[MOBI] Paintings Of The Lotus Sutra

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Paintings of the Lotus Sutra - Willa Jane Tanabe - 1988
An in-depth survey of the several genres of pictorial art related to the Lotus Sutra, one of the most influential scriptures of Buddhism. The book analyzes the content, style, and import of each work, accompanied by a comprehensive classification scheme.

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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
world. The book is ultimately a history of 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 Chinese imagination. Read an interview with the author:

**Shaping the Lotus Sutra** - Eugene Yuejin Wang - 2005
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**Art of the Lotus Sutra** - Tamura Kurata - 1989-12-15
The Lotus Sutra, one of the principal scriptures of Mahayana Buddhism, is at once a great work of literature and a profound religious classic, containing the core and culmination of the
not until Bunsaku Kurata and Yoshiro Tamura compiled the present book was it possible to bring this material together in a single volume in English.

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The Lotus Sutra, one of the principal scriptures of Mahayana Buddhism, is at once a great work of literature and a profound religious classic, containing the core and culmination of the historical Buddha's ageless teaching of compassion and the way to achieve liberation from suffering. For more than fourteen hundred years, since its introduction into Japan early in the sixth century, the Lotus Sutra has been a rich source of subjects and themes for the country's artists. Generations of priests, nuns and lay believers confident in the sutra's promise of spiritual reward for those who revere it and pay it homage have made opulent transcriptions of it, fashioned lavishly ornamented vessels for its preservation, and commissioned votive art depicting its narratives and religious teachings. As Art of the Lotus Sutra eloquently reveals, the range of artistic expression inspired by the Lotus Sutra is astonishing: miniature altars, bronzes, lacquerware, vibrant mandalas, wall paintings, hanging scrolls, narrative picture scrolls, and sculptures, as well as embroidered, handwritten and printed copies of the sutra itself. Much has been written in Japanese about the Lotus Sutra and the magnificent artworks related to it, but
Readings of the Lotus Sutra - Stephen F. Teiser - 2009-07-29

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.

Artistic Manifestations of The Lotus Sutra as Seen in the Wall Paintings at Tun-Huang - LaVone Sterling - 1974

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"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.

**Word Embodied** - Halle O'Neal - 2020-10-26

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Stories are ancient and wondrous tools with the mysterious power to transform lives. And the stories and parables of the Lotus Sutra—one of the world's great religious scriptures and most influential texts—are among the most fascinating and dramatic. In this fun, engaging, and plain-English book, Gene Reeves—the translator of Wisdom's critically acclaimed and bestselling edition of the Lotus Sutra—presents the most memorable and remarkable of the Lotus Sutra's many stories and parables, along with a distillation of his decades of reflection on them in an accessible, inspiring, and naturally illuminating way. The Stories of the Lotus Sutra is the perfect companion to Reeve's breathtaking translation of this scriptural masterpiece as well as a thoroughly enjoyable stand-alone volume for those who want to bring the inspiring teachings of the bodhisattva path into their daily lives.
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**Knowledge and Text Production in an Age of Print: China, 900-1400** - 2011-02-17

The essays in this volume seek to flesh out the diversity of Chinese textual production during the period spanning the tenth and fourteenth centuries when printing became a widely used technology.

**Early Buddhist Art of China and Central Asia, Volume 3** - Marylin M. Rhie - 2010-06-14

Presenting new studies on the chronology and iconography of Buddhist art during the Western Ch'in (385-431 A.D.) in northwest China, including Ping-ling ssu and Mai-chi shan, this book addresses issues of dating, textual sources, the five-Buddhas, and relation with Gandhara.
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**Asia, Volume 3** - Marylin Martin Rhie - 2010-06-14

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**The Sound of One Hand** - Audrey Yoshiko Seo - 2010

