

## Mapping the Ascent to Enlightenment

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Trying to get a fix on the Huayan mind in the vast landscape of Buddhist thought interweaves memory with imagination. My inquiry reaches to the earliest recollections of Siddhārtha Gautama's Enlightenment, to passages in the *Avataṃsaka Sūtra* and learned commentaries, and to my imaging of its significance. In the process a few questions emerged: What happened during the spiritual ascent that led to the Enlightenment? What is the nature of mind? What did Siddhārtha Gautama become Enlightened to? These questions, especially determining the content of the Buddha's Enlightenment, pose major academic and intellectual questions. This essay will focus on the first and second questions; I dealt with the last question in "Spiritual Cartography: Mapping the Huayan Mind."<sup>1</sup>

The early documents depict Gautama's ascent to Enlightenment in heroic and mythical proportions. Written several centuries after the fact, much of the narrative is no doubt hagiography, embellished by the creative imagination and the hindsight of doctrinal rationalizations. Nonetheless, in sum, the documents chronicle an intensely personal pilgrimage that incorporates and supersedes competing spiritual landscapes. The narrative assumes the primacy of mind and efficacy of mental concentration.

The narrative opens with Māra, the personification of darkness, alarmed at Prince Siddhārtha's resolve to attain Enlightenment, launches successive waves of attack to dissuade him. He first sends his daughters who offer the pleasures of youth and worldly success. Unable to seduce the Prince, Māra attempts to frighten the Prince by dispatching an army of the most appalling demons; still unsuccessful, he unleashes the awesome powers of the wind and rain at his command. Fortified with virtue and resolve, the Prince resists these assaults. Compelled to continue the assault, Māra enters the fray. He reminds the Prince that his single minded determination is ruining his health, and that he has filial responsibilities toward his aging parents and his people. The Prince responds,

With a mind that is true and thoughts that are upright, [I shall] put to rest your [Māra's] desires [lust, aversion, hunger and thirst, cravings, sloth, fearfulness, doubt, vanity and obstinacy, fame and profit, and self-praise]. I shall travel throughout the world and train numerous disciples. If they train diligently, follow my teaching, and attain desirelessness, in the end, sorrow will be no more (*Buddha-Dharma*, 18).

Unable to thwart the future Buddha's resolve, the dispirited Māra withdraws. Thereupon Gautama summons his powers of mental concentration and enters the first *dhyāna* or mindfulness. Abandoning desires he dwells in bliss and joy. The Prince progresses to the second *dhyāna* by further purifying his mind and abandoning discursive thought. Ascending to the third *dhyāna*, he experiences equanimity of mind that comes from separating from pain, joy, and sorrow. With the fourth *dhyāna* Gautama's mind

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<sup>1</sup> "Spiritual Cartography: Mapping the Huayan Mind" reflects of the Huayan master Fazang's speculations of the cognitive structure of the Enlightened mind.

became tranquil, pure, pliant, and immovable, and intuitively reality “as it really and truly is.”<sup>2</sup>

*Dhyāna* meditation is a method that focuses and quiets the mind, culminating in the cessation of thought. The method that led to first two *dhyāna* stages that Gautama progressively ascended were in all probability known and were being cultivated by his contemporaries.<sup>3</sup> Mastery of the first *dhyāna* stage concludes with an appreciation of limitless space (空無處定); the second stage results in limitless consciousness (識無邊處定). The last two stages were in all likelihood developed respectively by Ālāra Kālāma and Udaka Rāmaputra, the two meditation masters who guided Gautama’s *dhyāna* exercises. The third stage results in an understanding of non-existence (無所有處定). Dissatisfied with the experience of achieving the state of non-existence, Gautama leaves Ālāra Kālāma and seeks the tuition of Udaka Rāmaputra on the mediation of thought of no-thought (非想非非想處定). The rarefied quiescence of this final stage brought about a temporary respite from his anxieties. But after disengaging from its rarified heights and returning to the world, he experienced the same unease. The *dhyāna* experience of thought of no-thought was not the peace he was seeking. Gautama leaves Udaka Rāmaputra to experiment with other meditation methods. The method Gautama eventually develops *śamatha-vipaśyanā* 止觀, wherein he discovered at a means whereby *śamatha* transforms, at some undetermined point, into *vipaśyanā* or wisdom that “intuits reality as it really and truly is.”

