言與文學類 *Journal of National Taiwan Normal University: Linguistics and Literature*» 55 (2010), pp. 101-116: p. 106.

Wŏnhyo seems to be gaining international momentum, since he has been recently (re)discovered both by scholars and artists. Besides Liang's research and narrative reconstruction of the Silla Master, a translation project with the contribution of Korean Chogye order turned into publication with the volume *Wŏnhyo: Selected Works* edited by Charles Muller³³, and an independent documentary, *Master Wŏnhyo, the Korean Guru*, directed by Kim Sunah and meant as homage to «an extraordinary monk who lived outside the confines of authority and forms», is likely to be released in the near future³⁴.

Liang's choice to write a “modern” traditional biography (*zhuan* 傳) of Wŏnhyo, and partly of his friend Ūisang (Chinese: Yixiang 義湘, 605-702), stems from her familiarity with medieval Chinese Buddhist biographies devoted to the life and deeds of eminent monks (*gaoseng zhuan* 高僧傳). The extent of Liang's academic accuracy in the narrative reconstruction of Wŏnhyo's life, context and doctrinal works is also clear from two appendixes she adds at the end of her book, one concerning Wŏnhyo's works, and another usefully divided into a *sūtra*-commentary section and a historical section³⁵. In the first section the author includes the *Flower Garland sūtra* (*Avataṃsakasūtra*, *Huayan jing* 華嚴經), the *Lotus sūtra* (*Saddharmapuṇḍarīkasūtra*, *Miaofa lianhua jing* 妙法蓮華經), the *Sūtra of the Teachings of the Layman Vimalakīrti* (*Vimalakīrtinirdeśasūtra*, *Weimo jing* 維摩經)³⁶, but also the *Combined Edition of the Treatise on the Mahāyāna śraddhotpādaśāstra*, *Awakening of Mahāyāna Faith – with Commentary and Notes* by Wŏnhyo (Korean: *Taesŭng kisillon sogi hoebon*, Chinese: *Dacheng qixin lun shuji huiben* 大乘起信論疏記會本), and the *Treatise of the Vajrasamādhisūtra* (Korean: *Kūmgang sammaegyōngnon*, Chinese: *Jingangsanmei jing lun* 金剛三昧經論) by Wŏnhyo. In the second section, Liang includes historical sources and critical works, amongst which the *Song Version of the Biographies of Eminent Monks* (*Song gaoseng zhuan* 宋高僧傳), the *Memorabilia of the Three Kingdoms* (Korean: *Samguk yusa* 三國遺事), and Kim Yōngt'ae's *A History of Korean Buddhism* (*Han'guk pulgyosa* 韓國佛教史, 1976).

The teachings of Wŏnhyo, together with his more widely known life choices, are narrated in Liang's biography. He spent his all lifetime studying and practicing reconciliation between differences within Buddhist schools, writing treatises on the One Single Vehicle (*Ekayāna*, *Yicheng* 一乘). One of the reasons why Wŏnhyo stands as a crucial figure in East Asian Buddhism can be detected in his theory of “interpenetrated Buddhism” (Korean: *t'ong pulgyo*, Chinese: *tong fojiao* 通佛教), based on a profound analysis of key issues regarding different Buddhist denominations during his own times, issues that Wŏnhyo was able to solve, or at least harmonise, introducing a

³³ C. Muller (ed.), *Wonhyo: Selected Works. Collected Works of Korean Buddhism*, vol. 1, Chun-il Munhwasa, Paju 2012.

³⁴ See the website of the documentary production, URL: <<http://www.ginadreams.com/>> (11/2021).

³⁵ Liang Hanyi, *Wuya ge*, cit., pp. 267-270.

³⁶ Liang Hanyi has worked on the *Vimalakīrtinirdeśasūtra*, see her recent *Youtan zhi hua* 優曇之花, Xianghai wenhua, Taipei 2007.

comprehensive system, expounded, amongst other texts, in his *Doctrinal Essentials of the Lotus sūtra* (Korean: *Pŏphwagyŏng chongyo*, Chinese: *Fahua jing zongyao* 法華經宗要). In the text, he states that the One Single Vehicle adherents referred to in the *sūtra* include the practitioners of the Three Vehicles (*sancheng xingren* 三乘行人), the four types of *śrāvaka* (*sizhong shengwen* 四種聲聞), and the sentient beings of the four types of birth in the three realms (*sanjie suoyou sisheng zhongsheng* 三界所有四生衆生). All sentient beings return to the single Buddha-vehicle by uniting the three vehicles in one (*hui san gui yi* 會三歸一)³⁷.

