

## The Flower Of Chinese Buddhism Soka Gakkai History Of Buddhism

*The brilliant new translation of the classic Taoist guide to meditation that Carl Jung made famous. 'Thomas Cleary's translation is like an island of peace in the troubled sea of today's world. His beautifully lucid translation of the classic Chi*

*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 Mahayana 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.*

*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 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**

**Bhikshu Dharmamitra's massive 3-volume work is the first-ever complete translation of the immense Mahāvairocana Buddha Avatamsaka Sūtra, one of the most important works in the history of Indian and Chinese Mahayana Buddhism.**

**Chinese Buddhism (Annotated Edition)**

**The Flower Adornment Sutra - Volume Three**

**Zen Teachings from Old China**

**The Jewel Net of Indra**

**Building a Sacred Mountain**

**Huayan, Kegon, Flower Ornament Buddhism. Origins and Adaptation of a Visual Culture**

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

**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." A masterful translation of one of the most influential Buddhist sutras—the Avatamsaka Sutra—by one of the greatest translators of Buddhist texts of our time 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."**

**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.**

**A Contemporary Translation of a Buddhist Classic**

**The Stories of the Lotus Sutra**

**The Ten Grounds Sutra**

**The Flower Adornment Sutra - Volume One**

*Visualizing Enlightenment at Baodingshan from the 12th to 21st Centuries*

*The Mind of Dogen Zenji*

This book contains the biographies of 65 Chinese women who were Buddhist monks in early China. It is a great read for anyone interested in Buddhism or women in religion.

This is a wide-ranging study of vernacularization in East Asia, examining Chinese script of the early common era, the spread of Chinese Buddhist, Confucian, and medical texts throughout East Asia, all the way to the end of the nineteenth century when nationalism created new roles for vernacular languages and vernacular scripts.

The Flower of Chinese Buddhism Middleway Press

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.

The Flower of Chinese Buddhism

A Tune Beyond the Clouds

Buddhism in Chinese Society

The Daśabhūmika Sūtra

The Making of a Savior Bodhisattva

Lives of the Nuns

"The Ten Grounds Sutra (Trilingual)" is an annotated English Translation by Bhikshu Dharmamitra of Tripitaka Master Kuma?raji?va's circa 410 ce Sanskrit-to-Chinese translation of the Das?abhu?mika Su?tra. This sutra describes in great detail the ten highest levels of bodhisattva practice on the path to buddhahood. This trilingual edition (English / Chinese / Sanskrit) includes the facing-page simplified and traditional Chinese texts along with the entire appended P. L. Vaidya Sanskrit text. The Sanskrit section headings are inset in all three languages for easy mutual correlation.

This reference text is a highly useful tool for the student of Chinese religious literature as well as for general readers. It is a handy companion text to the rest of this rich collection. The dictionary in this volume contains vocabularies of 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.

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 author 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 Qian Han Dynasties, Buddhism spread accompanied by immortal skills and teachings of Huang Di and Lao Zi. The joint work was directly reflected in Pengshan Money Tree Pottery Base Buddha Image; in Three Kingdoms and Western Jin, funerals culture flourished, further promoting karma theories of Buddhism, and the two cultures combined and displayed by Buddhist 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 spread 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. According to these three regions, instead of one, served as the cradles for Chinese-styled Buddhism: Yangtze-Huai River Region, Central Plains and Ba-shu Region. Respectively, they are the origins of the Buddhism in southern China, northern China and Sichuan. These 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 have great significance in the historic studies on Chinese Buddhism. (375 words) v DOI: 10.5353/th\_b3857471 Subjects: Pottery, History Buddhism and art - China - History

Translated and revised by respected scholar of Chinese religions Franciscus Verellen, who has worked closely with Gakuho, this edition includes new references, an extensive, up-to-date bibliography, and a comprehensive index.

A Volume of Sketches, Historical, Descriptive and Critical

The Buddhist Architecture of China's Mount Wutai

Nagarjuna on Mindfulness of the Buddha

Ritual and Representation in Chinese Buddhism

The Secret of the Golden Flower

The Ten Grounds Sutra (Trilingual)

"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.

Beginning with the events immediately following the dark days after the death of Shakyamuni and continuing over a period of 1,000 years, this dynamic tome covers a vast and complex series of events and developments in the history of Buddhism. Through a thorough examination of its early development in India, a new light is cast on little-known aspects of Buddhist history and its relevance to the understanding of Buddhism today. Topics include the formation of the Buddhist canon, the cultural exchange between the East and West, and the spirit of the Lotus Sutra.

