

Scripture Of The Lotus Blossom Of The Fine Dharma

"A masterly book . . . will prove of great assistance to a student of Japanese literature and thought from the eleventh century onwards."--Times Literary Supplement "A major contribution to the fields of Japanese studies, comparative literature, and history of religions . . . a book that begs for classroom use."--The Eastern Buddhist "Innovative and provocative . . . will be of interest not only to specialists in Japanese religion and Japanese culture, but also to literary critics and cultural historians."--Religious Studies Review "Rich and stimulating material . . . an important help and influence to all concerned with understanding the tradition that has shaped Japanese culture and religion."--History of Religions "Thought provoking, finely written . . . one of the more original and creative contributions to the study of medieval culture and religion to be produced by a Western scholar. . . . Can be read with profit by all Western students of Japanese culture . . . one of those rare books that has something to offer Japanese specialists in medieval studies."--Journal of Japanese Studies "A very important contribution to Japanese studies . . . a paradigm of the genre."--Pacific Affairs "This is an exciting, ground-breaking book."--Chanoyu Quarterly "I have been most impressed and even excited by what I have read."--Donald Keene, Professor Emeritus and Shincho Professor Emeritus of Japanese Literature at Columbia University "This is one of the most important books in Japanese studies in a long time and will influence the entire field."--Robert Bellah, former Elliott Professor of Sociology, Professor Emeritus at the University of California, Berkeley

Centered on the practice of seeking rebirth in the Pure Land paradise Sukh?vat?, the Amit?bha cult has been the dominant form of Buddhism in Korea since the middle of the Silla period (ca. 300–935). In *Aspiring to Enlightenment*, Richard McBride combines analyses of scriptural, exegetical, hagiographical, epigraphical, art historical, and literary materials to provide an episodic account of the cult in Silla times and its rise in an East Asian context through the mutually interconnected perspectives of doctrine and practice. McBride demonstrates that the Pure Land tradition emerging in Korea in the seventh and eighth centuries was vibrant and collaborative and that Silla monk-scholars actively participated in a shared, international Buddhist discourse. Monks such as the exegete par excellence W?nhyo and the Yog?c?ra proponent Ky?ngh?ng did not belong to a specific sect or school, but like their colleagues in China, they participated in a broadly inclusive doctrinal tradition. He examines scholarly debates surrounding the cults of Maitreya and Amit?bha, the practice of buddh?nism?ti, the recollection of Amit?bha, the “ten recollections” within the larger Mah?y?na context of the bodhisattva’s path of practice, the emerging Huayan intellectual tradition, and the influential interpretations of medieval Chinese Pure Land proponents Tanluan and Shandao. Finally, his work illuminates the legacy of the Silla Pure Land tradition, revealing how the writings of Silla monks continued to be of great value to Japanese monks for several centuries. With its fresh and comprehensive approach to the study of Pure Land Buddhism, *Aspiring to Enlightenment* is important for not only students and scholars of Korean history and religion and East Asian Buddhism, but also those interested in the complex relationship between doctrinal writings and devotional practice “on the ground.”

Written in clear and lucid style and ambitious both in scope and methodology, this book offers a fascinating window into Chinese culture, religion, and history. Ranging from historical and ethnographic documents to a wide variety of literary sources, it weaves them all into a compelling narrative. In this fashion, Shahar is uniquely able to bring together social, historical, and mythological elements, providing a demythologized account of martial Chinese traditions such as Shaolin Boxing. This is sinology at its best.—Bernard Faure, Columbia University "The book clearly belongs in a new group of books challenging conventional understandings of Buddhism and violence. Meir Shahar documents with meticulous accuracy and mellifluous prose the fighting monks of Shaolin monastery in China, who appear first in the Tang dynasty (618–907) and continue to the present. Scholars of Buddhism and Chinese history will learn much from the author's scrupulous analysis of the historical record—particularly the texts on stone steles at the monastery—that documents the monastery's traditions of fighting. Anyone interested in martial arts or Bruce Lee films will find it fascinating to learn about the actual history of the monastery’s fighting techniques. I found the book a powerful and compelling read." —Valerie Hansen, Yale University "Meir Shahar's book will assure that the martial arts of Shaolin take a prominent place in the history of Chinese Buddhism. Shahar has mastered a prodigious amount of secondary scholarship, pored over a wealth of primary documents, and brought a critical rigor to the study of these materials that is unprecedented in any language. Throughout, his analysis is cogent and clear. The result is a delightful tour of one of the most enigmatic and compelling stories of Chinese religion: the emergence and development of martial arts at Shaolin Si. Entertaining as the book is, it delivers as well a meditation on the sources of Chinese religion, and how fiction and scripture, myth and history combine to produce novel traditions. The Shaolin Monastery will appeal not only to scholars of Chinese religion, but to those interested in military history, self-cultivation, martial arts, and popular culture."—John Kieschnick, University of Bristol The Shaolin Monastery charts, for the first time in any language, the history of the Shaolin Temple and the evolution of its world-renowned martial arts. In this meticulously researched and eminently readable study, Meir Shahar considers the economic, political, and religious factors that led Shaolin monks to disregard the Buddhist prohibition against violence and instead create fighting techniques that by the twenty-first century have spread throughout the world. He examines the monks’ relations with successive Chinese regimes, beginning with the assistance they lent to the seventh-century Emperor Li Shimin and culminating more than a millennium later with their complex relations with Qing rulers, who suspected them of rebellion. He reveals the intimate connection between monastic violence and the veneration of the violent divinities of Buddhism and analyzes the Shaolin association of martial discipline and the search for spiritual enlightenment. Shahar’s exploration of the evolution of Shaolin fighting techniques serves as a prism through which to consider martial-art history in general. He correlates the emergence of the famous bare-handed techniques of Taiji Quan, Xingyi Quan, and Shaolin Quan