A further crucial text written by Wŏnhyo is the *Treatise on the Ten Approaches to the Harmonisation of Doctrinal Disputes* (Korean: *Simmun hwajaengnon*, Chinese: *Shimen hezheng lun* 十門和諍論), now only in fragments, defined by Muller as «a methodological exercise that selectively utilizes a combination of Mādhyamika and Dignāgan logic»³⁸. One passage of this text is particularly relevant to understand Wŏnhyo's effort in overcoming empty doctrinal disputes, a point Liang Hanyi would certainly agree with:

«Trees [...raising up] the mountains and throwing away the valleys, hating existence and loving emptiness – this is just like ignoring the trees while thinking to enter the forest. [Emptiness and existence] are like blue and indigo, which share the same essence, or ice and water, which spring from the same source. A mirror reflects myriad forms, and parted waters will eventually return to merge together»³⁹.

Wŏnhyo is remembered as the one who tried to embody the ideal of a bodhisattva who works for the well-being of all sentient beings and transcends the distinction between “holy” and secular. He visited villages and towns, in order to be around common people, and taught them the dharma by using as skilful means dances and songs accompanied by the sound of a musical instrument that he called «no-hindrance» (Korean: *muae*, Chinese: *wuai* 無礙). Wŏnhyo is also popular for his liaison with Princess Yosŏk (Chinese: *Yaoshi gongzhu* 救瑤公主), daughter of the Silla king Muyŏl (r. 654-661), who had supposedly fallen in love with him after attending one of his dharma lectures. Tradition holds that Yosŏk gave birth to Wŏnhyo's child, Sŏl Ch'ong, who later became a renowned Silla scholar.

Liang focuses on key aspects of the Silla eccentric monk's life, dividing the structure of her biography into three parts: Wŏnhyo's search for enlightenment and his journey to Liaodong, his passion and precept-breaking, and his atonement through the bodhisattva path. She also includes the famous anecdote of the skull, according to which Wŏnhyo once spent the night in what he thought to be a dark cave and drank from something he recognised as a gourd, only to find out in the morning that he had entered a grave and drunk from a human skull full of rainy water and maggots. This anecdote is usually

³⁷ C. Muller (ed.), *Wonhyo: Selected Works*, cit., pp. 83-139.

³⁸ *Ibi*, p. 19.

³⁹ C. Muller (transl.), *Ten Approaches to the Harmonization of Doctrinal Disputes*, 2009, URL: <http://www.acmuller.net/kor-bud/simmun_hwajaeng_non.html> (11/2021).

meant to mark Wŏnhyo's realisation of the extent to which his perception of the world was based on the condition of his own mind, and his consequent choice to give up his journey to Tang China in search of the dharma and of the new Yogācāra teachings introduced through the translations by Xuanzang 玄奘 (602–664). Wŏnhyo's own explanation of his experience, attested in the biography of his friend Ūisang, is quoted by Liang in her novel: «Because of the arising of the mind, various phenomena arise; since the mind ceases, a cave and a grave are not two» [*Xin sheng gu zhong zhong fa sheng, xin mie gu kan fen bu er* 心生故種種法生, 心滅故龕墳不二]⁴⁰.

Compared to Liang's earlier works, be they essays or short stories, characterised by a rather cryptic language and focused on the *topos* of self-redemption in a sort of “theravadin” vein, *Wuya ge* seems to represent the literary mirror of the writer's shift towards a still sophisticated, but more accessible prose, and the quintessentially Mahāyāna goal of redemption for others. But *Wuya ge* is also an engaging exercise in the overcoming of the body-mind split, and, more importantly, in the understanding of the non-dual nature of reality, carried out through the narrative *upāya* of Wŏnhyo's life and work, with special reference to his *The Great Vehicle Repentance for Indulgence in the Six Faculties* (Korean: *Taesŭng yukjŏng ch'amhoe*, Chinese: *Dacheng liu qing chanhui* 大乘六情懺悔), in which the “monk in secular clothes” explains that sentient beings, in states of deluded thought and cognitive distortion, imagine the actual existence of “I” and “mine” (*wang xiang dian dao, ji wo wo suo* 妄想顛倒, 計我我所), not realising that everything is but the product of the mind⁴¹.

