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The Lankavatara Sutra. A Mahayana Text. Translated for the first time from the original Sanskrit by Daisetz Teitaro Suzuki, 1932. OCR: do1@yandex.ru, 2004

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Sanskrit into the Chinese language between roughly 420 CE and 704, the earliest being attributed to Dharmarakṣa in the 5th Century. Of these, only three are now extant. The first extant Chinese translation is Taishō Tripiṭaka 670 (????????).

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The Lankavatara Sutra, a Mahayana Text, translated into English from the Sanskrit by D.T. Suzuki (Boulder, CO: Prajñā Press, 1978/first published London: Routledge Kegan Paul, 1932). ISBN 0-87773-702-9; The Lankavatara Sutra: Translation and Commentary, translated into English from a combination of Chinese versions by Red Pine (Counterpoint, 2013)

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perceptions of our own mind and that the knowledge of this is something that must be realized and experienced for oneself and cannot be expressed in words. In the words of Chinese Zen masters, these two teachings became known as "have a cup of tea" and "taste the tea." This is the first translation into English of the original text used by Bodhidharma, which was the Chinese translation made by Gunabhadra in 443 and upon which all Chinese Zen masters have relied ever since. In addition to presenting one of the most difficult of all Buddhist texts in clear English, Red Pine has also added summaries, explanations and notes, including relevant Sanskrit terms on the basis of which the Chinese translation was made. This promises to become an essential text for anyone seeking to deepen their understanding or knowledge

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The title Lankavatara might mean entering Lanka (Perhaps referring to the temporary Mahayana period of Ceylon), suggesting that the doctrine of this scripture are possibly consistent with earlier Buddhism preserved in the Pali language. Suzuki has greatly helped the reader of the basic scripture by discussing the main ideas. He tells how to study

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this scripture, compares it with the popular Zen Buddhism discusses such typical and important doctrines as Mind-only the Triple body of the Buddha and many minor topics. Suzuki is both an exacting scholar and an understanding exponent of these difficult concepts. He adds a Sanskrit-Chinese-English Glossary, and also an Index. This work is essential for grasping the main ideas of the scripture.

Buddhist canonical work.

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This book offers a systematic analysis of one of the most important concepts characterizing the Yogacara School of Buddhism (the last creative stage of Indian Buddhism) as

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outlined and explained in one of its most authoritative and influential texts, Lankavatara-sutra. Compiled in the second half of the fourth-century A.D., this sutra not only represents a comprehensive synthesis of both early and late religio-philosophical ideas crucial to the understanding of Buddhism in India, but it also provides an insight into the very early roots of the Japanese Zen Buddhism in the heart of the South Asian esotericism. The first part of the book outlines the three-fold nature of Being, as conceptualized in Buddhist metaphysics. The author uses an interpretive framework borrowed from the existentialist philosophy of Heidegger, in order to separate the transcendental Essence of Being from its Temporal manifestation as Self, and from its Spatial or Cosmic dimension. The second part clarifies the Buddhist

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approach to knowledge in its religious, transcendental sense and it shows that the Buddhists were actually first in making use of dialectical reasoning for the purpose of transcending the contradictory dualities imbedded in the common ways of perceiving, thinking, and arguing about reality.

The title Lankavatara might mean entering Lanka (perhaps referring to the temporary Mahayana period of Ceylon), suggesting that the doctrines of this scripture are possibly consistent with earlier Buddhism preserved in the Pali language. Suzuki's pioneering translation of the Lankavatara Sutra was based on the Sanskrit text (1923) edited by Bunyū Nanjō. It is a remarkable coverage of Mahayana Buddhist topics, especially of the type often associated with the

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Yogacara school of Buddhism, yet it is of interest to everyone who desires an introduction to Mahayana Buddhism. Here, the world is like a mirage. The mind has poured out its impression of externals. To get liberated one must stop this outpouring. An advanced individual understands and comes to realize the self-nature of the world which is really so. The editor of the book Alex Wayman says, It is indeed a pleasure to have this famous translation of a work of incomparable content of matters important for Mahayana Buddhism appears in the Buddhist Tradition Series. I have reservations about translation of certain terms of this work, but have no reservations about the importance of making this translation available to interested readers.

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The three most venerated sutras of Zen in a true pocket-sized edition from a legendary practitioner and translator of Buddhist teachings. These three Sutras, often linked to form a trio of texts that have been revered and studied for centuries, are now available together in this single volume. Red Pine, whose acclaimed translations these particular Buddhist texts are considered canon, provides a sensitive and assured treatment of the classic triumvirate in a gift-sized volume, perfect for sharing with anyone seeking guidance and peace. The Heart Sutra, with its profound and wide-reaching influence on Buddhism, offers the Prajnaparamita teaching of emptiness. The Diamond Sutra, said to contain answers to all questions of delusion and dualism, outlines the bodhisattva path followed by the Buddha. And The Platform

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Sutra is an autobiography of Hui-neng, the controversial 6th Patriarch of Zen. His understanding of the fundamentals of a spiritual and practical life has served as the introduction to the teachings of Zen that students have been putting into practice for the past 1300 years. In addition to new translations of all three texts, Red Pine has included an introduction that ties all three together and just enough footnotes to explain what needs explaining but not enough to get in the way.

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