First Published in 2000. This is Volume VI of six of the Oriental series looking at Arabic History and Culture. It was written in 1922, and presents discussions around the religion of Buddhism in China along with Tausim, Confucianism and Buddhist art. It highlights the Chinese Buddhists who contented for the immortality of the soul in the Northern Doctrines, against the followers of Confucius, that gave Chinese Buddhism a base and energy for the founding of new schools.

The volume about Avatamsaka Buddhism in East Asia is the result of a symposium organized in France in 2008. 15 contributions reflect the ways of manifestation and of expression of Huayan doctrines in several geographical regions and at different periods.

Compared with previous valuable studies, the present volume intends to open broader perspectives, to give the opportunity to develop opened problematics, based on primary sources, textual and iconological. The Avatamsaka doctrines have developed particular ways of expression and paradigms on the Chinese soil, as a sinized Buddhism, they may be said to have achieved a philosophical revolution in the history of Mahayana: the Absolute is not the goal of the philosophical and soteriological inquiry, but its point of departure. The world is not only an illusion to be transcended but a manifestation of this very Absolute. The Avatamsaka can be seen as the backbone of influential currents, the Chan or Zen, the Tiantai or Tendai, the Ritualistic Buddhism, the Pure Land teachings, as well as the Song studies. The renewal of problematics on history of religion in the Far East region, as the so-called combined scheme simultaneously philosophical (exoteric) and ritualist (esoteric), gives a meaning to the approach of Avatamsaka current as common denominator linked from China till the Qitan region to Korea and Japan.

The Poetry of Mount Wutai

## Hand-book for the Student of Chinese Buddhism

### Dizang in Medieval China

#### The First Millennium

#### Hua-Yen Buddhism

#### Languages, Scripts, and Chinese Texts in East Asia

In modern Chinese Buddhism, Dizang is especially popular as the sovereign of the underworld. Often represented as a monk wearing a royal crown, Dizang helps the deceased faithful navigate the complex underworld bureaucracy, avert the punitive terrors of hell, and arrive at the happy realm of rebirth. The author is concerned with the formative period of this important Buddhist deity, before his underworldly aspect eclipses his connections to other religious expressions and at a time when the art, mythology, practices, and texts of his cult were still replete with possibilities. She begins by problematizing the reigning model of Dizang, one that proposes an evolution of gradual sinicization and increasing vulgarization of a relatively unknown Indian bodhisattva, Ksitigarbha, into a Chinese deity of the underworld. Such a model, the author argues, obscures the many-faceted personality and iconography of Dizang. Rejecting it, she deploys a broad array of materials (art, epigraphy, ritual texts, scripture, and narrative literature) to recomplexify 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. Rather than privilege any one genre of evidence, the author treats both material artifacts and literary works, canonical and noncanonical sources. Adopting an archaeological approach, she excavates motifs from and finds resonances across disparate genres to paint a vibrant, detailed picture of the medieval Dizang cult. Through her analysis, the cult, far from being an isolated phenomenon, is revealed as integrally woven into the entire fabric of Chinese Buddhism, functioning as a kaleidoscopic lens encompassing a multivalent religio-cultural assimilation that resists the usual bifurcation of doctrine and practice or "elite" and "popular" religion. *The Making of a Savior Bodhisattva* presents a fascinating wealth of material on the personality, iconography, and lore associated with the medieval Dizang. It elucidates the complex cultural, religious, and social forces shaping the florescence of this savior cult in Tang China while simultaneously addressing several broader theoretical issues that have preoccupied the field. Zhiru not only questions the use of sinicization as a lens through which to view Chinese Buddhist history, she also brings both canonical and noncanonical literature

into dialogue with a body of archaeological remains that has been ignored in the study of East Asian Buddhism.

"The Ten Grounds Sutra" is an annotated English Translation by Bhikshu Dharmamitra of Tripitaka Master Kumārajīva's circa 410 ce Sanskrit-to-Chinese translation of the *Daśabhumika Sūtra*. This sutra describes in great detail the ten highest levels of bodhisattva practice on the path to buddhahood. This edition includes as an appendix the entire appended P. L. Vaidya Sanskrit text. The Sanskrit section headings are inset in the English translation to facilitate easy correlation of the translation with the Sanskrit original. In addition to the Sanskrit text, this edition also includes a very detailed table of contents, extensive annotation, and a bibliography.

Beginning with the introduction of the religion into China, this chronicle depicts the evolution of Buddhism. The career and achievements of the great Kumārajīva 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.