Hakuin Ekaku (1685–1768) is one of the most influential figures in the history of Zen. He can be considered the founder of the modern Japanese Rinzai tradition, for which he famously emphasized the importance of koan practice in awakening, and he revitalized the monastic life of his day. But his teaching was by no means limited to monastery or temple. Hakuin was the quintessential Zen master of the people, renowned for taking his teaching to all parts of society, to people in every walk of life, and his powerful vehicles for that teaching. Using traditional Buddhist images and sayings—but also themes from folklore and daily life—Hakuin created a new visual language for Zen: profound, whimsical, and unlike anything that came before. In his long life, Hakuin created many thousands of paintings and calligraphies. This art, combined with his voluminous writings, stands as a monument to his teaching, revealing why he is the most important Zen master of the past five hundred years. The Sound of One Hand is a study of Hakuin and his enduringly appealing art, illustrated with a wealth of examples of his work, both familiar pieces like “Three Blind Men on a Bridge” as well as lesser known masterworks.

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Indian Influence on the Art of Japan - Sampa Biswas - 2010


In the eleventh century, the focus of Chinese painting shifted dramatically. The subject matter of most earlier works of art was drawn from a broadly shared heritage of political, religious, and literary themes. Late in the century, however, a group of scholar-artists began to make paintings that reflected the private experiences of their own lives. Robert Harrist argues here that no work illuminates this development more vividly than Mountain Villa, a handscroll by the renowned artist Li Gonglin (ca. 1041-1106). Through a detailed reading of the painting and an analysis of its place in the visual
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occurs. The author investigates 8th to 7th century BC paintings from three traditions - esoteric Buddhism, pure land Buddhism and the Kami-worshipping (Shinto) tradition.

**Hiraizumi** - Mimi Hall Yiengpruksawan - 2020-03-31
In the twelfth century, along the borders of the Japanese state in northern Honshu, three generations of local rulers built a capital city at Hiraizumi that became a major military and commercial center. Known as the Hiraizumi Fujiwara, these rulers created a city filled with art, in an attempt to use the power of art and architecture to claim a religious and political mandate. In the first book-length study of Hiraizumi in English, the author studies the rise of the Hiraizumi Fujiwara and analyzes their remarkable construction program. She traces the strategies by which the Hiraizumi Fujiwara attempted to legitimize their rule and grounds the splendor of Hiraizumi in the desires, political and personal, of the men and women who...
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Accounts and Images of Six Kannon in Japan

Buddhists around the world celebrate the benefits of worshipping Kannon (Avalokiteśvara), a compassionate savior who is one of the most beloved in the Buddhist pantheon. When Kannon appears in multiple manifestations, the deity’s powers are believed to increase to even greater heights. This concept generated several cults throughout history: among the most significant is the cult of the Six Kannon, which began in Japan in the tenth century and remained prominent through the sixteenth century. In this ambitious work, Sherry Fowler examines the development of the Japanese Six Kannon cult, its sculptures and paintings, and its transition to the Thirty-three Kannon cult, which remains active to this day. An exemplar of Six Kannon imagery is the complete set of life-size wooden sculptures made in 1224 and housed at the Kyoto temple Daihōonji. This set, along with others, is analyzed to demonstrate how Six Kannon worship impacted Buddhist practice. Employing a
presentation in this book will entice studies beginning in the eleventh century to reinstate a context for sets of Six Kannon, the majority of which have been lost or scattered, and thus illuminates the vibrancy, magnitude, and distribution of the cult and enhances our knowledge of religious image-making in Japan. Kannon’s role in assisting beings trapped in the six paths of transmigration is a well-documented catalyst for the selection of the number six, but there are other significant themes at work. Six Kannon worship includes significant foci on worldly concerns such as childbirth and animal husbandry, ties between text and image, and numerous correlations with Shinto kami groups of six. While making groups of Kannon visible, Fowler explores the fluidity of numerical deity categorizations and the attempts to quantify the invisible. Moreover, her investigation reveals Kyushu as an especially active site in the history of the Six Kannon cult. Much as Kannon images once functioned to attract worshippers, their contemporary readers to revisit their assumptions about East Asia’s most popular Buddhist deity.

