

The Flower Of Chinese Buddhism Soka Gakkai History Of Buddhism

Although scholars have long assumed that early Chinese political authority was rooted in Confucianism, rulership in the medieval period was not bound by a single dominant tradition. To acquire power, emperors deployed objects and figures derived from a range of traditions imbued with religious and political significance. Author April D. Hughes demonstrates how dynastic founders like Wu Zhao (Wu Zetian, r. 690–705), the only woman to rule China under her own name, and Yang Jian (Emperor Wen, r. 581–604), the first ruler of the Sui dynasty, closely identified with Buddhist worldly saviors and Wheel-Turning Kings to legitimate their rule. During periods of upheaval caused by the decline of the Dharma, worldly saviors arrived on earth to quell chaos and to rule and liberate their subjects simultaneously. By incorporating these figures into the imperial system, sovereigns were able to depict themselves both as monarchs and as Buddhas or Bodhisattvas in uncertain times. In this inventive and original work, Hughes traces worldly saviors—in particular Maitreya Buddha and Prince Moonlight—as they appeared in apocalyptic scriptures from Dunhuang, claims to the throne made by various rebel leaders, and textual interpretations and assertions by Yang Jian and Wu Zhao. Yang Jian associated himself with Prince Moonlight and took on the persona of a Wheel-Turning King whose offerings to the Buddha were not flowers and incense but weapons of war to reunite a long-fragmented empire and revitalize the Dharma. Wu Zhao was associated with several different worldly savior figures. In addition, she saw herself as the incarnation of a Wheel-Turning King for whom it was said the Seven Treasures manifested as material representations of his right to rule. Wu Zhao duly had the Seven Treasures created and put on display whenever she held audiences at court. The worldly savior figure allowed rulers to inhabit the highest role in the religious realm along with the supreme role in the political sphere. This incorporation transformed notions of Chinese imperial sovereignty, and associating rulers with a Buddha or Bodhisattva continued long after the close of the medieval period.

Here is an outstanding work for which two eminent scholars of Chinese Buddhism separated by 2000 miles of ocean collaborated for complete ten years during which the manuscript crossed the Atlantic four times. The authors aim has been to provide a key for the student with which to unlock a closed door and which does serve to reveal the riches of the great Buddhist thesaurus in China. In the absence of a dictionary of Chinese Buddhist Terms it was small wonder that the translation of Chinese texts has made little progress important thought these are to the understanding of Mahayana buddhism especially in its Far Eastern development.

This volume includes *The Recorded Sayings of Linji*, *Women's Gate*, and *The Faith-Mind Maxim*. *The Recorded Sayings of Linji* is one of the seminal books of Zen. The great Zen teacher Linji lived and worked in ninth century China, but his teachings continued to guide and influence people for centuries afterward, and he was considered the grand ancestor of major streams of Zen in China, Korea, Vietnam, and Japan. The direct, incisive teachings preserved in his recorded sayings have shown a perennial power to challenge and stimulate would-be seekers of the truth. He strips away the supernatural aura of the Buddhas and Bodhisattvas, and refers the symbolism of the Buddhist scriptures to human processes, to actual and potential psychological transformations involving individuals and social groups. He analyzes the relationship of language to reality and conditioning to perception and motivation in ways that both prefigure and surpass modern discussions on these points. Whether or not they are already familiar with Zen Buddhism, modern readers can read Linji's sayings as a direct demonstration of its viewpoint and call. *Women's Gate* is a classic collection of forty-eight Zen public cases accompanied by comments and verses, presented as teaching materials within the Zen tradition. Zen students would focus their attention on these cases and meditate via their intricate patterns of meaning. By interrupting and reshaping patterns of thought, these classic Zen cases were intended as tools to refine minds and open them to wider perspectives on reality. *The Faith-Mind Maxim* is a short, 36 stanza poem written by Seng-can. It encompasses the thought of Early Buddhism and later developments such as the Voidness School, the representation-only School, and the Flower Garland School. It expressly extols the essence of the Mahayana and, above all, the One Vehicle ideal. It clarifies unique Zen attitudes, such as not depending on words by being beyond all discriminations and conventions, directly pointing to the mind (i.e. the One Mind), seeing one's own nature by returning to the root, and becoming a Buddha. *The Faith-Mind Maxim* may be regarded as the first revolutionary work in the Zen tradition or in Chinese Buddhism.