The sequence of ascending *dhyāna* stages suggests the desirability and superiority of the Gautama’s meditational method. The method of quieting, focusing, and strengthening the powers of concentration through the *dhyāna* exercises was not novel. But what was new was the discovery of the formidable cognitive and affective powers of the mind. Like *dhyāna*, *śamatha*<sup>4</sup> quiets the mind. Dwelling in the fourth *dhyāna* stage the Prince gained three divine wisdoms (三明). Early into the night Gautama recollects his past lives (宿命明). At the second watch (late night to early morning) he becomes cognizant of the laws that govern the birth and death of all beings (天眼明). During the final watch (early morning to dawn), after expunging the last vestiges of mind-polluting ignorance and achieving wisdom free of ignorance (漏盡明), he comes to understand that reality is the fortuitous coming together of countless “observable particulars,” including events, or dharmas. He discovers a way by which he and all beings can free themselves from sufferings. With this insight Gautama proclaimed,

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<sup>2</sup> In this article, I am working on the presumption that the Enlightenment consists of at least three aspects, the epistemological, the ontological, and moral. Thus the phrase: seeing reality as it really and truly is. “Really” refers to the epistemological aspect of enlightened-knowing; “truly” refers to its ontological aspect, including morality.

<sup>3</sup> The four *dhyāna* stages represent the culmination of *rūpa-dhātu* or realm of form that constitute the second of the early Buddhist schema of its threefold spiritual universe. The other two realms are *kāma-dhātu* or realm of desire and *ārūpa-dhātu* or formless realm. The realm of form also includes “realm of desire.” Beings who reside in the realm of form may have freed themselves from their gross desires, but have not ascended to formlessness. By mastering the four *dhyāna* realms Siddhārtha Gautama transitions into the realm of formlessness, symbolized by nirvana and the Enlightenment.

<sup>4</sup> “*Dhyāna* 禪,” “*śamatha* 止,” and “*samādhi* 定、三昧” are essentially synonymous. “*Samādhi*” is the most generic expression referring to the stilling of the mind. “*Dhyāna*” is used exclusively to the four *dhyāna* stages 四禪定. “*Śamatha*” is synonymous with “*samādhi*,” “*śamatha*” is always used together with *vipaśyanā*. The goal of these meditative conditions is the elimination of impure thoughts and illusions 無漏 *anāsrava*. Purity of mind leads to the “seeing reality as it truly/really is.”

Birth has come to an end. I have completed the pious practice. I have accomplished what which I had to accomplish. This is my final birth. After this, I shall never again be born in samsara (*Buddha-Dharma*, 19).

The three divine wisdoms can be understood to be Gautama's triumph over the prevailing spiritual traditions. The first and second of Gautama's insights are associated with shamanic visions. With the third insight, Gautama achieved a philosophical and ethical break through. He severed the link between ritual performance and efficacy with spiritual ease; and established a casual and moral basis for ascetic practices and release from suffering (Robinson and Johnson 1982, 17-20). Gautama's Enlightenment represents a shift from shamanic magic as a basis for understanding and curing physical and spiritual illness to an empirico-rational spiritual culture grounded on the karmic workings of an individual's intent and action.<sup>5</sup> The Enlightenment radically transformed how Gautama viewed (thinking-about) the world and his place in (being-in) the world. His comprehensive psycho-cosmic moral vision crystallized by the notion of *pratītyasamutpāda*<sup>6</sup> opened a new territory for spiritual, ethical, and intellectual explorations. A personal exploration into the upper reaches of *dhyāna* resulted in an expansive psycho-cosmic vision; it was a leap from ego-vision to omni-vision (Turchi, 2004, 135). If this is indeed true, the discovery of the two phase *śamatha-vipaśyanā* method is Siddhārtha Gautama's contribution to Indian and world spiritual culture.