Wuya ge is a work that symphonically combines a plurality of gazes. By asking Master Shengyan to write the preface, Liang Hanyi seems to indicate quite clearly that the book is meant to be seen first and foremost as a Buddhist text, one where a relevant historical figure from Silla can act as an inspiring model for contemporary Taiwan; where monkhood, attachment and practicing laity are deeply interconnected, while doctrinal wisdom is tied up with a form of compassion able to reach out to people of all social strata. Liang's choice of Wŏnhyo also points to a Buddhadharma which unfolds beyond the restricted precincts of individual denominations and is historically and geographically fluid. Liang's readers are by necessity sinophone (or at least able to read Chinese) and literate enough in Buddhist terms, but the scope of her works holds transnational potential, towards whose realisation translation into English may and perhaps ought to contribute.

At times mentioned together with writers such as Master Yongyun 永芸法師 (born in 1960), a Buddhist nun associated with Foguang shan, Liang Hanyi is also part of a Taiwanese and transnational community of contemporary women, ordained or lay, engaged in the study and propagation of

⁴⁰ See the “Biography of Ūisang from the Tang Dominion of Silla” (*Tang Silla kuk Ūisang chŏn*; Chinese: *Tang Xinluo Yixiang zhuan* 唐新羅國義湘傳), T50, no. 2061, p. 729a3. Mentioned also in Liang Hanyi, *Wuya ge*, cit., p. 74.

⁴¹ C. Muller (ed.), *Wonhyo: Selected Works*, cit., pp. 276-277.

Buddhism. Buddhism has certainly been affected by gender discourses, and historically women have often struggled to be included as full members of the Buddhist community. In recent years, however, together with the growth of a “cosmopolitan dharma,” efforts towards a type of Buddhism more “hospitable to gender” have been made⁴², and emphasis on the crucial role of (lay) Buddhist women has been placed. Liang herself has devoted particular attention to the *Sūtra of Queen Śrīmālā of the Lion’s Roar* (**Śrīmālādevīsīṃhanādasūtra*; *Shengman jing* 勝鬘經, T353), famous for portraying the bodhisattva wisdom of Queen Śrīmālā and her charismatic eloquence in explaining the profound teaching of the *Tathāgatagarbha*.

From a literary perspective, Liang’s thorough reconstruction of Wōnhyo’s life and historical context is revitalised through the employment of fictional elements, a powerful combination that led Shengyan to define *Wuya ge* in his preface as both a biographical and a historical “novel” (*xiaoshuo* 小說). More than a biographical and historical novel, however, the book appears as a successful attempt at reviving past eminent monks’ hagiographical biographies, adapting them to a contemporary reading public with what Liang seems to perceive as contemporary “spiritual” and indeed human needs.

Apart from her Buddhist essays (*Fojiao sanwen* 佛教散文), Liang’s more narrative works have been included in the category of Buddhist literature (*Fojiao wenxue* 佛教文學), connected in post-war Taiwan with the publication of the anthology of Buddhist novellas (*Fojiao xiaoshuo ji* 佛教小說集, 1960) edited by Zhu Qiao 朱橋 and containing, amongst others, stories related to anti-communist nostalgia⁴³. One could, out of convenience, choose not to dismiss the label of Buddhist Literature, keeping in mind that such a category is by no means to be conceived of as fixed or homogeneous. On the contrary, it follows historical and social transformations, and is in constant negotiation with changing literary and cultural movements and trends. In this sense, Liang’s preference for the bodhisattva path over the arhat one, while motivated by Buddhist notions of compassion and healing, also echoes the social concern for Southeast Asian refugees that prompted her to carry out relief work there. In a similar fashion, her Buddhist *écriture*, perhaps different from but not entirely incompatible with the so-called “Buddhist fiction” Kate Wheeler discusses about in the introduction to the anthology she edited entitled *Nixon Under the Bodhi Tree*⁴⁴, is deeply informed by her studies and readings in comparative literature, featuring writers like Kawabata Yasunari 川端康成, Mishima Yukio 三島由紀夫, Franz Kafka and Lev Tolstoj.

