

Chomei

Haruo Shirane

The Politics of Reclusion Kendall H. Brown, 1997-01-01 The Chinese themes of the Four Graybeards of Mt. Shang and the Seven Sages of the Bamboo Grove figure prominently in the art of Momoyama-period Japan (ca. 1575-1625). Kendall Brown proposes that the dense and multivalent implications of aesthetic reclusion central to these paintings made them appropriate for patrons of all classes - the military, who were presently in power, the aristocracy, who had lost power, and the Buddhist priesthood, who forsook power. These paintings, and their attendant messages, thus serve as dynamic cultural agents that elucidate the fundamental paradigms of early modern Japanese society. Unlike traditional art history studies, which emphasize the style and history of art objects, *The Politics of Reclusion* sets out to reconstruct the possible historical context for the interpretive reception and use of Chinese hermit themes within a specific period of Japanese art. In emphasizing the political dimension of aesthetic reclusion, it introduces into the field of Japanese art history a discussion of the politics of aesthetics that characterizes recent work in the field of Japanese literature. By embedding the paintings within the contexts of politics, philosophy, religion, and even gender, this study restores the reflexive relations between the paintings and their culture and, as such, is one of the first extensive intellectual and social histories of Japanese art in a Western language. It is one that will appeal not only to students of art but to those interested in Japanese literature, history, and philosophy.

Hojoki Kamo no Chomei, 1998-07-01 Japan's capital city of Kyoto was devastated by earthquake, storm, and fire in the late 12th century. Retreating from this unkind world, the poet and Buddhist priest Kamo-no-Chomei left the capital for the forested mountains, where he eventually constructed his famous ten-foot-square hut. From this solitary vantage point Chomei produced *Hojoki*, an extraordinary literary work that describes all he has

seen of human misery and his new life of simple chores, walks, and acts of kindness. Yet at the end he questions his own sanity and the integrity of his purpose. Has he perhaps grown too attached to his detachment?

The Aesthetics of Discontent Michele Marra, Michael F. Marra, 1991-01-01 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.

The Making of Shinkokinshū Robert N. Huey, 2020-03-23 This study of the Japanese imperial court in the early thirteenth century focuses on the compilation of one of Japan's most important poetry collections, *Shinkokinshū*. Using personal diaries, court records, poetry texts, and literary treatises, Robert N. Huey reconstructs the process by which Retired Emperor Go-Toba brought together contending factions to produce this collection and laid the groundwork for his later attempt at imperial restoration. The work analyzes how poetic discourse of the imperial court animated both other kinds of writing and other activities. Finally, it underscores the inextricable ties between the writing of poetry and court politics. *Shinkokinshū*—the “New *Kokinshū*”—has been viewed as a neo-classical effort. Reading

history backward, scholars have often taken the work to be the outgrowth of a nostalgia for greatness presumed to have been lost in the wars of the origins of the collection. The author argues that the compilers of Shinkokinshū instead saw it as a “new” beginning, a revitalization and affirmation of courtly traditions, and not a reaction to loss. It is a dynamic collection, full of innovative, challenging poetry—not an elegy for a lost age.

Encyclopedia of the Essay Tracy Chevalier, 2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies

A Strong Song Tows Us Richard Burton, 2013-09-26 *A Strong Song Tows Us* tells a captivating tale of action, adventure and lasting friendships. We meet some of the finest writers of the last century, including Yeats, Pound, T. S. Eliot, William Carlos Williams and Louis Zukofsky. And at the heart of Bunting’s remarkable life lies one of the greatest love stories of the twentieth century.

Blue Peter ,1921

The Bookman's Journal and Print Collector ,1921

Bookman's Journal with which is Incorporated the Print Collector ,1920 V. 1-3 include Bibliographies of modern authors by Henry Danielson.

Classical Japanese Reader and Essential Dictionary Haruo Shirane, 2007 In 2005, the celebrated scholar of Japanese literature Haruo Shirane published *Classical Japanese: A Grammar*. Now, with *Classical Japanese Reader and Essential Dictionary*, he completes his two-volume textbook for learning classical, or

literary, Japanese--the primary written language in Japan from the seventh to the mid-twentieth century. The text contains carefully selected readings that address a wide array of grammatical concerns and that steadily progress from easy to difficult. The selections encompass a wide range of historical periods and styles, including essays, fiction, and poetry from such noted works as *The Tale of Genji*, *The Tales of Ise*, *The Pillow Book*, *The Tales of the Heike*, and *Essays in Idleness*, and such authors as Ihara Saikaku, Matsuo Basho, Ueda Akinari, Motoori Norinaga, and Fukuzawa Yukichi. Each reading is accompanied by a short English introduction, a vocabulary list, and extensive grammatical notes, and ends with a comprehensive grammatical annotation. The classical Japanese-English dictionary composes the last third of the book and features approximately 2,500 key words, highlighting those used most frequently. The first of its kind, this volume is a vital tool for students, scholars, and translators of classical Japanese.