in the sixteenth and seventeenth centuries to the social, political, and religious trends of that age. He then goes on to argue that these techniques were created not only for fighting, but also for religious and therapeutic purposes. Thus his work fills an important gap in the understanding of Chinese religion and medicine as well as the martial arts. The Shaolin Monastery is the most exhaustive study to date on the topic and the most systematic introduction to the history and the religious context of the Chinese martial arts tradition. It will engage those interested in Chinese religion and history and martial arts, illuminating for specialists, martial artists, and general readers alike the history and nature of a martial tradition that continues to grow in popularity in its native land and abroad.

For more than a thousand years, Buddhism has dominated Japanese death rituals and concepts of the afterlife. The nine essays in this volume, ranging chronologically from the tenth century to the present, bring to light both continuity and change in death practices over time. They also explore the interrelated issues of how Buddhist death rites have addressed individual concerns about the afterlife while also filling social and institutional needs and how Buddhist death-related practices have assimilated and refigured elements from other traditions, bringing together disparate, even conflicting, ideas about the dead, their postmortem fate, and what constitutes normative Buddhist practice. The idea that death, ritually managed, can mediate an escape from deluded rebirth is treated in the first two essays. Sarah Horton traces the development in Heian Japan (794–1185) of images depicting the Buddha Amida descending to welcome devotees at the moment of death, while Jacqueline Stone analyzes the crucial role of monks who attended the dying as religious guides. Even while stressing themes of impermanence and non-attachment, Buddhist death rites worked to encourage the maintenance of emotional bonds with the deceased and, in so doing, helped structure the social world of the living. This theme is explored in the next four essays. Brian Ruppert examines the roles of relic worship in strengthening family lineage and political power; Mark Blum investigates the controversial issue of religious suicide to rejoin one's teacher in the Pure Land; and Hank Glassman analyzes how late medieval rites for women who died in pregnancy and childbirth both reflected and helped shape changing gender norms. The rise of standardized funerals in Japan's early modern period forms the subject of the chapter by Duncan Williams, who shows how the Soto Zen sect took the lead in establishing itself in rural communities by incorporating local religious culture into its death rites. The final three chapters deal with contemporary funerary and mortuary practices and the controversies surrounding them. Mariko Walter uncovers a "deep structure" informing Japanese Buddhist funerals across sectarian lines—a structure whose meaning, she argues, persists despite competition from a thriving secular funeral industry. Stephen Covell examines debates over the practice of conferring posthumous Buddhist names on the deceased and the threat posed to traditional Buddhist temples by changing ideas about funerals and the afterlife. Finally, George Tanabe shows how contemporary Buddhist sectarian intellectuals attempt to resolve conflicts between normative doctrine and on-the-ground funerary practice, and concludes that human affection for the deceased will always win out over the demands of orthodoxy. Death and the Afterlife in Japanese Buddhism constitutes a major step toward understanding how Buddhism in Japan has forged and retained its hold on death-related thought and practice, providing one of the most detailed and comprehensive accounts of the topic to date. Contributors: Mark L. Blum, Stephen G. Covell, Hank Glassman, Sarah Johanna Horton, Brian O. Ruppert, Jacqueline I. Stone, George J. Tanabe, Jr., Mariko Namba Walter, Duncan Ryuken Williams.