Accounts and Images of Six Kannon in Japan
- Sherry D. Fowler - 2016-11-30

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The Triangle India-Nepal-China - S. C. Bhatt -
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For ages, India has had a close and unique
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**Buddhism** - Lokesh Chandra - 2007
Japanese Buddhism is presented. Silent letters to Greek cosmology, its contacts with West Asia, and parallels to Christianity. The interpretation in Adibuddha as a theistic concept has been elucidated. Buddhist period of classical Afghanistan, a new identification of the Colossi of Bamiyan, and the 108 symbols on the feet of the Buddhas are the way on the physical and divine planes. Several Khotanese panels, murals and icons have been identified anew on the basis of the six annals of the Kingdom in Tibetan. The role of the Suvarabhasa-Sutra in the polity of Central Asia and thence in East Asia has been discussed. The Lotus Sutra was transmitted to China and Japan and became a dominant underpinning of their political and religious culture. The mind-ground of East Asian art is a general survey of the aesthetic principles evolved in this region. The walling up of the library cave of Tun-Huang was due to a fundamentalist threat. The artistic journey of fourteen centuries of

In Tibetan orthography and the ambulatory of the Tabo cella are discussed. Buddhism in Mongolia gave a splendid art and rich literature to the people. Ajanta as the aesthetic of beauty and beyond, the thirtythree Koti deities, Tantas as transcendence and tumescence, the cousin cultures of India and Iran, Chandi Sukuh as a political statement, the Indonesian word Candi as an architectural term, identification of Buddhist bronzes of Java, and Central Asia as the path of sutras (and not as the silk route), and other studies enrich our understanding of the art and thought, polity and civilization of the countries of Asia. This volume of 477 pages is a collection of the research papers of Prof. Lokesh Chandra written over the last fifteen years on the evolution of Buddhist thought and its spread over vast areas of Asia. Areas of interest: Buddhism, history of art, philosophy, and the general history of various countries (India,
Buddhism - Lokesh Chandra - 2007

This Volume Explores The Relation Of Buddhism To Greek Cosmology, Its Contacts With West Asia, And Parallels To Christianity. The Interpretation In Adibuddha As A Theistic Concept Has Been Elucidated. Buddhist Period Of Classical Afghanistan, A New Identification Of The Colossi Of Bamiyan, And The 108 Symbols On The Feet Of The Buddhas Are The Way On The Physical And Divine Planes. Several Khotanese Panels, Murals And Icons Have Been Identified Anew On The Basis Of The Six Annals Of The Kingdom In Tibetan. The Role Of The Suvarabhasa-Sutra In The Polity Of Central Asia And Thence In East Asia Has Been Discussed. The Lotus Sutra Was Transmitted To China And Japan And Became A Dominant Underpinning Of Their Political And Religious Culture. The Mind-Ground Of East Asian Art Is A General Survey Of The Aesthetic Principles Evolved In This Region. Tibet, Mongolia, Cambodia, Indonesia), And Cultural Globalism.

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Saddharma-Puṇḍarīka - - 1963

"The Saddharma-Puṇḍarīka (The Lotus of the True Law), one of the Mahayana sutras, is perhaps the single most important Mahayana Buddhist work. Composed originally in India, some sections written as early as the beginning of the Christian era, the Lotus is held in enormous esteem by the Northern schools of Buddhism and by Chinese and Japanese Buddhists, particularly Tendai and later developments. Described as "the most eminent" of all the sutras, "the crown jewel" in which "all Buddha-laws are succinctly taught," the Lotus is a keystone in the education of every serious Buddhist. This sutra is essentially a collection of responses, explanations, ex cathedra lectures, over vast areas of Asia. Areas of interest: Buddhism, History of Art, Philosophy, and The General History of Various Countries (India, Afghanistan, Iran, Central Asia, China, Japan, Tibet, Mongolia, Cambodia, Indonesia), and Cultural Globalism.