The legendary Greek figure Orpheus was said to have possessed magical powers capable of moving all living and inanimate things through the sound of his lyre and voice. Over time, the Orphic theme has come to indicate the power of music to unsettle, subvert, and ultimately bring down oppressive realities in order to liberate the soul and expand human life without limits. The liberating effect of music has been a particularly important theme in twentieth-century African American literature. The nine original essays in *Black Orpheus* examines the Orphic theme in the fiction of such African American writers as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison. The authors discussed in this volume depict music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world. Here, the musician uses his or her music as a weapon to shield and protect his or her spirituality. Written by scholars of English, music, women's studies, American studies, cultural theory, and black and Africana studies, the essays in this interdisciplinary collection ultimately explore the thematic, linguistic structural presence of music in twentieth-century African American fiction.

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Includes 159 color images. Baodingshan consists of a monastic complex and two rock-carved areas, Little Buddha Bend and Great Buddha Bend, located in Dazu in western China and dates from the Southern Song period. The complex is fundamentally different from earlier Buddhist rock-carved sites in China in its construction and layout. Foregoing traditional niche-based iconography for large, deeply cut reliefs reaching dimensions as great as eight meters high by twenty meters wide, within Baodingshan's Great Buddha Bend, the carved works flow from one tableau into another. The site contains both texts and images related to the main schools of Buddhist thought. This book presents an integrated analysis of all of the components of Great Buddha Bend within the greater Baodingshan site, something that was lacking in earlier studies. Written to provide guidance to the site for a wide spectrum of readers-specialists and non-specialists alike-it provides a clear explanation of the major iconographic features of the imagery as well as translations of the numerous accompanying carved Buddhist texts. It also presents the basic tenets of Pure Land, Chan [Zen], Huayan and Esoteric Buddhism in order to explain the features of these sects as seen represented in visual as well as textual form at the site. Lastly, with its focus on ritual use and audience reception from the 12th to the 21st century, this study provides a new model for the discussion and evaluation of other religious sites as entities that organically evolve over time. This study also includes new translations of both the inscribed Buddhist texts and secular inscriptions carved at the site dating from the twelfth through the twenty-first centuries-inscriptions left by educated elite, soldiers, and government officials, highlighting regional issues related to continuity and change made visible at Baodingshan.

Buddhism in China during the late Qing and Republican period remained a powerful cultural and religious force. Francesca Tarocco is a rising star in this field and offers an innovative high-quality piece of work that presents a new perspective on the influence of Buddhism on Chinese culture. Drawing on scarcely analyzed historical and archive sources, including photographs and musical scores, Tarocco adeptly argues that Chinese Buddhism played a more vital role in shaping Chinese culture than previously assumed. This enlightening study fills a significant gap in the field of Chinese Buddhist history. Focusing on the cultural side of Buddhism, it adds breadth and balance to studies in Buddhism as a whole, appealing to professionals and academics with an interest in Buddhism and Chinese Buddhist history.

Known in Chinese as Hua-yen and in Japanese as Kegon-kyo, the Avatamsaka Sutra, or Flower Ornament Scripture, is held in the highest regard and studied by Buddhists of all traditions. Through its structure and symbolism, as well as through its concisely

stated principles, it conveys a vast range of Buddhist teachings. This one-volume edition contains Thomas Cleary's definitive translation of all thirty-nine books of the sutra, along with an introduction, a glossary, and Cleary's translation of Li Tongxuan's seventh-century guide to the final book, the Gandavyuha, "Entry into the Realm of Reality."

Shobogenzo: The True Dharma-eye Treasury (Taisho No. 2582) is the masterwork of the thirteenth-century Zen master Eihei Dogen, founder of the Soto sect of Japanese Zen Buddhism. This reprint edition presents Volume 1 of the exemplary translation by Gudo Wafu Nishijima and Chodo Cross of the complete ninety-five-chapter edition of the Shobogenzo, compiled by the Zen master Hangyo Kozen in the late seventeenth century.