As a religion concerned with universal liberation, Zen grew out of a Buddhist worldview very different from the currently prevalent scientific materialism. Indeed, says Taigen Dan Leighton, Zen cannot be fully understood outside of a worldview that sees reality itself as a vital, dynamic agent of awareness and healing. In this book, Leighton explicates that worldview through the writings of the Zen master Eihei Dōgen (1200-1253), considered the founder of the Japanese Sōtō Zen tradition, which currently enjoys increasing popularity in the West. The Lotus Sutra, arguably the most important Buddhist scripture in East Asia, contains a famous story about bodhisattvas (enlightening beings) who emerge from under the earth to preserve and expound the Lotus teaching in the distant future. The story reveals that the Buddha only appears to pass away, but actually has been practicing, and will continue to do so, over an inconceivably long life span. Leighton traces commentaries on the Lotus Sutra from a range of key East Asian Buddhist thinkers, including Daosheng, Zhiyi, Zhanran, Saigyō, Myōe, Nichiren, Hakuin, and Ryōkan. But his main focus is Eihei Dōgen, the 13th century Japanese Sōtō Zen founder who imported Zen from China, and whose profuse, provocative, and poetic writings are important to the modern expansion of Buddhism to the West. Dōgen's use of this sutra expresses the critical role of Mahayana vision and imagination as the context of Zen teaching, and his interpretations of this story furthermore reveal his dynamic worldview of the earth, space, and time themselves as vital agents of spiritual awakening. Leighton argues that Dōgen uses the images and metaphors in this story to express his own religious worldview, in which earth, space, and time are lively agents in the bodhisattva project. Broader awareness of Dōgen's worldview and its implications, says Leighton, can illuminate the possibilities for contemporary approaches to primary Mahayana concepts and practices.

The Land of Pure Bliss is an in-depth exploration of the nature and practice of faith as it has developed in Mahayana Buddhism over the past two thousand years. The heart of the book is a first-ever full English translation of Shandao's highly influential Commentary in Four Parts Explaining the Scripture About Meditation on the Buddha of Infinite Life (Amitayur Dhyana Sutra, 阿弥陀经), which was the inspiration for subsequent schools of 'Pure Land' Buddhism in East Asia. Also included is an introduction to the history and teachings of Pure Land thought as well as a sizable appendix of supplemental translations from other scriptures and discourses that provide insight into the nature and practice of faith as understood in Mahayana Buddhism. In addition to providing key terms in English, Sanskrit & Chinese, this work provides comprehensive footnotes and a thorough index to offer a background on Buddhist concepts and history relevant to the subject. Also included are translations of Pure Land thought from: The Longer Scripture on the Buddha of Infinite Life, The Scripture on the Great Garland of Universal Enlightenment, The Scripture on the Lotus Blossom of Sublime Purpose, The Scripture on the Meditation In Which

the Buddhas All Stand Up Before One, 'On the Easier Practice of Faith' attributed to Nagarjuna, Vasubandhu's 'Commentary on the Longer Scripture About the Buddha of Infinite Life', 'On the Practice of Keeping the Buddha on Mind While Ever Walking' by Zhiyi of the Tiantai School, 'An Esoteric Explanation of the Name 'Infinite Life & Light' by Kakuban of the Japanese Mantra (Shingon) School. Honen's 'One Page Testament', and more ...

In this book, Steven G. Smith focuses on the guidance function in language and scripture and evaluates the assumptions and ideals of scriptural religion in global perspective. He brings to language studies a new pragmatic emphasis on the shared modeling of life-in-the-world by communicators constantly depending on each other's guidance. Using concepts of axiality and axialization derived from Jaspers' description of the 'Axial Age', he shows the essential role of scripture in the historical progress of communicative action. This volume clarifies the formative power of scriptures in religions of the 'world religion' type and brings scripture into philosophy of religion as a major cross-cultural category of study, thereby helping philosophy of religion find a needed cross-cultural footing.