### Primacy of Mind

To the non-believer, the Buddhist tradition is based on the most suspect of suppositions—mind, the most fickle and narrowest of worlds.<sup>7</sup> Gautama's spiritual ascend assumes the primacy and power of mind. But how does the true believer understand and ascertain the universal validity of an intensely personal journey and experience of *pratītyasamutpāda* and the reality that it revealed?<sup>8</sup>

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<sup>5</sup> This transition is most evident in the medical practices that were being developed by the heterodox (non-brahmanic schools), which includes Buddhism. Ancient Indus medical therapies utilized ritual formulas and magic that included ecstatic dance, traversing to the world of spirits, amulets, incantations, and exorcism. With the law of karma in mind, Buddhists sought the cause of illness, including mental/spiritual disorders, in antecedent causes. Likewise they linked health and well-being with the efficacy of therapies. See Kenneth G. Zysk (1991). *Asceticism and Healing in Ancient India, Medicine in the Buddhist Monastery*. Delhi: Oxford University Press.

<sup>6</sup> The early documents report that Gautama was enlightened to a number of "truths." These can be subsumed under three categories, which are: *pratītyasamutpāda*, the Four Noble Truths, and the Twelve Links of *Pratītyasamutpāda*. All three share the common theme of *pratītyasamutpāda*. The common precursor of the realization of these truths is the elimination of illusion 無漏 *anāsrava*.

<sup>7</sup> In a 2 January 1638 letter Galileo (1564-1642) wrote to his good friend Diodati:

Alas, your dear friend and servant, Galileo, has been for the last month perfectly blind, so that this heaven, this earth, this universe which I by my marvelous discoveries and clear demonstrations have enlarged a hundred thousand times beyond the belief of the wise men of bygone ages, henceforward is for me shrunk into such a small space as is filled by my own bodily sensations (quoted by Conze, *Buddhism*, 49).

The "bodily sensations" that confined Galileo to such a "small space" are in the Buddhist tradition the "raw material" for speculations on the nature of reality, including humanity and world. While Galileo discovered an expansive celestial world with the aid of the telescope, the meditation exercises that Gautama mastered to ascend higher and more rarefied stages of mindfulness revealed a luminous and immeasurably vast interior universe.

<sup>8</sup> Gautama's effort to understand and transcend the suffering that accompanies old age, sickness, and death is akin to search for artistic truth. Artistic director Tony Taccone writes in the *Berkeley Reparatory Magazine*:

...artists are pursuing "the truth" as seen through the prism of their particular consciousness using their perceptual and imaginative ability to capture the deeper essence of something. All the while, they are aware of the difficulty of the task—because just as one defines the essence of something, that essence slips away and transforms in to something else. The world, as we know, is ever-changing, simultaneously being born and dying. So "the truth" for an artist is not a fixed piece of knowledge or an absolute, metaphysical reality. It is a description of singular reality

Early Buddhist thinkers expended considerable energy in describing the mind, noting its proclivities, detailing its operations, and speculating on its many phases. The Huayan master Fazang (643-712) continued this preoccupation by celebrating what he believed to be the mind's noetic capacity and affective powers. His speculations centered on *sāgaramudrā-samādhi*, "ocean-imprint meditation," which according to Sino-Japanese lore, Buddha entered twenty-seven days after his momentous Enlightenment.<sup>9</sup> While dwelling in this rarefied *samādhi*,<sup>10</sup> the Buddha revealed the content and experience of the Enlightenment by expounding the *Avataṃsaka Sūtra*.<sup>11</sup>

Fazang understood *sāgaramudrā-samādhi* to be identical with the Enlightenment with its powers of intuition that experiences reality immediately and without distortion. Sanskrit-Chinese translators rendered *sāgaramudrā-samādhi* with the expression *haiyin sanmei* 海印三昧. *Sāgaramudrā* (Ch *haiyin* 海印; Jpn *kai'in zanmai*) or "ocean-imprint" is a metaphor that likens the mind to a great mirror; *sanmei* 三昧 is the Chinese transliteration of *samādhi*, a quiescent yogic condition that is synonymous with *dhyāna* and *śamatha*. *Sāgaramudrā-samādhi* is thus a metaphor that articulates the cognitive and experiential content of the Buddha's Enlightenment.

