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Japanese Zen often implies that textual learning (gakumon) in Buddhism and personal experience (taiken) in Zen are separate, but the career and writings of the Chinese Tang dynasty Chan master Guifeng Zongmi (780-841) undermine this division. For the first time in English, Jeffrey Broughton presents an annotated translation of Zongmi's magnum opus, the Chan Prolegomenon, along with translations of his Chan Letter and Chan Notes. The Chan Prolegomenon persuasively argues that Chan "axiom realizations" are identical to the teachings embedded in canonical word and that one who transmits Chan must use the sutras and treatises as a standard. Japanese Rinzai Zen has, since the Edo period, marginalized the sutra-based Chan of the Chan Prolegomenon and its successor text, the Mind Mirror (Zongjinglu) of Yongming Yanshou (904-976). This book contains the first in-depth treatment in English of the neglected Mind Mirror, positioning it as a restatement of Zongmi's work for a Song dynasty audience. The ideas and models of the Chan Prolegomenon, often disseminated in East Asia through the conduit of the Mind Mirror, were highly influential in the Chan traditions of Song and Ming China, Korea from the late Koryo onward, and Kamakura-Muromachi Japan. In addition, Tangut-language translations of Zongmi's Chan Prolegomenon and Chan Letter constitute the very basis of the Chan tradition of the state of Xixia. As Broughton shows, the sutra-based Chan of Zongmi and Yanshou was much more normative in the East Asian world than previously believed, and readers who seek a deeper, more complete understanding of the Chan tradition will experience a surprising reorientation in this book.

For a long time, African Studies as a discipline has been spearheaded by academics and institutions in the Global North. This puts African Studies on the continent at a crossroads of making choices on whether such a discipline can be legitimately accepted as an epistemological discipline seeking objectivity and truth about Africa

and the African peoples or a discipline meant to perpetuate the Norths hegemonic socio-economic, political and epistemic control over Africa. The compound question that immediately arises is: Who should produce what and which space should African Studies occupy in the academy both of the North and of the South? Confronted by such a question, one wonders whether the existence of African Studies Centres in the Global North academics open opportunities for critical thinking on Africa or it opens possibilities for the emergence of the same discipline in Africa as a fertile space for trans-disciplinary debate. While approaches critical for the development of African Studies are pervasive in African universities through fields such as cultural studies, social anthropology, history, sociology, indigenous knowledge studies and African philosophy, the discipline of African Studies though critical to Africa is rarely practised as such in the African academy and its future on the continent remains bleak. African Studies in the Academy is a testimony that if honestly and objectively practised, the crossroads position of African Studies as a discipline makes it a fertile ground for generating and testing new approaches critical for researching and understanding Africa. It also challenges Africa to seriously consider assuming its legitimate position to champion African Studies from within. These issues are at the heart of the present volume.

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Top of the range hi-fi apparatus is now termed 'high-end equipment' and the name is a good indication of the prices charged for it. For those who can not, or will not, pay these prices, there is another solution offered in this book: build your own (at considerable cost savings). But this book is aimed not only at this sector of the market, but also at the many enthusiasts who want to be able to experiment and make their own modifications to their 'high-end' equipment. This book contains construction projects for solid-state and valve preamplifiers and power amplifiers, active cross-over filters, an active subwoofer, a mono/stereo compressor and a

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Working Drawings Handbook focuses on the principles, styles, methodologies, and approaches involved in drawings. The book first takes a look at the structure of information, types of drawing, and draftsmanship. Discussions focus on dimensioning, drawing conventions, techniques, materials, drawing reproduction, location drawing, component and sub-component drawings, assembly drawing, schedule, pictorial views, and structure of working drawings. The manuscript then ponders on working drawing management and other methods. Topics include planning the set, drawing register, drawing office programming, and introducing new methods. Building elements and external features, conventions for doors and windows, symbols indicating materials, electrical, telecommunications, and fire symbols, and non-active lines and symbols are also discussed. The book is a fine reference for draftsmen and researchers interested in studying the elements of drawing.

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