The Lotus Sutra has been the most widely read and most revered Buddhist scripture in East Asia since its translation in the third century. The miracles and parables in the "king of sutras" inspired a variety of images in China, in particular the sweeping compositions known as transformation tableaux that developed between the seventh and ninth centuries. Surviving examples in murals painted on cave walls or carved in relief on Buddhist monuments depict celestial journeys, bodily metamorphoses, cycles of rebirth, and the achievement of nirvana. Yet the cosmos revealed in these tableaux is strikingly different from that found in the text of the sutra. Shaping the Lotus Sutra explores this visual world. Challenging long-held assumptions about Buddhist art, Eugene Wang treats it as a window to an animated and spirited world. Rather than focus on individual murals as isolated compositions, Wang views the entire body of pictures adorning a cave shrine or a pagoda as a visual mapping of an imaginary topography that encompasses different temporal and spatial domains. He demonstrates that the text of the Lotus Sutra does not fully explain the pictures and that a picture, or a series of them, constitutes its own "text." In exploring how religious pictures sublimate cultural aspirations, he shows that they can serve both political and religious agendas and that different social forces can co-exist within the same visual program. These pictures inspired meditative journeys through sophisticated formal devices such as mirroring, mapping, and spatial programming - analytical categories newly identified by Wang. The book examines murals in cave shrines at Binglingsi and Dunhuang in northwestern China and relief sculptures in the grottoes of Yungang in Shanxi, on stelae from Sichuan, and on the Dragon-and-Tiger pagoda in Shandong, among other sites. By tracing formal impulses in medieval Chinese picture-making, such as topographic mapping and pictorial illusionism, the author pieces together a wide range of visual evidence and textual sources to reconstruct the medieval Chinese cognitive style and mental world. The book is ultimately a history of the Chinese imagination. Read an interview with the author:

<http://dgeneratefilms.com/cinemataalk/cinemataalk-interview-with-professor-eugene-wang-on-chinese-art-and-film/>

Drawn from Peter H. Lee's Sourcebook of Korean Civilization, Volume I, this abridged introductory collection offers students and general readers primary readings in the social, intellectual, and religious traditions of Korea from ancient times through the sixteenth century. Sources of Korean Tradition is arranged according to the major epochs of Korean history, including sections on: Korean culture - its origins, writing, education, poetry, song, social life, and rituals; religion - the rise of Buddhism and Confucianism; the economy - the land, agriculture, commerce, and currency; and its changing political structures. A superb collection by the foremost scholars in the field, Sources of Korean Tradition is supplemented by a bibliography and prefaces by both editors. An impressive storehouse for the grand corpus of thought, beliefs, and customs held by people of Korea for centuries, this volume is a valuable companion for those interested in the history of Korea and East Asian studies.

This is a translation of a Buddhist scripture which was originally written in Sanskrit but is best known to Buddhists through Chinese versions. It is one of the most influential and popular texts of Maha'ya'na Buddhism. The work is famous and beloved throughout the Far East for its parables; presentation of abstract religious concepts in concrete images; the innumerable fascinating beings which people the work; and the charm, warmth, and directness of its style.

Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

The Lotus Sutra proclaims that a unitary intent underlies the diversity of Buddhist teachings and promises that all people without exception can achieve supreme awakening. Establishing the definitive guide to this profound text, specialists in Buddhist philosophy, art, and history of religion address the major ideas and controversies surrounding the Lotus Sutra and its manifestations in ritual performance, ascetic practice, visual representations, and social action across history. Essays survey the Indian context in which the sutra was produced, its compilation and translation history, and its influence across China and Japan, among many other issues. The volume also includes a Chinese and Japanese character glossary, notes on Western translations of the text, and a synoptic bibliography.

Zen Master Thich Nhat Hanh uses the Lotus Sutra, one of Mahayana Buddhism's most revered texts, to illustrate the Buddha nature inherent in everyone. With great passion and clarity, he demonstrates how each human being has the capacity to transform their own individual suffering, develop compassion, and help create more peace in the world. Nhat Hanh's insights invoke a wide range of contemporary topics and concerns, from war and the threat of terrorism to individual anxiety and the degradation of our environment. He proposes a radical new solution to current conflicts, encouraging each of us to work on our own mindfulness practice to create greater peace and harmony. His accessible analysis of the sacred text demonstrates its practical and direct applicability to today's concerns.