Cognitively the Buddha perceived all dharmas to be interconnected and mutually dependent; experientially he intuited himself to be part of organic universe, rising and falling as one living-body. This vision is the basis on which Fazang and other Mahāyāna Buddhists imagined what reality to be (thinking-about the world) and understood what place humanity occupies in the world (being-in, including engaging the world). But unlike a mirror that simply reflects images; enlightened-knowing does not simply apprehend reality "as it really and truly is." The noetic powers of the Enlightenment reveal the spiritual poverty of the unenlightened, which in turn quickened sentiments of concern and compassion for all beings. The Buddha's decision to share his insight, the Dharma, articulates the dynamic aspect of the Enlightenment. Fazang crystallizes compassion, the potent correlative of enlightened-knowing or wisdom with the expression "*huayan sanmei*" 華嚴三昧 (Jpn *kegon sanmai*) or *avataṃsaka-samādhi*. Both *sāgaramudrā-samādhi* and *avataṃsaka-samādhi* are intrinsic qualities of mind, the unquestioned presupposition of Huayan Buddhist thought and practice. He refers to this mind as *i-hsien* 一心 (Jpn *isshin*), "one or universal-mind." Fazang's understanding of mind can be traced directly to passages in the *Avataṃsaka Sūtra*. After his Enlightenment, Gautama, now the Buddha looked up to the eastern sky and saw the morning star. Thereupon, he exclaimed,

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born of a singular moment as seen through a singular lens. The irony is that Art is the world re-imagined in its most subjective form, which, if successful, feels like "the truth" (Tony Taccone, 2007-8. "Pursing Truth from Many Voices," *Berkeley Reparatory Magazine*, 6.)

Taccone's commentary on the artistic "truth" of Danny Hoch identified two tasks. The artist seeks to discover "truth" and to give form to this "truth." The artist intuits "original images"—primal and elemental experiences—and communicates this vision through form, color, movement, sound or space; and the artist's task is to give form to insightful experiences, feelings, thoughts, and memories that reside in and are part of his/her being. I am certain that Taccone would agree that these "truths" continually evolve and the artist who intuits them likewise changes. Like artist/performer who articulates his/her ever experiences realities, the Buddha gives form to his spiritual epiphany with "*pratīyasamutpāda*."

<sup>9</sup> The Buddha entered into the *sāmāpattirāja-samādhi* before preaching the *Prajñāpāramita Sūtra*, the *anantanirdeśaprasthāna-samādhi* before preaching the *Saddharmapundarīka Sūtra*; the *acala-samādhi* before preaching the *Nirvana Sūtra*. These are literary devices that introduce and crystallize the content of his message.

<sup>10</sup> See note 3.

<sup>11</sup> By all accounts this massive work was compiled most likely in Gandhara, a region that comprises modern day Afghanistan and Turkmenistan, between the second and third centuries of the Common Era. *Avataṃsaka* 華嚴 or "flower ornament" is a metaphor that praises the virtues of Enlightenment.

All sentient beings possess the Tathāgata's wisdom and virtue, and yet because of false notions and attachments, they remain unenlightened (*Huayanjing*, T.10:272c).

This post-Enlightenment proclamation tacitly assumes the primacy of mind and the ontological identity between the Tathāgata (an epithet for the Buddha) and sentient (unenlightened-) beings; and tacitly celebrates the mind's capacity to intuit reality once illusions are expunged. This twofold nature of the mind is more succinctly reiterated in another passage from the *Avatamsaka Sūtra*.

Mind, Buddha and sentient beings, there is no difference among these three (*Huayanjing*, T. 9:465c).