⁴² S.E. Smith - S.R. Munt - A. Kam-Tuck Yip, *Cosmopolitan Dharma Race, Sexuality, and Gender in British Buddhism*, Brill, Leiden - Boston 2016, p. 223.

⁴³ Gu Minyao 顧敏耀, *Taiwan wenxue yu fojiao guanxi shigao – cong kouzhuan wenxue, gudian wenxue dao xiandai wenxue* 台灣文學與佛教關係史稿——從口傳文學、古典文學到現代文學, in «Huafan renwenxue bao 華梵人文學報 Huafan Journal of Humanities» 18 (2012), pp. 57-136: pp. 89-90.

⁴⁴ K. Wheeler (ed.), *Nixon Under the Bodhi Tree and Other Works of Buddhist Fiction*, Wisdom Publications, Boston 2004.

A Preface as Epilogue

Liang's preface to *Wuya ge* is a perfect example of the harmonisation between her powerfully poetical prose and her extensive and rigorous Buddhist knowledge. Intense and personal, the preface describes Liang's own awakening experience on a rainy spring day back in 1997. She recalls it as an unimaginable encounter, a wonderfully bright rainbow suddenly pointing to a limpid different possibility: a metaphoric rainbow able to connect two shores. Liang's evocative style is particularly visible, and audible, when, to indicate the impervious mountain path crossed in a decrepit van to reach a monastery in Sichuan, she uses the word *jìng* 徑 (path), resembling both in sound and writing the Chinese term for *sūtra* (*jīng* 經). The path Liang mentions in the preface is in Anyue County, an area famous for its Buddhist rock carvings dating to Tang and Song China:

«Once inside the monastery, before the Scriptures Hall, grass and mud float, manures are scattered everywhere. Shoes of all kinds – straw shoes, leather shoes, cloth shoes, man, woman and child shoes, rubber shoes, high and low heel shoes, flip-flops, boots... – shoes of all colours and shapes are piled up amid grass and mud to form an outdoor ossuary. The guardian comes with the keys and the dusty cave opens with a creaky sound. In an instant, a radiant spark within the beam of light: the Avatamsaka [Huayan華嚴] Assembly shines bright in the beam of light that gushes in.

Vairocana Buddha [Piluzhena Fo 毗盧遮那佛] with his precious crown sits, his gaze intent. Majestic in appearance, dazzling like the sunlight, immense and vast, of a mysterious yet solemn beauty.

Minuscule particles float and jump into the beam of light. On the sides, Mañjuśrī [Wenshu文殊] and Samantabhadra [Puxian 普賢], with golden complexions, smile casting a flirtatious glance. They smile in the centennial dust, within the dusty sand that rises swiftly, relaxed and at ease, their gazes flirtatious, natural, and free! The floating dust specks at the sides of their cheeks illuminate with a glaze the contours of the golden figures. [...]

The Bodhisattva of Pure Wisdom [Qingjing Pusa 清淨慧菩薩], a lotus flower in one hand, thinks, nodding his head. Perfect Enlightenment Bodhisattva [Yuanjie Pusa 圓覺菩薩], his body slightly inclined, converses in a low voice with Purifier of Karmic Hindrances Bodhisattva [Jingyezhang Pusa 淨業障菩薩], sitting just beside»⁴⁵.

Beyond the cemetery of shoes, once Liang's eyes meet with the assembly of Buddha and bodhisattvas, a dazzling light glittering with centuries-old dust overwhelms her, and sculptures turn momentarily alive. Liang's intense experience comes to an end when she proceeds inside, but somehow traces of her "vision" survive:

«One instant before walking in, they seem to abandon completely their appearances and suddenly return to stone. Still, they keep a smiling expression from which the tip of their lips had no time to escape; their bodies half-turned, as if they had no time to complete their rotation. Trailing ribbons, in the same fashion, fly in mid-air, the

⁴⁵ Liang Hanyi, *Wuya ge*, cit., pp.10-13.

folds of their dresses falling naturally, soft and fluid. They hang down loose and unrestrained, like the light, joyful and soft call of flowing water»⁴⁶.