"Nāgārjuna's Treatise on the Ten Bodhisattva Grounds" is Bhikshu Dharmamitra's extensively annotated original translation of Nāgārjuna's *Daśabhumika Vibhīṅga* rendered from Tripitaka Master Kumārajīva's circa 410 ce Sanskrit-to-Chinese translation. It consists of 35 chapters that explain in great detail the cultivation of the ten highest levels of bodhisattva practice leading to buddhahood, focusing almost exclusively on the first two of the ten bodhisattva grounds. This is a work which has never been translated into English before. This special bilingual edition (English / Chinese) includes the facing-page simplified and traditional Chinese scripts to facilitate close study by academic buddhologists, students in Buddhist universities, and Buddhists in Taiwan, Hong Kong, Mainland China, and the West"--

The Flower Ornament Scripture

Buddhism

A Thematic History

Selected Readings on Mindfulness of the Buddha, the Pratyutpanna Samadhi, and Recollection of the Buddha

The Da?abh?mika Vibh???

The Lotus Sutra

*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. Wu Men'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. 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.*

*The Routledge Encyclopedia of Traditional Chinese Culture offers an in-depth discussion of cultural aspects of China from the ancient period to the pre-modern era, lasting over 5,000 years, comprised of 7,000 word pieces by more than 20 world-leading academics and experts. Addressing areas such as China studies, cultural studies, cultural management, and more specific areas – such as religion, opera, Chinese painting, Chinese calligraphy, material culture, performing arts, and visual arts – this encyclopedia covers all major aspects of traditional Chinese culture. The volume is intended to be a detailed reference for graduate students on a variety of courses, and also for undergraduate students on survey courses to Chinese culture.*

*By the tenth century CE, Mount Wutai had become a major pilgrimage site within the emerging culture of a distinctively Chinese Buddhism. Famous as the abode of the bodhisattva Maju r (known for his habit of riding around the mountain on a lion), the site in northeastern China's Shanxi Province was transformed from a wild area, long believed by Daoists to be sacred, into an elaborate complex of Buddhist monasteries. In *Building a Sacred Mountain*, Wei-Cheng Lin traces the confluence of factors that produced this transformation and argues that monastic architecture, more than texts, icons,*

relics, or pilgrimages, was the key to Mount Wutais emergence as a sacred site. Departing from traditional architectural scholarship, Lins interdisciplinary approach goes beyond the analysis of forms and structures to show how the built environment can work in tandem with practices and discourses to provide a space for encountering the divine. For more information: <http://arthistorypi.org/books/building-a-sacred-mountain>

*The Illustrated Encyclopedia of Zen Buddhism*

*An Economic History from the Fifth to the Tenth Centuries*

*An Annotated Translation of the Avataṛsaka Sutra with "A Commentarial Synopsis of the Flower Adornment Sutra"*

*A Dictionary of Chinese Buddhist Terms*

*Rational Zen*

*The Dasabhumika Sutra - The Ten Highest Levels of Practice on the Bodhisattva Path*

***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.***

***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 students and layman.***

***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.***

***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. .***

***The Evolution of Buddhism and the Development of Ceramic Art in China***

***Three Chan Classics***

***Nagarjuna on Mindfulness of the Buddha (Bilingual)***

***Hand-book of Chinese Buddhism***

***Dao Companion to Chinese Buddhist Philosophy***

***Chinese Buddhist Verse from Dunhuang***

"Nā gā 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 Ā rya Nā gā rjuna (circa 150 ce). All three of these passages have been selected from Tripitaka Master Kumā rajī va's early Fifth Century Sanskrit-to-Chinese translations of works by Nagarjuna, as follows: 1) "The Easy Practice" -- Nā gā rjuna's Treatise on the Ten Grounds, Chapter 9; 2) "The Pratyutpanna Samadhi" -- Nā gā rjuna's Treatise on the Ten Grounds, Chapters 20-25; and 3) "Recollection of the Buddha" -- Nā gā rjuna's Exegesis on the Mahā prajñā pā ramitā Sū tra, Chapter 1, Part 36-1"

Zen has often been portrayed as being illogical and mystifying, even aimed at the destruction of the rational intellect. These new translations of the thirteenth-century Zen master Dogen—one of most original and important Zen writers—illustrate the rational side of Zen, which has been obscured through the centuries, tainting people's understanding of it. Rational Zen consists of enlightening selections from Dogen's two masterworks, "Treasury of Eyes of True Teaching" (the famed Shobogenzo, Japan's most sophisticated philosophical work) and "Universal Book of Eternal Peace," which until now

has been unavailable in English. The translator also provides explanations of the inner meanings of Dogen's writings and sayings—the first commentaries of their kind in English. A compendium of authentic source materials further enhances the reader's insight into Dogen's methods, linking them to the great classical traditions of Buddhism that ultimately flowered in Zen.

Chinese Buddhism

The Routledge Encyclopedia of Traditional Chinese Culture

Nāgārjuna's Treatise on the Ten Bodhisattva Grounds

Biographies of Chinese Buddhist Nuns from the Fourth to Sixth Centuries

Avatamsaka Buddhism in East Asia

A Translation of the Avatamsaka Sutra