The passage claims that the difference between the enlightened Buddha and unenlightened being is simply one of degree, not category. Mind is the ground-continuum on which Enlightenment and ignorance turns; Buddhas and sentient beings share a common nature. Rephrasing this thought Fazang wrote, "Given that the mind creates the Buddha, there is no difference between the mind and the Buddha; given that the mind creates sentient beings, there is no difference between mind and sentient beings" (Fazang, *Tanxuanqi* T.: 35:215c). It is for this reason the aesthetician Yanagi Sōetsu (1889-1960) can write,

Instead of man turning [in]to Buddha or Buddha [in]to man, Buddha turns [in]to Buddha, all distinction or opposition between Buddha and man having disappeared. Put in another way, one may say that "the thing turns into the thing itself (Yanagi, *The Unknown Craftsman* 1972, 145).

Yanagi's statement echoes the ripening of the astringent persimmon that Japanese Buddhist lore that likens the transformation of delusion or ignorance to enlightenment. The magical transformation from caustic bitterness to delightful sweetness transpires in the same fruit. If unenlightened beings are categorically different from the Buddha, there can be no possibility for enlightenment. Apples cannot become oranges; nor can oranges become apples. Sentient beings can, through faith and/or practice, transform ignorance into enlightenment.

The Buddha's initial statement after his Enlightenment is also a lament, "...and yet because of false conceptions and attachments, they remain unenlightened!" Though sentient beings possess the wisdom and virtues of the Tathāgata, they have yet tapped into this virtue store and are thus are mired in delusion. Delusions are like morning mist that obscures the radiance of the morning star. Once the mist of ignorance is lifted, sentient beings open to "the wisdom and virtue of the Tathāgata." Freed from false notions and attachments, the mind of sentient beings transforms into the expansive and all embracing Buddha mind. In addition to providing the ontological support that identifies the Buddha with sentient beings, Fazang assigns the virtues of "pure own-being and perfect wisdom;" the "essence of the *dharmatā* that is intrinsic to the *tathagatāgarbha*;" "replete in itself;" immutable, eternal and all illuminating (Fazang, *Huanyuankuan* T. 45: 637b). These qualities reiterate and celebrate Gautama's discovery of the formidable powers of the mind. As noted above, Fazang crystallized these powers with the metaphors of *sāgaramudrā-samādhi* and *avatamsaka-samādhi*.

## **Spiritual Topography**

In the *Huayan tanxuanqi*, his commentary on the *Avataṃsaka Sūtra*, Fazang reframes the twin virtues of wisdom and compassion intrinsic to the Enlightened-mind by identifying the twin aspects of *sāgaramudrā-samādhi*.

The doctrine of the *sāgaramudrā-samādhi* has two phases. The first is the phase of result. In the *sāgaramudrā-samādhi* of the Tathāgata, all teachings are ... perfectly revealed ... For this reason, this *samādhi* is the core of [Huayan] teaching. ... Second is the phase of cause. All the great bodhisattvas, like Samantabhadra, achieve this *samādhi* and implement it impartially (Fazang, *Huayan tanxuanqi*. T.35:119c).

Distinguishing between result and cause is characteristic of Buddhist analysis that is preoccupied with the law of karma. Here the stage of result refers to the realization of Enlightenment, a culmination of the Buddhist project. Not disturbed by the “winds of ignorance,” the Buddha dwelling in *sāgaramudrā-samādhi* intuits reality with equal clarity. In an obvious reference to the *Dachengjijianlun* (Jpn *Daijōkishinron*) or *Awakening of Faith* Fazang writes:

When delusion is exhausted and the mind serene, all images appear equally distinct. [The difference between delusion and enlightenment is] like the presence of wind-generated-waves on a vast ocean and the serene and tranquil ocean-water on which no form is not-reflected when the wind ceases (Huanyuanguan, T. 45:637b).