Rejecting it, she deploys a broad array of materials (art, epigraphy, ritual texts, scripture, and narrative literature) to recomplexity Dizang and restore (as much as possible from the fragmented historical sources) what this figure meant to Chinese Buddhists from the sixth to tenth centuries."--BOOK JACKET.

Early Buddhist Narrative Art is a pictorial journey through the transmission of the narrative cycle based on the life of the historical Buddha. Karetzky, while demonstrating the various evolutions that the image of the Buddha underwent, maintains that there is an underlying homogeneity of the tradition in the cultures of India, Central Asia, China and Japan. The author, while focusing on the visual representation of the Buddhist narrative, goes into some detail regarding the importance of scriptures in each society, and how the written tradition informed the pictorial. Over seventy photos fill this book, which will be of interest to scholars of art history, Eastern religion and Buddhism in particular.

This reference text is a highly useful tool for the student of Chinese religious literature as well as for general readers in need of a handy companion text to the rest of this rich collection. The dictionary in this volume contains vocabularies of Buddhist terms in Pali, Sinhalese, Siamese, Burmese, Tibetan, Mongolian and Japanese. If you find yourself hampered by the continual recurrence of Sanskrit and other foreign terms embedded in texts on Tibetan Buddhism, generally with no explanation, this volume will be quite helpful in smoothing the path to understanding.

"A millennium and a half ago some remarkable women cast aside the concerns of the world to devote their lives to Buddhism. Lives of the Nuns, a translation of the Pi-ch'iu-ni chuan, was compiled by Shih Pao-ch'ang in or about A.D. 516 and covers exactly that period when Buddhist monasticism for women was first being established in China. Originally written to demonstrate the efficacy of Buddhist scripture in the lives of female monastics, the sixty-five biographies are now regarded as the best source of information about women's participation in Buddhist monastic practice in premodern China." "Among the stories of the Buddhist life well lived are entertaining tales that reveal the wit and intelligence of these women in the face of unsavory officials, highway robbers, even fawning barbarians. When Ching-ch'eng and a fellow nun, renowned for their piety and strict asceticism, are taken to "the capital of the northern barbarians" and plied with delicacies, the women "besmirch their own reputation" by gobbling down the food shamelessly. Appalled by their lack of manners, the disillusioned barbarians release the nuns, who return happily to their convent." "Lives of the Nuns gives readers a glimpse into a world long vanished yet peopled with women and men who express the same aspirations and longing for spiritual enlightenment found at all times and in all places." "Buddhologists, sinologists, historians, and those interested in religious studies and women's studies will welcome this volume, which includes annotations for readers new to the field of Chinese Buddhist history as well as for the specialist."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

"Na?ga?rjuna on Mindfulness of the Buddha (Bilingual)" consists of 3 extended passages from Bhikshu Dharmamitra's original annotated translations from Kum?raj?va's Sino-Buddhist Classical Chinese of works written by A?rya Na?ga?rjuna (circa 150 ce) on mindfulness of the Buddha, the pratyutpanna samadhi, and recollection of the Buddha.

Over 1,700 alphabetically-arranged entries cover the beliefs, practices, significant movements, organizations, and personalities associated with Zen Buddhism.