The bodies of the bodhisattvas described by Liang refer to the twelve bodhisattvas of the *Sūtra of Perfect Enlightenment* (*Yuanjue jing* 圓覺經, T.842)⁴⁷, a scripture forged within Chan and Huayan traditions during the Tang dynasty, that contains the discussion on the four marks of self (*wo xiang* 我相), person (*ren xiang* 人相), sentient being (*zhongsheng xiang* 眾生相) and life (*shouming xiang* 壽命相) – the last mark indicating the awareness that «all objects of ‘cognition’ (*jue* 覺) are actually defilements»⁴⁸. These bodies are described by Liang as natural and free, unlike the restless body of Shuiping in *Chun*, and, even once returned to stone, they retain echoes of smile and movement. Liang’s awakening experience lingers on: in the specks of dust floating in the sunlight, everything suddenly seems deceptive and illusory to her, almost like a dream. But then she witnesses the notion of death and life swiftly disappear, like clouds blown away by a gale, and realises that the cemetery of shoes is no hindrance to the solemn Huayan assembly. Rather than in the Way of the Arhat, she sees the truth in the radiant, ample Way of the Bodhisattva: the bodhisattva can either be an eminent monk in *kāṣāya*, or one like Wōnhyo, who broke the precepts to spread the great Huayan teaching among the poor and among workers, or else Liang herself, a lotus flower grown inside fire.

The detailed and powerful description given by writer/practitioner Liang Hanyi of her awakening experience in the preface to *Wuya ge* is by no means superfluous or misplaced: that unimaginable encounter on a rainy spring day is the reason why she started to research and annotate scriptures related to the Bodhisattva Vehicle (*pūsacheng* 菩薩乘), in particular the *Vimalakīrtinird-eśāsūtra* and the *Avatamsakasūtra*, and decided to pay homage to the Silla Master. Liang completed *Wuya ge* in less than two months, working intensely day and night, relieved from her physical exhaustion by the unhindered sound of Wōnhyo’s musical gourd and by his song of infinity.

Liang’s *écriture* appears to have developed along the years into a form of spiritual cultivation, founded partly on historical and doctrinal texts, partly on human culture at large. But her cultivation does not remain in isolation, it reaches others once her written words are published and read. In this sense, like Buddha for his disciple Aniruddha, Liang threads a needle for her readers, showing them the incommensurably bright way of the bodhisattva. In her carefully woven mandala, literature, art, and travel are explored and employed as skilful means. They are all part of a pilgrimage taking the practitioner along a route where life and death begin and dissolve like snowflakes of *nirvāṇa*.

⁴⁶ *Ibi*, p.13.

⁴⁷ C. Muller (ed.), *The Sutra of Perfect Enlightenment: Korean Buddhism’s Guide to Meditation (with Commentary by the Son Monk Kihwa)*, SUNY Press, Albany 1999.

⁴⁸ A.J. Young, *Malady of Meditation: A Prolegomenon to the Study of Illness and Zen*, Ph.D. Dissertation, University of California, Berkeley 2007, p. 60.

ABSTRACT

Liang Hanyi 梁寒衣 is a contemporary writer and Buddhist lay practitioner born into a Hakka family in Taiwan. Developed along the years into a form of spiritual cultivation, Liang's kaleidoscopic écriture draws inspiration from ancient sūtra and commentaries as well as from human culture at large, bringing to light the practice of non-duality and the immense human potential of the bodhisattva path.

Liang Hanyi 梁寒衣 è una scrittrice contemporanea e praticante buddhista laica nata in una famiglia Hakka di Taiwan. Sviluppata nel tempo come una forma di coltivazione spirituale personale, la caleidoscopica scrittura di Liang trae ispirazione da sūtra e commentari buddhisti del passato ma anche dalla letteratura e dalle realtà sociali di altre culture, ponendo in luce la pratica della non-dualità e l'immenso potenziale umano della Via del bodhisattva.

KEYWORDS

Buddhist practice, Way of the bodhisattva, Taiwan literature, Wônhyo, non-duality
Pratica buddhista, Via del bodhisattva, letteratura taiwanese, Wônhyo, non-dualità