Freed from delusion, the mind does not apprehend dharmas from any particular perspective nor does it focus on any particular dharma. Empty of all formal claims to knowledge that abstracts and interprets and thus distorts the received sensory data, enlightened-knowing is pure awareness—direct, immediate apprehension; and pure experience that by-passes the formal structures of knowing, including feeling. The “result” stage also refers to the absolute position, which is to see the world from the Buddha’s standpoint.<sup>12</sup>

Apprehending reality “as it is” is a major Buddhist project (transforming this wisdom into compassionate action is the other). But unlike one-celled organisms that are bereft of any higher order cognitive capacity and can only instinctively respond on external stimuli, enlightened-knowing of *sāgaramudrā-samādhi* apprehends a reality wherein all dharmas mutually identify and interfuse. The apprehension of reality is not a simple intellectual undertaking; it involves one’s entire being. Thinking and being are one and the same. The Japanese cleric Dōgen (1200-1253) articulates this episteme-ontological knowing in “Genjōkoan,” the first essay in *Shōbōgenzō*.

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<sup>12</sup> This delusion-free seeing is akin to what Anne Dillard refers to in *Pilgrim at Tinker Creek* as “pure sensation unencumbered by meaning” (Dillard, 28). She was reflecting on the observations of Marius von Senden, who in *Space and Sight* collected accounts of experiences of individuals who blinded since birth had their cataracts removed. “[D]octors who tested their patients’ sense of perception and ideas of space both before and after the operations” observed that their patients had “no idea of space;” and “form, distance, and size were meaningless syllables.” Seeing is a learned facility. “For the newly sighted, vision is pure sensation unencumbered by meaning.” A few pages earlier Dillard muses on the limitations of her, and by implications all humanity, capacity to apprehend reality. She quotes Donald E. Carr who “points out that the sense impressions of one-celled animals are *not* edited for the brain: This is philosophically interesting in a rather mournful way, since it means that only the simplest animals perceive the universe as it is” (Dillard, 21).

When one sees color with his/her whole body and mind; when one hears voices with his/her whole body and mind—although one is one with them, his/her is not like a mirror that reflects an image on the surface, nor is his/her like the water that reflects the image of the moon on its surface, when one is realized and the other darkened. To study Buddhism is to study one’s self. To study one’s self is to forget one’s self and to realize one self as all things. To realize one’s self as all things is to strip both one’s own body and mind, the body and mind of others. (Dōgen, *Shōbōgenzō*, vol. 1:35-36)

Dōgen’s language reaffirms Fazang’s explication of *avatamsaka-samādhi*, the complement of *sāgaramudrā-samādhi*. Seeing and hearing with one’s “whole body and mind” is not a simple reflection of reality. Such knowing is “to forget oneself ... [and] to strip ... one’s own body and mind, and the body and mind of others” that enables one to free oneself from self-interest, identify with and to quicken a genuine concern for others.

The *avatamsaka-samādhi* 華嚴三昧 symbolizes the compassion that is intrinsic to the universal mind. Compassion, which implements wisdom that is free from self-interest, demonstrates and sustains the validity of the enlightenment and the universal mind. Through his activities and through his being the Buddha or Tathāgata manifests the virtues of the universal mind. The practice of enlightenment “...is the exhaustive practice of all disciplines, the verification of the absolute and the establishment of virtue” (Fazang, *Huanyuanguan*, T. 45:637c). Wisdom that accords itself to the needs of sentient beings validates the reality of the Tathāgata. “There would be no meeting with truth, without true-flowing discipline” (Fazang, *Huanyuanguan*, T. 45:637c). “True-flowing discipline” verifies and demonstrates the truth of the universal mind. Practice grounded in wisdom makes real the enlightenment of the Tathāgata.

*Sāgaramudrā-samādhi* is the emergence of all disciplines from the original Enlightenment of the universal-mind. These disciplines in turn glorify the original Enlightenment that is part of the universal mind. The *Huayan-sanmei* (*avatamsaka-samādhi*) functions to establish the Tathāgata (Fumyō, vol. 5:105r).

The demonstration of wisdom in compassionate activity towards sentient beings serves not only to affirm the Tathāgata, but it also establishes the Enlightenment. Only through the perpetual effort of practicing the *avatamsaka-samādhi* is the *sāgaramudrā-samādhi* possible.