What are the foundational scriptures and major schools for Chinese Buddhists? What divinities do they worship? What festivals do they celebrate? These are some of the basic questions addressed in this book, the first introduction to Chinese Buddhism written expressly for students and those interested in an accessible yet authoritative overview of the subject based on current scholarship. After presenting the basic tenets of the Buddha's teachings and the Chinese religious traditions, the book focuses on topics essential for understanding Chinese Buddhism: major scriptures, worship of buddhas and bodhisattvas, rituals and festivals, the monastic order, Buddhist schools such as Tiantai and Chan, Buddhism and gender, and current trends—notably humanistic Buddhism in Taiwan and the resurgence of Buddhism in post-Mao China. Each chapter ends with discussion questions and suggestions for further reading. A convenient glossary of common terms, titles, and names is included.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (books not included). Pages: 34. Chapters: Analysis of Chinese Macroeconomy, A Mortal Flower, A Year In Upper Felicity, Birdless Summer, Chinese Destinies, Chinese Lessons, Death by a Thousand Cuts (book), De Christiana expeditione apud Sinas, Encyclopaedia Sinica, Flora Sinensis, History of Ming, Hungry Ghosts: Mao's Secret Famine, Life and Death in Shanghai, One's Company, On China, Praying for Power: Buddhism and the Formation of Gentry Society in Late-Ming China, Red China Blues: My Long March from Mao to Now, Red Star Over China, Stilwell and the American Experience in China, 1911-45, Tao: On the Road and on the Run in Outlaw China, The Good Women of China, The New Chinese Empire, The Party: The Secret World of China's Communist Rulers, The River at the Center of the World, Twilight in the Forbidden City, Unbound (book), When China Rules the World: The End of the Western World and the Birth of a New Global Order, Will the Boat Sink the Water, Yeolha Ilgi.

The Lotus Sutra is one of the world's great religious scriptures and most influential texts. It has been a seminal work in the development of Buddhism throughout East Asia, and by extension in the development of Buddhism throughout the world. Taking place in a vast and fantastical cosmic setting, the Lotus Sutra places emphasis on skillfully doing whatever is needed to serve and compassionately care for others, on breaking down sharp distinctions between the ideals of the fully enlightened Buddha and the bodhisattva who vows to postpone personal salvation until all beings may share it together, and especially on each and every being's innate capacity to become a buddha. Wisdom's publication of Gene

Reeve's contemporary translation of the Lotus Sutra was a landmark event, and his translation was hailed as "immediately the new standard." Yet even in perfect translation, the full meaning of any Buddhist scripture can still be challenging to grasp. Now, in this equally important volume, Reeves presents the most important themes and most remarkable and memorable stories from the Lotus Sutra along with a distillation of his decades of reflection on them in accessible, easy-to-read, "plain English" style. This book will be the perfect companion to Reeves' translation, as well an excellent stand alone introductory book.

This is the extended and annotated edition including * an extensive annotation of more than 10,000 words about the history and basics of Buddhism, written by Thomas William Rhys Davids. Edkins' account of Chinese Buddhism is one of the most extensive ever written. In far more than 20 chapters he covers everything there is to know about Chinese Buddhism. Contents: 1. Joshu's Dog 2. Hyakujo's Fox 3. Gutei's Finger 4. A Beardless Foreigner 5. Kyogen Mounts The Tree 6. Buddha Twirls A Flower 7. Joshu Washes The Bowl 8. Keichu's Wheel 9. A Buddha Before History 10. Seizei Alone And Poor 11. Joshu Examines A Monk In Meditation 12. Zuigan Calls His Own Master 13. Tokusan Holds His Bowl 14. Nansen Cuts The Cat In Two 15. Tozan's Three Blows 16. Bells And Robes 17. The Three Calls Of The Emperor's Teacher 18. Tozan's Three Pounds 19. Everyday Life Is The Path 20. The Enlightened Man 21. Dried Dung 22. Kashapa's Preaching Sign 23. Do Not Think Good, Do Not Think Not-Good 24. Without Words, Without Silence 25. Preaching From The Third Seat 26. Two Monks Roll Up The Screen 27. It Is Not Mind, It Is Not Buddha, It Is Not Things 28. Blow Out The Candle 29. Not The Wind, Not The Flag 30. This Mind Is Buddha 31. Joshu Investigates 32. A Philosopher Asks Buddha 33. This Mind Is Not Buddha 34. Learning Is Not The Path 35. Two Souls 36. Meeting A Zen Master On The Road 37. A Buffalo Passes Through The Enclosure 38. An Oak Tree In The Garden 39. Ummon's Sidetrack 40. Tipping Over A Water Vase 41. Bodhidharma Pacifies The Mind 42. The Girl Comes Out From Meditation 43. Shuzan's Short Staff 44. Basho's Staff 45. Who Is He? 46. Proceed From The Top Of The Pole 47. Three Gates Of Tosotsu 48. One Road Of Kembo 49. Amban's Addition

This work focuses on the teachings of an outstanding Zen master of 13th century China -- Shiqi Xinyue, "Mind-Moon" of Stone River. Stone River was a religious leader who served as the abbot of a number of major Zen temples, and was honored by the imperial authorities as an eminent holy man.