Senshi was born in 964 and died in 1035, in the Heian period of Japanese history (794–1185). Most of the poems discussed here are what may loosely be called Buddhist poems, since they deal with Buddhist scriptures, practices, and ideas. For this reason, most of them have been treated as examples of a category or subgenre of waka called Shakkyoka, "Buddhist poems." Yet

many Shakkyoka are more like other poems in the waka canon than they are unlike them. In the case of Senshi's "Buddhist poems," their language links them to the traditions of secular verse. Moreover, the poems use the essentially secular public literary language of waka to address and express serious and relatively private religious concerns and aspirations. In reading Senshi's poems, it is as important to think about their relationship to the traditions and conventions of waka and to other waka texts as it is to think about their relationship to Buddhist thoughts, practices, and texts. The Buddhist Poetry of the Great Kamo Priestess creates a context for the reading of Senshi's poems by presenting what is known and what has been thought about her and them. As such, it is a vital source for any reader of Senshi and other literature of the Heian period.

Gathers together material on six of the world's most influential faiths, with readings drawn from a broad range of historical and contemporary sources.

In this volume, thirty-seven first-rate evangelical scholars present a thorough study of biblical authority and a full range of issues connected to it. Recognizing that Scripture and its authority are now being both challenged and defended with renewed vigor, editor D.A. Carson assigned the topics that these select scholars address in the book. After an introduction by Carson to the many facets of the current discussion, the contributors present robust essays on relevant historical, biblical, theological, philosophical, epistemological, and comparative-religions topics. To conclude, Carson answers a number of frequently asked questions about the nature of Scripture, cross-referencing these FAQs to the preceding chapters. This comprehensive volume by a team of recognized experts will be the go-to reference on the nature and authority of the Bible for years to come. -- Amazon

Of all the great religions, it is Buddhism that has focused most intensively on that aspects of religion that we call spirituality. No religion has ste a higher value on states of spiritual insight and liberation, and none has set forth so methodologically and with such a wealth of reflection the various paths and with such a wealth of reflection the various paths and disciplines by which such states are reached. The aim of the volumes on Buddhism is to survey the entire tradition both chronologically and geographically in the varieties of its historical forms and in the great diversity of its teachings.

This anthology reflects a range of Japanese religions in their complex, sometimes conflicting, diversity. In the tradition of the Princeton Readings in Religions series, the collection presents documents (legends and miracle tales, hagiographies, ritual prayers and ceremonies, sermons, reform treatises, doctrinal tracts, historical and ethnographic writings), most of which have been translated for the first time here, that serve to illuminate the mosaic of Japanese religions in practice. George Tanabe provides a lucid introduction to the "patterned confusion" of Japan's religious practices. He has ordered the anthology's forty-five readings under the categories of "Ethical Practices," "Ritual Practices," and "Institutional Practices," moving beyond the traditional classifications of chronology, religious traditions (Shinto, Confucianism, Buddhism, etc.), and sects, and illuminating the actual orientation of people who engage in religious practices. Within the anthology's three broad categories, subdivisions address the topics of social values, clerical and lay precepts, gods, spirits, rituals of realization, faith, court and emperor, sectarian founders, wizards, and heroes, orthopraxis and orthodoxy, and special places. Dating from the eighth through the twentieth centuries, the documents are revealed to be open to various and evolving interpretations, their meanings dependent not only on how they are placed in context but also on how individual researchers read them. Each text is preceded by an introductory explanation of the text's essence, written by its translator. Instructors and students will find these explications useful starting points for their encounters with the varied worlds of practice within which the texts interact with readers and changing contexts. Religions of Japan in Practice is a compendium of relationships between great minds and ordinary people, abstruse theories and mundane acts, natural and supernatural powers, altruism and self-interest, disappointment and hope, quiescence and war. It is an indispensable sourcebook for scholars, students, and general readers seeking engagement with the fertile "ordered disorder" of religious practice in Japan.

"In this study of the Japanese jeweled pagoda mandalas, Halle O'Neal reveals the entangled realms of sacred body, beauty, and salvation. Much of the previous scholarship on these paintings concentrates on formal analysis and iconographic study of their narrative vignettes. This has marginalized the intriguing interplay of text and image at their heart, precluding a holistic understanding of the mandalas and diluting their full import in Buddhist visual culture. Word Embodied offers an alternative methodology, developing interdisciplinary insights into the social, religious, and artistic implications of this provocative entwining of word and image. O'Neal unpacks the paintings' revolutionary use of text as picture to show how this visual conflation mirrors important conceptual indivisibilities in medieval Japan. The textual pagoda projects the complex constellation of relics, reliquaries, scripture, and body in religious doctrine, practice, and art. Word Embodied also expands our thinking about the demands of viewing, recasting the audience as active producers of meaning and offering a novel perspective on disciplinary discussions of word and image that often presuppose an ontological divide between them. This examination of the jeweled pagoda mandalas, therefore, recovers crucial dynamics underlying Japanese Buddhist art, including invisibility, performative viewing, and the spectacular visualizations of embodiment."