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and the like, bearing chiefly upon metaphysical issues: the nature of Buddhahood, the concept of nirvana, the Bodhisattva ideal, the rewards of the faithful, and other theoretical matters, that have become essential dogma in all Buddhist schools that have since arisen. A transfiguration of the traditional Buddha-situation is presented: the historical Buddha, the Tathagata or Sakyamuni, is seen in his eternal, supernatural aspect; he sits surrounded by an array of gods, arahats, demons, bodhisattvas, gandharvas, monks and nuns—all eager to hear the infinitely wise utterances of the Great Teacher. The revelations are made sometimes by Sakyamuni, addressing his historical sangha, including Ananda, Sariputra, Kasyapa, et al., and at other times by the Buddhas of the past and the future, Manjusri and Maitreya. This edition contains the complete translation of the Lotus, rendered from Sanskrit by Professor Kern. He has also written a critical introduction to the work and has clarified and
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\textbf{Localizing Paradise} - D. Max Moerman - 2020-03-23

"Although located far from the populated centers
literary and artistic representation. Kumano was occupied a central position in the Japanese religious landscape. For centuries Kumano was the most visited pilgrimage site in Japan and attracted devotees from across the boundaries of sect (Buddhist, Daoist, Shinto), class, and gender. It was also a major institutional center, commanding networks of affiliated shrines, extensive landholdings, and its own army, and a site of production, generating agricultural products and symbolic capital in the form of spiritual values. Kumano was thus both a real place and a utopia: a non-place of paradise or enlightenment. It was a location in which cultural ideals—about death, salvation, gender, and authority—were represented, contested, and even at times inverted. This book encompasses both the real and the ideal, both the historical and the ideological, Kumano. It studies Kumano not only as a site of practice, a stage for the performance of asceticism and pilgrimage, but also as a place of the imagination, a topic of

not unique in combining Buddhism with native traditions, for redefining death and its conquest, for expressing the relationship between religious and political authority, and for articulating the religious position of women. By studying Kumano's particular religious landscape, we can better understand the larger, common religious landscape of premodern Japan.

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"Although located far from the populated centers of traditional Japan, the three Kumano shrines occupied a central position in the Japanese religious landscape. For centuries Kumano was the most visited pilgrimage site in Japan and attracted devotees from across the boundaries of sect (Buddhist, Daoist, Shinto), class, and gender. It was also a major institutional center, commanding networks of affiliated shrines, extensive landholdings, and its own army, and a site of production, generating agricultural
Dogen and the Lotus Sutra - Institute of spiritual values. Kumano was thus both a real place and a utopia: a non-place of paradise or enlightenment. It was a location in which cultural ideals—about death, salvation, gender, and authority—were represented, contested, and even at times inverted. This book encompasses both the real and the ideal, both the historical and the ideological, Kumano. It studies Kumano not only as a site of practice, a stage for the performance of asceticism and pilgrimage, but also as a place of the imagination, a topic of literary and artistic representation. Kumano was not unique in combining Buddhism with native traditions, for redefining death and its conquest, for expressing the relationship between religious and political authority, and for articulating the religious position of women. By studying Kumano’s particular religious landscape, we can better understand the larger, common religious landscape of premodern Japan."

Visions of Awakening Space and Time: 

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 Dogen (1200-1253), considered the founder of the Japanese Soto 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
Dogen's worldview and its implications, says 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, Saigyo, Myoe, Nichiren, Hakuin, and Ryokan. But his main focus is Eihei Dogen, the 13th century Japanese Soto 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. Dogen'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 Dogen 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 Leighton, can illuminate the possibilities for contemporary approaches to primary Mahayana concepts and practices.

Visions of Awakening Space and Time: Dogen and the Lotus Sutra - Institute of Buddhist Studies Graduate Theological Union Taigen Dan Leighton Adjunct Professor - 2007-05-11

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The Sacred Gaze - David Morgan - 2005-05-31
David Morgan investigates the key aspects of vision & imagery in a variety of religious traditions, including the functions of religious images & the tools that viewers use to interpret them.