This dissertation, "The Evolution of Buddhism and the Development of Ceramic Art in China" by Mei, Ming, ??, was obtained from The University of Hong Kong (Pokfulam, Hong Kong) and is being sold pursuant to Creative Commons: Attribution 3.0 Hong Kong License. The content of this dissertation has not been altered in any way. We have altered the formatting in order to facilitate the ease of printing and reading of the dissertation. All rights not granted by the above license are retained by the author. Abstract: Abstract of thesis entitled The Evolution of Buddhism and the Development of Ceramic Art in China Submitted by MING Mei For the degree of Master of Philosophy at The University of Hong Kong in March 2007 The thesis mainly discusses the influence of Buddhism's evolution upon the ceramic art in China. During the Qin and Han Dynasties, Buddhism spread accompanied by immortal skills and teachings of Huang Di and Lao Zi. The joint worship was directly reflected in Pengshan Money Tree Pottery Base Buddha Image; in Three Kingdoms and Western Jin, funerary culture flourished, further promoting karma theories of Buddhism, and the two cultures combined and displayed by burial articles such as attached-images jars; in the Eastern Jin, Dark Learning and Buddhism integrated, a trend featuring elegant and slender images on the brown-colored celadon jar; In the Southern and Northern Dynasties, Pure Land Sect became prevailing, and ceramics with various lotus decorative designs on them was in vogue; in Sui and Tang, in the course of Buddhism localization, a totally Chinese-styled Baoxiang flower decoration sprang up on the ceramics; during the Song Dynasty, Zen won nationwide popularity and its style became the important feature of the day; in the Yuan, Ming and Qing, the three primary religions integrated. Buddhism prevailed throughout civil society and became more localized, Buddhist images on ceramics tended to be more socially expressive and closer to life. All these make it evident that Buddhism's evolution in different periods had made important contributions to Chinese ceramics. iv As its evolution features are mirrored on ceramics themed at the religion, unearthed ceramic objects helped this paper further discover the development of Buddhism in different periods. Based on the analysis of unearthed ceramic objects, it is assumed that Buddhism's entry into Yangtze-Huai River Region and Sichuan Region was earlier than that into Central Plains. There are three, instead of one, routes through which Buddhism spread into China: sea route, Silk Road and the ancient Ba-shu Route. Accordingly, three regions, instead of one, served as the cradles for Chinese-styled Buddhism: Yangtze-Huai River Region, Central Plain and Ba-shu Region. Respectively, they are the origins of the Buddhism in southern China, northern China and Sichuan. The findings might provide a possible solution to the problem which has long been argued upon: what is its status when Buddhism was initially introduced into China. Considering that, it is undeniable that the researches on unearthed ceramic objects are of significance in the historic studies on Chinese Buddhism. (375 words) v DOI: 10.5353/th_b3857471 Subjects: Pottery - China - History Buddhism and art - China - History

Too often Buddhism has been subjected to the Procrustean box of western thought, whereby it is stretched to fit fixed categories or had essential aspects lopped off to accommodate vastly different cultural norms and aims. After several generations of scholarly discussion in English-speaking communities, it is time to move to the next hermeneutical stage. Buddhist philosophy must be liberated from the confines of a quasi-religious stereotype and judged on its own merits. Hence this work will approach Chinese Buddhism as a philosophical tradition in its own right, not as an historical after-thought nor as an occasion for comparative discussions that assume the west alone sets the standards for or is the origin of philosophy and its methodologies. Viewed within their own context, Chinese Buddhist philosophers have much to contribute to a wide range of philosophical concerns, including metaphysics, epistemology, ethics, philosophy of language, philosophy of mind, and philosophy of religion, even though Western divisions of philosophy may not exhaust

the rich contents of Chinese Buddhist philosophy. .