When the perfection of practice and the fruits of practice are both indistinguishable, and when the practitioner and the object [of his practice] both merge, [the realm of the enlightenment] appears distinct and clear (Fazang, *Huanyuanguan*, T. 45:637c).

Enlightenment and its practice are non-dual. The realization of the *sāgaramudrā-samādhi* is indistinguishable from the implementation of *avatamsaka-samādhi*; the *avatamsaka-samādhi* in turn is not different from the attainment of the *sāgaramudrā-samādhi*. *Sāgaramudrā-samādhi* and *avatamsaka-samādhi* are the twin aspects of wisdom, the functional correlative of the universal mind, and compassion, its dynamic aspect. Both aspects are intrinsic to the universal mind.

### ***Mapping the Mind***

I began this essay with a retelling the Siddhartha Gautama's spiritual ascent. Subsequently, I introduced passages from the *Avataṃsaka Sūtra* that celebrated the primacy of mind and its attributes; and referred to Fazang's commentaries on these passages that reinforced the *Sūtra's* fundamental assumptions. More recently Edward Conze (1904-1979) reiterated the primacy of mind and the experiences of mind in Indian systems of thought, including Buddhism that assumed the validity of yogic practices, and that these practices to be "avenues to most worthwhile knowledge of true reality," and the basis for "the most praiseworthy conduct" (Conze 1962, 19). If these observations are correct, then at the highest reaches of *samadhi* there is indeed "pure sensation unencumbered by meaning" (Dillard 1998, 28) that put Gautama in touch with real/true reality. And if we indeed see and hear with our whole mind and body and the study of Buddhism "to realize one self as all things" as Dōgen maintained, the Enlightenment quickens an awareness that we are linked with destiny with will all beings. The meditation that Gautama discovered did not end in passive contemplation, but wisdom "to see reality as it truly/really is." This "revelation" resulted not only in knowledge, but quickened a concern for the welfare of all beings. The examination of the mind (individual or self) leads from ego-vision to an expansive psycho-cosmic vision.

The *Avataṃsaka Sūtra* describes an infinitely expansive and luminous psycho-cosmic universe, the *dharmadhātu* 法界 or "dharma-realm." This vision provided the inspiration and "raw material" from which the Huayen masters, including Fazang would construct the doctrine of *fajieyuanqi* 法界緣起 or "universal-dependent-co-arising (*dharmadhātu- pratīyasamutpāda*)," a psycho-cosmic map that makes intelligible the reality and experience of *pratīyasamutpāda* or "dependent-co-arising." Fazang, for his part, re-imagined and amplified his predecessors' speculations on *fajieyuanqi* by constructing his own map: *shixuan yuanqi wuai famen* 十玄緣起無礙法門 or the "Ten Subtle and Unimpeded Dharma-gates of *Pratīyasamutpāda*."<sup>13</sup> In addition to mapping the metaphysical, existential, and moral topography of *pratīyasamutpāda*, the Ten Dharma-gates gives form to the reality and experience of the Enlightenment, as well as prescribing the thrust and boundaries of Huayen Buddhist thinking. As a cognitive mediator, the Ten Dharma-gates determines the kinds of facts or information and relationships that Huayen deems to be relevant, just as different languages compel their speakers to pay attention to different things, and different scientific disciplines require their researchers to seek "facts" that correspond to their respective assumptions of phenomena. To be sure, the Ten Dharma-gates is constructed on earlier doctrinal developments and made comprehensible by metaphors, examples, and rational argument familiar to Fazang's Chinese readers. Orienting an individual to his or her place in the world, the map that Fazang sketches is also a moral compass that suggests the kind of virtues that should be nurtured and praxis to be observed. Like all maps the doctrine of *fajieyuanqi* represents the intersection between reality and abstraction; it enables us to imagine the world of Enlightenment. For a more detailed discussion, I refer the reader to my essay "Spiritual Cartography: Mapping the Huayen Mind."

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<sup>13</sup> *Shixuan yuanqi wuai famen* is also referred to as *shixuan yuanqi* 十玄緣起 and *shixuanmen* or 十玄門 or simply *shimen* 十門.



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