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David Morgan investigates the key aspects of vision & imagery in a variety of religious traditions, including the functions of religious images & the tools that viewers use to interpret them.
The Lotus Sūtra is arguably the most famous of all Buddhist scriptures. Composed in India in the first centuries of the Common Era, it is renowned for its inspiring message that all beings are destined for supreme enlightenment. Here, Donald Lopez provides an engaging and accessible biography of this enduring classic. Lopez traces the many roles the Lotus Sutra has played in its travels through Asia, Europe, and across the seas to America. The story begins in India, where it was one of the early Mahayana sutras, which sought to redefine the Buddhist path. In the centuries that followed, the text would have a profound influence in China and the European discovery of Buddhism. It was the first Buddhist sutra to be translated from Sanskrit into a Western language—into French in 1844 by the eminent scholar Eugène Burnouf. That same year, portions of the Lotus Sutra appeared in English in The Dial, the journal of New England's Transcendentalists. Lopez provides a balanced account of the many controversies surrounding the text and its teachings, and describes how the book has helped to shape the popular image of the Buddha today. He explores how it was read by major literary figures such as Henry David Thoreau and Gustave Flaubert, and how it was used to justify self-immolation in China and political extremism in Japan. Concise and authoritative, this is the essential introduction to the life and afterlife of a timeless masterpiece.
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**Lovable Losers** - Mikael S. Adolphson - 2015-09-30
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
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 nō 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 villainy of the family head, Taira no Kiyomori. 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.

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Known to many as "the Matisse of Japan," Mayumi Oda combines traditional Japanese and Buddhist iconography with her own unique sense of color, line, and movement. In this collection, her groundbreaking artwork is paired with essays by San Francisco Zen Center and Green Gulch Farm Zen Center practitioners (including Richard Baker, Linda Ruth Cutts, Wendy Johnson, Edward Espe Brown, and Norman Fischer) who have owned, loved, and been changed by Oda's work over the years. Mayumi Oda's internationally-recognized artwork plays with traditional Japanese and Buddhist images, refiguring them as celebrations of the feminine and the natural world. Where most traditional Buddhist iconography features male figures, Oda introduces female "Goddesses" that seem to jump off the page, imbued with the vibrancy of Oda's color and line. Originally from Japan, Oda settled in Muir Beach, California in the 1970s and began practicing and painting at Green Gulch Farm Zen Center, which Oda calls her "California Buddha Field." Divine Gardens pairs Oda's artwork with essays by her fellow practitioners, for whom Oda's artwork has been a constant companion. Suitable for study by art students or for display on a coffee table, Divine Gardens captures the essence of Mayumi Oda's art and life as a Zen practitioner. The forty-five full-color works of art and twenty-four essays contained in the collection are a joyful celebration of her work and the community forged through the years at the San Francisco Zen Center.

**Divine Gardens** - 2017-10-03

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**The mandala in Nichiren Buddhism, Part One: Introduction, mandalas of the Bun'ei and Kenji periods (Paperback Edition) - The Nichiren Mandala Study Workshop -**

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- - 1974
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**Object as Insight** - Anne Nishimura Morse - 1995

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Miracles of Book and Body is the first book to explore the intersection of two key genres of sacred literature in medieval Japan: sutras, or sacred Buddhist texts, and setsuwa, or "explanatory tales," used in sermons and collected in written compilations. For most of East Asia, Buddhist sutras were written in Classical Chinese and inaccessible to many devotees. How, then, did such devotees access these texts? Charlotte Eubanks argues that the medieval genre of "explanatory tales" illuminates the link between human body (devotee) and sacred text (sutra). She focuses on the sensual aspects of religious experience and on the act of reading, understood as the literal incorporation of sutra texts into the body and thus a bridge between text and flesh. Eubanks's highly original approach to understanding Buddhist textuality also looks beyond Japan to explore pre-modern book history, practices of preaching, miracles of book.
all forms of Japanese artistic expression, from book history, practices of preaching, miracles of reading, and the Mahāyāna Buddhist "cult of the book."