Since its arrival in Japan in the sixth century, Buddhism has played a central role in Japanese culture. But the historical figure of the Buddha, the prince of ancient Indian descent who abandoned his wealth and power to become an awakened being, has repeatedly disappeared and reappeared, emerging each time in a different form and to different ends. A Storied Sage traces this transformation of concepts of the Buddha, from Japan's ancient period in the eighth century to the end of the Meiji period in the early twentieth century. Micah L. Auerback follows the changing fortune of the Buddha through the novel uses for the Buddha's story in high and low culture alike, often outside of the confines of the Buddhist establishment. Auerback argues for the Buddha's continuing relevance during Japan's early modern period and links the later Buddhist tradition in Japan to its roots on the Asian continent. Additionally, he examines the afterlife of the Buddha in hagiographic literature, demonstrating that the late Japanese Buddha, far from fading into a ghost of his former self, instead underwent an important reincarnation. Challenging many established assumptions about Buddhism and its evolution in Japan, A Storied Sage is a vital contribution to the larger discussion of religion and secularization in modernity.

The Japanese noh theater has enjoyed a rich, continuous history dating back to the Muromachi period (1336-1573), when virtually the entire repertoire was written. Some of the finest plays were inspired by the eleventh-century masterpiece of court literature, The Tale of Genji. In this detailed study of fifteen noh plays based upon the Genji, Janet Goff looks at how the novel was understood and appreciated by Muromachi audiences. A work steeped in the court poetry, or waka, tradition, the Genji in turn provided a source of inspiration and allusion for later poets, who produced a variety of handbooks and digests on the work as an aid in composing poetry. Drawing on such sources from the Muromachi period, Goff shows how playwrights reflected contemporary attitudes toward the Genji, even as they transformed its material to suit the demands of the noh as a theatrical form. This book includes annotated translations of the plays, many of them appearing in English for the first time. The translations are preceded by essays covering the history of each play and its use of Genji material. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

According to the contributors to this volume, the relationship of Buddhism and the arts in Japan is less the rendering of Buddhist philosophical ideas through artistic imagery than it is the development of

concepts and expressions in a virtually inseparable unity. By challenging those who consider religion to be the primary phenomenon and art the secondary arena for the apprehension of religious meanings, these essays reveal the collapse of other dichotomies as well. Touching on works produced at every social level, they explore a fascinating set of connections within Japanese culture and move to re-envision such usual distinctions as religion and art, sacred and secular, Buddhism and Shinto, theory and substance, elite and popular, and even audience and artist. The essays range from visual and literary hagiographies to No drama, to Sermon-Ballads, to a painting of the Nirvana of Vegetables. The contributors to the volume are James H. Foard, Elizabeth ten Grotenhuis, Frank Hoff, Laura S. Kaufman, William R. LaFleur, Susan Matisoff, Barbara Ruch, Yoshiaki Shimizu, and Royall Tyler. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

"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

A philosophical analysis of Sot'aesan's religious thought follows, showing to what degree the central tenets of Mahayana Buddhism form the basis of Won Buddhist doctrine."

The original title of this work is the Saddharmapundarikasutra, which may be translated as the Scripture of the Lotus Blossom of the Fine Dharma or the Sutra on the White Lotus of the Sublime Dharma. Originating in the first century BCE, the Lotus Sutra has been regarded as the Buddha's final and highest teaching. The Lotus Sutra takes the form of a drama, consisting of several scenes. Sangharakshita says that the Lotus Sutra's stage is the cosmos, its actors are a host of mythic beings, and its language is images or symbols. For this reason the Lotus refers to itself as a treasure house of secrets. Seten Tombs' introductory commentary to the Lotus Sutra, transcribed from a series of talks at the Buddha Center, identifies and discusses some of the esoteric ideas of the Sutra.