"Na?ga?rjuna on Mindfulness of the Buddha" consists of three extended passages from Bhikshu Dharmamitra's original annotated translations from Sino-Buddhist Classical Chinese of works written by A?rya Na?ga?rjuna (circa 150 ce). All three of these passages have been selected from Tripitaka Master Kuma?raji?va's early Fifth Century Sanskrit-to-Chinese translations of works by Nagarjuna, as follows: 1) "The Easy Practice" -- Na?ga?rjuna's Treatise on the Ten Grounds, Chapter 9; 2) "The Pratyutpanna Samadhi" -- Na?ga?rjuna's Treatise on the Ten Grounds, Chapters 20-25; and 3) "Recollection of the Buddha" -- Na?ga?rjuna's Exegesis on the Maha?prajna?pa?ramita? Su?tra, Chapter 1, Part 36-1"

¿A veritable treasure trove.... Both demanding and tremendously rewarding.... The book is of high scholarly standard, but ... is clear, precise and a pleasure to read - and is certainly accessible to interested laymen. It cannot be recommended highly enough.¿ ¿The Middle Way, November 1993 ¿Each chapter in this volume is sophisticated, tightly argued, and well documented.... An important contribution to the literature on Buddhist meditation.¿ ¿Journal of Asian Studies 47 (1988)

The Lotus Sutra is one of the central texts of Mahayana Buddhism, both studied and used as a devotional text in virtually all sects and schools of Buddhism throughout East Asia. Its teachings provide a basis for key Buddhist ideas such as Buddha nature, the bodhisattva way, skillful means, and the dharma teacher. Familiarity with it is essential for understanding Zen and other varieties of Buddhism originating in East Asia. Gene Reeves' new translation makes this important text more accessible and fascinating than ever. With over two decades of research and teaching under his belt, Reeves is considered by many the world's foremost expert on the Lotus Sutra. This translation, a testament to his expertise, provides readers from vastly different backgrounds with the opportunity to understand and utilize the wisdom of this great text.

Product Dimensions: 8.4 x 5.7 x 0.7 inches

As a well-known scholar and meditation master—His Holiness the 14th Dalai Lama called him “extremely modest, a true spiritual practitioner of deep and broad learning”—Sheng Yen is uniquely qualified to guide Western seekers into the world of contemporary Chinese Buddhism. Written while the author was secluded in solitary retreat in southern Taiwan, Orthodox Chinese Buddhism provides a wealth of theory and simple, clear guidelines for practicing this increasingly popular form of spirituality. One of the most influential Buddhist books in the Chinese language, the book explores a wide range of subjects, from distinguishing core teachings from outdated cultural norms to bridging the gap between Western and Chinese traditions. In the process, it addresses such questions as “To what extent should Buddhism be Westernized to fit new cultural conditions?” and “Does Westernization necessarily lead to ‘a dumbing down’ of Buddhism?” In addition to the translation of the complete original text, this edition includes new annotations, appendixes, and a glossary designed for the Western reader.

Anyone reading English translations of Buddhist texts will encounter a host of names, terms, and phrases whose meanings are not clear even though they appear in English. Buddhism is famous for its specialized terminology and translation alone may not communicate its full meaning. East Asian Buddhist diction is layered with several languages -Pali, Sanskrit, Chinese, and Japanese -and the only way to make one's way through this linguistic maze without getting lost is with the aid of a good dictionary. The Soka Gakkai Dictionary of Buddhism, a revised and expanded version of A Dictionary of Buddhist Terms and Concepts (1983), is a welcome addition that serves this purpose. Written clearly for the general reader, the Dictionary contains over 2,700 entries. While it is designed primarily for use with the Soka Gakkai's translations of Nichiren's works, the Dictionary contains a wealth of terms found in all other traditions of Buddhism. Definitions are given for technical terms, historical figures, doctrinal texts, institutions, and place names. The entries provide complete cross-references so that readers may know and further pursue meanings of term equivalents as rendered in other ways or languages. Ten appendixes provide maps and world lists that enable the reader to find terms in English, Pali, Sanskrit, Chinese, or Japanese. Like all Buddhist masters, Nichiren presented his particular message in the wider context of other Buddhist teachings and practices. To know the particular, one must also understand the general context, and the Dictionary, in addressing both levels, provides essential knowledge not only for students of Nichiren Buddhism but for anyone reading Buddhist texts.