With its vivid descriptions of courtly society, gardens, and architecture in early eleventh-century Japan, The Tale of Genji—recognized as the world’s first novel—has captivated audiences around the globe and inspired artistic traditions for one thousand years. Its female author, Murasaki Shikibu, was a diarist, a renowned poet, and, as a tutor to the young empress, the ultimate palace insider; her monumental work of fiction offers entry into an elaborate, mysterious world of court romance, political intrigue, elite customs, and religious life. This handsomely designed and illustrated book explores the outstanding art associated with Genji through in-depth essays and discussions of more than one hundred works. The Tale of Genji has influenced intimately scaled albums to boldly designed hanging scrolls and screen paintings, lacquer boxes, incense burners, games, palanquins for transporting young brides to their new homes, and even contemporary manga. The authors, both art historians and Genji scholars, discuss the tale’s transmission and reception over the centuries; illuminate its place within the history of Japanese literature and calligraphy; highlight its key episodes and characters; and explore its wide-ranging influence on Japanese culture, design, and aesthetics into the modern era. p.p1
wide-ranging influence on Japanese culture, Murasaki Shikibu, was a diarist, a renowned poet, and, as a tutor to the young empress, the ultimate palace insider; her monumental work of fiction offers entry into an elaborate, mysterious world of court romance, political intrigue, elite customs, and religious life. This handsomely designed and illustrated book explores the outstanding art associated with Genji through in-depth essays and discussions of more than one hundred works. The Tale of Genji has influenced all forms of Japanese artistic expression, from intimately scaled albums to boldly designed hanging scrolls and screen paintings, lacquer boxes, incense burners, games, palanquins for transporting young brides to their new homes, and even contemporary manga. The authors, both art historians and Genji scholars, discuss the tale’s transmission and reception over the centuries; illuminate its place within the history of Japanese literature and calligraphy; highlight its key episodes and characters; and explore its design, and aesthetics into the modern era.

The Dharma Flower Sutra (Lotus Sutra) Seen through the Oral Transmission of Nichiren Daishin.

Zen and the Art of Insight - Thomas Cleary - 1999-11-16
The Prajnaparamita ("perfection of wisdom") sutras are one of the great legacies of Mahayana
Essentials of the Great Scripture on Perfect Insight • Treatise on the Great Scripture on Perfect Insight • The Scripture on Perfect Insight for Benevolent Rulers • Key Teachings on the Great Scripture of Perfect Insight • The Questions of Suvikrantavikramin

Zen and the Art of Insight - Thomas Cleary - 1999-11-16
The Prajnaparamita ("perfection of wisdom") sutras are one of the great legacies of Mahayana Buddhism, giving eloquent expression to some of that school's central concerns: the perception of shunyata, the essential emptiness of all phenomena; and the ideal of the bodhisattva, one who postpones his or her own enlightenment in order to work for the salvation of all beings. The Prajnaparamita literature consists of a number of texts composed in Buddhist India between 100 BCE and 100 CE. Originally written in Sanskrit, but surviving today mostly in their Chinese versions, the texts are concerned with the experience of profound insight that cannot be conveyed by concepts or in intellectual terms. The material remains important today in Mahayana Buddhism and Zen. Key selections from the Prajnaparamita literature are presented here, along with Thomas Cleary's illuminating commentary, as a means of demonstrating the intrinsic limitations of discursive thought, and of pointing to the profound wisdom that lies beyond it. Included are selections from: • The Scripture on Perfect Insight Awakening to Essence • The
generally regarded as peripheral to modern society, this book demonstrates otherwise.

Explores the transformation of Buddhism from the premodern to the contemporary era in Japan and the central role its visual culture has played in this transformation. Although Buddhism is generally regarded as peripheral to modern Japanese society, this book demonstrates otherwise.

**Self as Image in Asian Theory and Practice** - Roger T. Ames - 1998-04-30
Explores, from a cross-cultural viewpoint and in terms of symbolic expression, the self's problematic relationship to language and art and to the culture embedding the language and art.
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