Wonhyo (617-686) is the dominant figure in the history of Korean Buddhism and one of the most influential thinkers in the Korean philosophical tradition. Koreans know Wonhyo in his various roles as Buddhist mystic, miracle worker, social iconoclast, religious proselytist, and cultural hero. Above all else, Wonhyo was an innovative thinker and prolific writer, whose works cover the gamut of Indian and Sinitic Buddhist materials: Some one hundred treatises and commentaries are attributed to him, twenty-three of which are extant today. Wonhyo's importance is not limited to the peninsula, however. His writings were widely read in China and Japan, and his influence on the overall development of East Asian Mahayana thought is significant, particularly in relation to the Huayan, Chan, and Pure Land schools. In Cultivating Original Enlightenment, the first volume in The International Association of Wonhyo Studies' Collected Works of Wonhyo series, Robert E. Buswell Jr. translates Wonhyo's longest and culminating work, the Exposition of the Vajrasamādhi-Sutra (Kumgang Sammaegyong Non). Wonhyo here brings to bear all the tools acquired throughout a lifetime of scholarship and meditation to the explication of a scripture that has a startling connection to the Korean Buddhist tradition. In his treatise, Wonhyo examines the crucial question of how enlightenment can be turned from a tantalizing prospect into a palpable reality that manifests itself in all activities.

From the 1950's onward the Buddhist philosophy has grown in our Western world. This philosophy underlies one of the oldest spiritual practices on earth, the faith of compassion and peaceful means. The reason for its existence is to enable all people to Realize a Personal Way to end suffering. It is complex, yet simple and profound. It offers important principles to the higher Worlds of wisdom and the meaning of enlightenment. While scholars differ on his birth date, it is suggested the historical Buddha of India, Shakyamuni, was an "awakened" One, almost 3,000 years ago. His time on earth is known as the Former Day of the Law. In the Middle ages the Great Scholar, Teacher and Chinese Priest, Tien Tai Chi'i [538 - 597 c.e.] of China, brought together all the various Buddha's Sutra or wisdom teachings and brought them into a encyclopaedic and academic whole. Going beyond the theory and doctrine, he declared the Buddha's highest teachings were to be found in the Scripture of the Lotus Blossom of the Fine Dharma. This greatly affected the Mahayana Tradition. He then went on to explain how the universe works, in the concept of NOW, Ichinen Sanzen. This time is known as the "Middle Day of the Law." In 1222 c.e. [common era], a fisherman's son was born. His name was Zennichi-marō. Like many first sons of his day, at the age of 12 he was sent off to learn and be the spiritual guide for the family. After attaining status as a Priest he spent many years studying the suffering and plague that was ravishing Japan in his time. He studied all the various Buddhist doctrine and theology realizing that Shakyamuni of India, Tien Tai of China and Dengyo Daishi [767-822 c.e.] of his own country were correct in their predictions that a time would arrive when the Buddha-way would be open to all Beings regardless of their lifestyle, culture or country. The time was and is our current "Latter Day of the Law." Within the pages of this offering you will find the tools and actual proof needed for widening the doors of your Spiritual Health. At the very least you will be One with the Wheel of Knowledge of the Buddha-way enabling. You to have an informed opinion. Enjoy, Learn, Realize, as You Discover Your Buddha Nature!

This series of interpretations of selected classics examines premodern Japanese literature from the perspective of conflictual ideologies. Professor Marra's analysis of such works as the *Ise Monogatari*, the *Hojoki*, and *Tsurezuregusa* highlights the existence of discontent in the authors of the so-called high tradition and explains the means these authors used to express their social dissatisfaction in literary texts. His aim is to recover the validity of the historicist approach in literary studies by focusing on the importance of the context in the formation of the text. The text is seen as a product of ideological manipulation on the part of those who, by reading, writing or editing, appropriate it according to specific and private concerns. Professor Marra displays both sensitivity to the texts and a comprehensive grasp of Japanese and Western scholarship in making his argument that aesthetics and politics in premodern Japanese literature are mutually defining.

Originally published in 1976, Leon Hurvitz's monumental translation of the Lotus Sutra is the work scholars have preferred for decades. Hailed by critics as an "extraordinary" and "magnificent" achievement, Hurvitz's translation is based on the best known Chinese version of the text and includes passages of the original Sanskrit that were omitted from the Chinese. Beloved for its mythology and literary artistry, the Lotus Sutra is one of the most popular and influential texts of Mahayana Buddhism, asserting that there is only one path to enlightenment, the bodhisattva path, and that all followers without exception can achieve supreme awakening. The text argues that the Buddha cannot be delimited by time and space and that a common intent underlies the diversity of Buddhist teachings. Through parables of the burning house, the wayward son, and other tales that have come to be known throughout East Asia, the sutra skillfully concretizes abstract religious concepts and clarifies bold claims about the Buddhist tradition. Urging devotees to revivify doctrine through recitation and interpretation, the sutra powered an organic process of remaking that not only kept its content alive in the poetry and art of premodern Asia but also introduced new forms of practice and scriptural study into contemporary Buddhism. Stephen F. Teiser's foreword addresses this vital quality of the sutra, discusses its background, and reflects on the enduring relevance of Hurvitz's critical work.