Beginning with the introduction of the religion into China, this chronicle depicts the evolution of Buddhism. The career and achievements of the great Kumarajiva are investigated, exploring the famed philosophical treatises that form the core of East Asian Buddhist literature. Providing a useful and accessible introduction to the influential Tien-t'ai school of Buddhism in Japan as well as the teachings of the 13th-century monk Nichiren, this examination places special emphasis on the faith of the Lotus Sutra and the major works of masters such as Hui-su, Chih-i, and Chanjan. From the early translations of the Buddhist scriptures to the persecution of the T'ang dynasty, this exploration illuminates the role of Buddhism in Chinese society, and by extension, in humanity in general.

This invaluable interpretive tool, first published in 1937, is now available for the first time in a paperback edition specially aimed at students of Chinese Buddhism. Those who have endeavoured to read Chinese texts apart from the apprehension of a Sanskrit background have generally made a fallacious interpretation, for the Buddhist canon is basically translation, or analogous to translation. In consequence, a large number of terms existing are employed approximately to connote imported ideas, as the various Chinese translators understood those ideas. Various translators invented different terms; and, even when the same term was finally adopted, its connotation varied, sometimes widely, from the Chinese term or phrase as normally used by the Chinese. For instance, klésa undoubtedly has a meaning in Sanskrit similar to that of, i.e. affliction, distress, trouble. In Buddhism affliction (or, as it may be understood from Chinese, the afflictors, distressers, troublers) means passions and illusions; and consequently fan-nao in Buddhist

phraseology has acquired this technical connotation of the passions and illusions. Many terms of a similar character are noted in the body of this work. Consequent partly on this use of ordinary terms, even a well-educated Chinese without a knowledge of the technical equivalents finds himself unable to understand their implications.

Drawing on his personal experience of growing up exposed to the rituals of Chinese Buddhism, and yet embracing Catholicism and being ordained a Jesuit priest, Fr. Ari Dy ventures to examine Chinese Buddhism in the Philippines, analyzing its adaptation to the Philippines and its contribution to conceptions of Chinese identity.

Hua-yen is regarded as the highest form of Buddhism by most modern Japanese and Chinese scholars. This book is a description and analysis of the Chinese form of Buddhism called Hua-yen (or Hwa-yea), Flower Ornament, based largely on one of the more systematic treatises of its third patriarch. Hua-yen Buddhism strongly resembles Whitehead's process philosophy, and has strong implications for modern philosophy and religion. Hua-yen Buddhism explores the philosophical system of Hua-yen in greater detail than does Garma C.C. Chang's *The Buddhist Teaching of Totality* (Penn State, 1971). An additional value is the development of the questions of ethics and history. Thus, Professor Cook presents a valuable sequel to Professor Chang's pioneering work. The Flower Ornament School was developed in China in the late 7th and early 8th centuries as an innovative interpretation of Indian Buddhist doctrines in the light of indigenous Chinese presuppositions, chiefly Taoist. Hua-yen is a cosmic ecology, which views all existence as an organic unity, so it has an obvious appeal to the modern individual, both student and layman.

In a demonstration of the value of interdisciplinary, culture-based approaches, this collection of essays on "later" Chinese Buddhism takes us beyond the bedrock subjects of traditional Buddhist historiography--scriptures and commentaries, sectarian developments, lives of notable monks--to examine a wide range of extracanonical materials that illuminate cultural manifestations of Buddhism from the Song dynasty (960-1279) through the modern period. Straying from well-trodden paths, the authors often transgress the boundaries of their own disciplines: historians address architecture; art historians look to politics; a specialist in literature treats poetry that offers gendered insights into Buddhist lives. The broad-based cultural orientation of this volume is predicated on the recognition that art and religion are not closed systems requiring only minimal cross-indexing with other social or aesthetic phenomena but constituent elements in interlocking networks of practice and belief. Contributors: Terese Tse Bartholomew, Patricia Berger, T. Griffith Foulk, Beata Grant, Kenneth Hammond, Amy McNair, Daniel B. Stevenson, Marsha Weidner.

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