In Praise of Solitude Matthew Stavros, Yoshishige no Yasutane, Kamo no Chomei, 2022-01-23 Early Japanese literature is replete with protagonists who exchange urbane comforts and lofty status for lives of solitude, well removed from the drama and dross of the city. This book presents two classic works of Japanese recluse writing from the 10th and 13th centuries. The first, *Chiteiki* (982), is the memoir of Yoshishige no Yasutane, a mid-level civil servant, deeply disillusioned by the urban decay of the imperial capital. Intent upon simulating the eremitic life, he builds a walled residence in the city's south. Inside, he indulges romantic notions about a life apart, lost in the pleasures of literature and religious devotion. The second work, *Hojoki* (c. 1213), is Kamo no Chomei's personal account of a life-long journey toward increasingly remote modes of living. This masterpiece of Japanese renunciate writing exemplifies a medieval Japanese ethos colored by a pervasive mindfulness about the evanescence of existence. Although both works are unmistakably inspired by a Buddhist worldview from a

different place and time, their messages are universal. These all-new translations of Chiteiki and Hojoki are accompanied by the primary Japanese source texts, detailed scholarly annotations, and original maps and illustrations. The companion website at www.vicuslusorum.com provides digital resources and learning materials.

Hojoki: A Buddhist Reflection on Solitude Kamo no

Chomei, 2024-05-07 Chomei's original text follows Stavros' translation to create a fully bilingual edition, and the book includes maps of the ancient capital so that the full scope of the tragedies Chomei records — pestilence, fire, earthquakes, raging winds — can be appreciated by readers, especially those who will draw parallels to their own experiences living amid a global pandemic. —The Japan Times, Hojoki': The paradox of desire and detachment in recluse literature

Finding Wisdom in East Asian Classics Wm. Theodore De Bary, William Theodore De Bary, 2011 *Finding Wisdom in East Asian Classics* is an essential, all-access guide to the core texts of East Asian civilization and culture. Essays address frequently read, foundational texts in Chinese, Japanese, Korean, and Vietnamese, as well as early modern fictional classics and nonfiction works of the seventeenth century. Building strong links between these writings and the critical traditions of Confucianism, Buddhism, and Daoism, this volume shows the vital role of the classics in the shaping of Asian history and in the development of the humanities at large. Wm. Theodore de Bary focuses on texts that have survived for centuries, if not millennia, through avid questioning and contestation. Recognized as perennial reflections on life and society, these works represent diverse historical periods and cultures and include the Analects of Confucius, Mencius, Laozi, Xunzi, the Lotus Sutra, Tang poetry, the Pillow Book, The Tale of Genji, and the writings of Chikamatsu and Kaibara Ekken. Contributors explain the core and most commonly understood aspects of these works and how they operate within their

traditions. They trace their reach and reinvention throughout history and their ongoing relevance in modern life. With fresh interpretations of familiar readings, these essays inspire renewed appreciation and examination. In the case of some classics open to multiple interpretations, de Bary chooses two complementary essays from different contributors. Expanding on debates concerning the challenges of teaching classics in the twenty-first century, several pieces speak to the value of Asia in the core curriculum. Indispensable for early scholarship on Asia and the evolution of global civilization, *Finding Wisdom in East Asian Classics* helps one master the major texts of human thought.

The Star You Steer by James McGonigal, Richard Price, 2000
This book explores Basil Bunting's continued reputation and influence in modern British poetry, and also the impact of a peculiarly 'Northern' inflection of Modernism (which Bunting largely defined) within the varieties of poetry being written in Britain today. The editors asked a variety of English, Scottish, Welsh and American poets and academics to reflect upon the themes, implications, impact or example of Bunting's work in the centenary year of his birth, looking back on the beginnings of Modernism at the start of the twentieth century into which he was born, or forward into the twenty-first century in which he continues to be read and learned from: a true poetic star to steer by. The resulting collection of fourteen new essays reveals the continued ability of Bunting's poetry both to delight and to challenge. Topics covered include the nature of influence; Celtic and Northumbrian contexts for the modern English long poem; prosodic patterns in early Bunting; Bunting as a reader of his own work; narrative sources in his poetry; the problem of patronage; his 'rueful masculinity'; women poets and Bunting; radical landscape poetry; his translations from the Persian Hafiz and the Roman Horace; economic and social tensions in his work; the poet as 'makar'; and a previously unpublished selection of his letters from the 1960s to the 1980s, commenting upon his own and others' poetry and on

the political condition of Britain in those years. The collection will be of interest to teachers and readers of twentieth century English and American poetry, and to those exploring the processes of literary translation. Contributors include David Annwn, Richard Caddel, Roy Fisher, Victoria Forde, Harry Gilonis, Ian Gregson, Philip Hobsbaum, Parvin Loloi, James McGonigal, Richard Price, Glynn Pursglove, Harriet Tarlo, Gael Turnbull, and Jonathan Williams.