Lovable Losers is the first substantial piece of English-language scholarship to examine the actions and the memorization of the Heike (*Ise Taira*), a family of aristocratic warriors whose resounding defeat at the hands of the Seiwa Genji in 1185 resulted in their iconic status as tragic losers. The Tale of the Heike and the many other works derived from it set in place the depiction of the Heike as failed upstart aristocrats whose spectacular downfall was due to neglect of their warrior heritage and the villainy of the family head, Taira no Kiyomori. *Lovable Losers* aims to contextualize and deconstruct representations of the Heike not only to show how such representations were created in specific contexts in response to specific needs, but also to demonstrate that the representations themselves came to create and sustain a particular kind of culture. Drawing on the expertise of scholars in a variety of disciplines, this volume explores the Heike in their own time and their depiction as cultural figures in the centuries that followed. Their portrayal in literature and the arts spans more than eight hundred years and a wide range of genres and media, including *nô* plays, picture scrolls, early modern comic books, novels, and film. In texts from the sixteenth to twentieth centuries, the Heike serve as catalysts for miracles and vectors for subtle criticisms of the Tokugawa government. Over time Kiyomori became an emblem of postwar democracy and economic progress; today he is a powerful symbol of modern citizens' dissatisfaction with politics. The Heike's ambiguous moral standing allowed them to be reimaged, reconstructed, and repurposed by different authors in different contexts, as both heroes and villains. Rather than assuming their failure, *Lovable Losers* repositions the Heike within the larger phenomenon of the Genpei War and its aftermath, demonstrating how they took advantage of their station as nobles and warriors. The new research it presents seeks to transcend categorization and blur the lines between different approaches to the Heike to give a well-rounded depiction of a family who has played a defining role in Japanese culture in action, in memory, and somewhere in between.

Language in the Buddhist Tantra of Japan dismantles the preconception that Buddhism is a religion of mystical silence, arguing that language is in fact central to the Buddhist tradition. By examining the use of 'extraordinary language'-evocations calling on the power of the Buddha-in Japanese Buddhist Tantra, Richard K. Payne shows that such language was not simply cultural baggage carried by Buddhist practitioners from South to East Asia. Rather, such language was a key element in the propagation of new forms of belief and practice. In contrast to Western approaches to the philosophy of language, which are grounded in viewing language as a form of communication, this book argues that it is the Indian and East Asian philosophies of language that shed light on the use of language in meditative and ritual practices in Japan. It also illuminates why language was conceived as an effective means of progress on the path from delusion to awakening.

In this sequel to Forman's, *The Problem of Pure Consciousness*, the same scholars put forward a hypothesis about the formative causes of these "pure consciousness" experiences.

A translation of the definitive discourse on the nature of the mind and its spiritual restoration by Xuanzang in accordance with the teachings of the Buddhist School on Engaged Meditation (*Yogacara*). Translated into clear English and organized in an outline form to make it approachable by anyone, this unique work also provides key terms in Sanskrit and Chinese. These terms have been translated into English in ways that offer a fresh and thought-provoking perspective on their originally intended meaning rather than merely repeating past conventions. The introduction, footnoting and index provide a comprehensive background on Buddhist concepts, Buddhist schools of thought and Buddhist history relevant to the translation. This groundbreaking work provides a unique opportunity for those interested in Buddhism to cut through its seemingly complex array of terms and concepts and make sense of its profound explanation of the human condition.

While Buddhism has no central text such as the Bible or the Koran, there is a powerful body of scripture from across Asia that encompasses the dharma, or the teachings of Buddha. This rich

anthology brings together works from a broad historical and geographical range, and from languages such as Pali, Sanskrit, Tibetan, Chinese and Japanese. There are tales of the Buddha's past lives, a discussion of the qualities and qualifications of a monk, and an exploration of the many meanings of Enlightenment. Together they provide a vivid picture of the Buddha and of the vast nature of the Buddhist tradition.

Specialists in Buddhist philosophy, art, and history of religion outline the major ideas and controversies surrounding the 'Lotus S?tra'. They also treat its use in ritual performance, ascetic practice, visual representations, and social action.

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

Scripture of the Lotus Blossom of the Fine Dharma (the Lotus S?tra)Translations from the Asian Cl

[Copyright: a7148eda0f9e66262da799454c39e59c](#)