

Site To Download Reconsidering Zen Samurai And The Martial Arts

Right here, we have countless ebook **Reconsidering Zen Samurai And The Martial Arts** and collections to check out. We additionally give variant types and next type of the books to browse. The conventional book, fiction, history, novel, scientific research, as without difficulty as various further sorts of books are readily affable here.

As this Reconsidering Zen Samurai And The Martial Arts, it ends going on innate one of the favored book Reconsidering Zen Samurai And The Martial Arts collections that we have. This is why you remain in the best website to see the unbelievable book to have.

U91111 - LIZETH ESTRELLA

Long Strange Journey presents the first critical analysis of visual objects and discourses that animate Zen art modernism and its legacies, with particular emphasis on the postwar “Zen boom.” Since the late nineteenth century, Zen and Zen art have emerged as globally familiar terms associated with a spectrum of practices, beliefs, works of visual art, aesthetic concepts, commercial products, and modes of self-fashioning. They have also been at the center of fiery public disputes that have erupted along national, denominational, racial-ethnic, class, and intellectual lines. Neither stable nor strictly a matter of euphoric religious or intercultural exchange, Zen and Zen art are best approached as productive predicaments in the study of religion, spirituality, art, and consumer culture, especially within the frame of Buddhist modernism. Long Strange Journey’s modern-contemporary emphasis sets it off from most writing on Zen art, which focuses on masterworks by premodern Chinese and Japanese artists, gushes over “timeless” visual qualities as indicative of metaphysical states, or promotes with ahistorical, trend-spotting flair Zen art’s design appeal and therapeutic values. In contrast, the present work plots a methodological through line distinguished by “discourse analysis,” moving from the first contacts between Europe and Japanese Zen in the sixteenth century to late nineteenth–early twentieth-century transnational exchanges driven by Japanese Buddhists and intellectuals and the formation of a Zen art canon; to postwar Zen transformations of practice and avant-garde expressions; to popular embodiments of our “Zenny zeitgeist,” such as Zen cartoons. The book presents an alternative history of modern-contemporary Zen and Zen art that emphasizes their unruly and polythetic-prototypical natures, taking into consideration serious religious practice and spiritual and creative discovery as well as conflicts over Zen’s value amid the convolutions of global modernity, squabbles over authenticity, resistance against the notion of “Zen influence,” and competing claims to speak for Zen art made by monastics, lay advocates, artists, and others.

An almost perpetual peace -- The crisis of imperialism -- Reform and revolution -- A newly ancient Japan -- The impatient nation -- The prudent empire -- Conclusion

What role can philosophy play in a world dominated by neoliberalism and globalization? Must it join universalist ideologies as it has in past centuries? Or might it turn to ethnophilosophy and postmodern fragmentation? Universalist cosmopolitanism and egocentric culturalism are not the only alternatives.

For over 2500 years, Buddhism was implicated in processes of cultural interaction that in turn shaped Buddhist doctrines, practices and institutions. While the cultural plurality of Buddhism has often been remarked upon, the transcultural processes that constitute this plurality, and their long-term effects, have scarcely been studied as a topic in their own right. The contributions to this volume present detailed case studies ranging across different time periods, regions and disciplines, and they address methodological challenges as well as theoretical problems. In addition to casting a spotlight on topics as diverse as the role of trade contacts in the early spread of Buddhism, the hybrid nature of religious practices in Japan or Indo-Tibetan relations in Tibetan polemical literature, the individual papers jointly raise the question as to whether there might be something distinct about how Buddhism steers and influences forms of cultural exchange, and is in turn shaped by modalities of cultural interaction throughout Asian, as well as global, history. The volume is intended to demonstrate the need for investigating transcultural dynamics more closely in the study of Buddhism, and to suggest new avenues for Buddhist Studies.