Writing and Renunciation in Medieval Japan Rajyashree Pandey, 2020-06-01 This is the first monograph-length study in English of Kamo no Chōmei, one of the most important literary figures of medieval Japan. Drawing upon a wide range of writings in a variety of genres from the Heian and Kamakura periods, Pandey focuses on the terms *kyōgen kigo* (wild words and fancy phrases), *shoji soku nehan* (samsara is nirvana), *hōben* (expedient means), and *suki* (single-minded devotion to an art). She shows how these terms deployed by writers in an attempt to reconcile literary and artistic activities with a commitment to Buddhism. By locating Chōmei within this broad context, the book offers an original reading of his texts, while at the same time casting a light upon intellectual preoccupations that were central to the times. *Writing and Renunciation in Medieval Japan* is an important contribution to a growing body of work that challenges the rigid distinction between the religious and literary—a distinction that would have made little sense to medieval writers, many of whom were poets as well as priests—and sheds light on the particular ways in which a religio-aesthetic tradition came to be articulated in medieval Japan. Through an examination of records left by Chōmei's contemporaries, the book also traces the life of Chōmei, particularly his activities as a court poet and the circumstances that led to his taking the tonsure.

Hojoki Kamo no Chomei, Matthew Stavros, 2022-11-25 *Hojoki* is an extended meditation on the impermanence of the world and the dangers of attachment. Written by the reclusive monk Kamo

no Chomei at the dawn of the thirteenth century, this classic work of Japanese literature is celebrated for its lyrical beauty and philosophical depth. Using the house as a metaphor for worldly attachment, Chomei encourages readers not to cling to possessions, status, and social recognition. Simplicity and self-reliance, he argues, are the keys to extinguishing desire and finding peace. Although *Hojoki* is unmistakably inspired by Buddhist ideas from another place and time, its message is universal and timeless. This fourth edition includes the original Japanese verse and English translation, presented as parallel text. Historical maps and annotations enhance the book's academic value, while illustrations by Reginald Jackson add striking visual power to Chomei's narrative of loss and transcendence. The companion website provides digital resources and learning materials: www.viculusorum.com/hojoki

Basil Bunting Julian Stannard, 2014 The act of poetry is never free from risk; this study shows how Bunting remained faithful to his calling, notwithstanding the twists and turns of his extraordinary life, and he left in his wake an extraordinary body of poetry.

Essays in Idleness Kenko, Chomei, 2013-12-05 These two works on life's fleeting pleasures are by Buddhist monks from medieval Japan, but each shows a different world-view. In the short memoir *Hôjôki*, Chômei recounts his decision to withdraw from worldly affairs and live as a hermit in a tiny hut in the mountains, contemplating the impermanence of human existence. Kenko, however, displays a fascination with more earthy matters in his collection of anecdotes, advice and observations. From ribald stories of drunken monks to aching nostalgia for the fading traditions of the Japanese court, *Essays in Idleness* is a constantly surprising work that ranges across the spectrum of human experience. Meredith McKinney's excellent new translation also includes notes and an introduction exploring the spiritual and historical background of the works. Chômei was born into a family

of Shinto priests in around 1155, at a time when the stable world of the court was rapidly breaking up. He became an important though minor poet of his day, and at the age of fifty, withdrew from the world to become a tonsured monk. He died in around 1216. Kenkō was born around 1283 in Kyoto. He probably became a monk in his late twenties, and was also noted as a calligrapher. Today he is remembered for his wise and witty aphorisms, 'Essays in Idleness'. Meredith McKinney, who has also translated Sei Shonagon's *The Pillow Book* for Penguin Classics, is a translator of both contemporary and classical Japanese literature. She lived in Japan for twenty years and is currently a visiting fellow at the Australian National University in Canberra. '[*Essays in Idleness* is] a most delightful book, and one that has served as a model of Japanese style and taste since the 17th century. These cameo-like vignettes reflect the importance of the little, fleeting futile things, and each essay is Kenko himself' Asian Student

Narrow Road to the Interior Matsuo Basho, 2019-05-14 A masterful translation of one of the most-loved classics of Japanese literature—part travelogue, part haiku collection, part account of spiritual awakening Bashō (1644–1694)—a great luminary of Asian literature who elevated the haiku to an art form of utter simplicity and intense spiritual beauty—is renowned in the West as the author of *Narrow Road to the Interior*, a travel diary of linked prose and haiku recounting his journey through the far northern provinces of Japan. This edition, part of the Shambhala Pocket Library series, features a masterful translation of this celebrated work. It also includes an insightful introduction by translator Sam Hamill detailing Bashō's life and the art of haiku, three other important works by Bashō—*Travelogue of Weather-Beaten Bones*, *The Knapsack Notebook*, and *Sarashina Travelogue*—and two hundred and fifty of his finest haiku, making this the most complete single-volume collection of Bashō's writings. The Shambhala Pocket Library is a collection of short, portable teachings from notable figures across religious traditions and

classic texts. The covers in this series are rendered by Colorado artist Robert Spellman. The books in this collection distill the wisdom and heart of the work Shambhala Publications has published over 50 years into a compact format that is collectible, reader-friendly, and applicable to everyday life.

Traditional Japanese Literature Haruo Shirane, 2012

Traditional Japanese Literature features a rich array of works dating from the very beginnings of the Japanese written language through the evolution of Japan's noted aristocratic court and warrior cultures. It contains stunning new translations of such canonical texts as *The Tales of the Heike* as well as works and genres previously ignored by scholars and unknown to general readers.

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