Considering Castles and Tenshu -- Modern Castles on the Margins -- Overview: "from Feudalism to the Edge of Space" -- From Feudalism to Empire -- Castles and the Transition to the Imperial State -- Castles in the Global Early Modern World -- Castles and the Fall of the Tokugawa -- Useless Reminders of the Feudal Past -- Remilitarizing Castles in the Meiji Period -- Considering Heritage in Early Meiji -- Castles and the Imperial House -- The Discovery of Castles, 1877-1912 -- Making Space Public -- Civilian Castles and Daimyo Buyback -- Castles as Sites and Subjects of Exhibitions -- Civil Society and the Organized Preservation of Castles -- Castles, Civil Society, and the Paradoxes of "Taisho Militarism" -- Building an Urban Military -- Castles and Military Hard Power -- Castles as Military Soft Power -- Challenging the Military -- The military and Public in Osaka -- Castles in War and Peace: Celebrating Modernity, Empire, and War -- The Early Development of Castle Studies -- The Arrival of Castle Studies in Wartime -- Castles for town and country -- Castles for the empire -- From feudalism to the edge of space -- Castles in war and peace II: Kokura, Kanazawa, and the Rehabilitation of the -- Nation -- Desolate gravesites of fallen empire: what became of castles -- The imperial castle and the transformation of the center -- Kanazawa castle and the ideals of progressive education -- Losing our traditions: lamenting the fate of japanese heritage -- Kokura castle and the politics of japanese identity -- "Fukko": hiroshima castle rises from the ashes -- Hiroshima castle: from castle road to macarthur boulevard and back -- Prelude to the castle: rebuilding hiroshima gokoku shrine -- Reconstructions: celebrations of recovery in hiroshima -- Between modernity and tradition at the periphery and the world stage -- The weight of Meiji: the imperial general headquarters in hiroshima and the -- Meiji centenary -- Escape from the center: castles and the search for local identity -- Elephants and castles: odawara and the shadow of tokyo -- Victims of history I: Aizu-wakamatsu and the revival of grievances -- Victims of history II: Shimabara castle and the Enshrinement of loss -- Southern Barbarians at the gates: Kokura castle's struggle with authenticity -- Japan's new castle builders: recapturing tradition and culture -- Rebuilding the Meijo: (re)building campaigns in Kumamoto and Nagoya -- No business like castle business: castle architects and construction companies -- Symbols of the people? conflict and accommodation in Kumamoto and Nagoya -- Conclusions.

Beyond Zen: D. T. Suzuki and the Modern Transformation of Buddhism is an accessible collection of multidisciplinary essays, which offer a genuinely

new appraisal of the great Zen scholar-practitioner, D. T. Suzuki (1870–1966). Suzuki’s writings and lectures continue to exert a profound influence on how Zen, Buddhism more broadly, and indeed Japanese culture as a whole, are understood in the United States, Europe, and across the globe. With the publication of *Beyond Zen*, we have at last in a single volume a comprehensive assessment of Suzuki that locates him and his legacy in the context of the turbulent age in which he lived. Now is the perfect moment for reflection and stocktaking. The fiftieth anniversary of Suzuki’s death passed just a few years ago, the copyright on his literary output has expired, and his selected works have recently been published by a major American university press. The work comprises twelve essays by some of the best Zen scholars in the world, Anglophone and Japanese, seasoned and young. They take a fresh look at Suzuki, his life and legacy, and their themes range broadly. Readers will find here explorations of Suzuki as he engaged with Zen and Mahāyāna Buddhism; nationalism and international relations; war and peace; religion, literature, and the media; the individual and society; and family, friends, and animals. *Beyond Zen* is structured chronologically to reveal the development in Suzuki’s thought during his long and eventful life. All in all, this collection offers a compelling, provocative, and multidimensional reappraisal of an extraordinary man and his times.

Wherever Buddhism spreads, it also sparks local identity discourses that frame ‘the local’ in Buddhist discourse. Buddhism and Nativism offers a comparative study of localising responses to Buddhism in different Buddhist environments in Japan, Korea, Tibet, India and Bali.

"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."

Liberalism and Chinese Economic Development brings international contributors together in order to consider economic, political, social and legislative aspects of China’s modernization. This volume explores how liberalism is received and perceived, and whether it is adapted or adopted upon the basis of centuries of Chinese civilization and decades of capitalism. China’s role in the global economy is an undeniable force. This book examines both historical and contemporary dimensions surrounding the question of Chinese liberalism, exploring China’s economic development in a comparative context. In particular, this text explores differences with the Western model, and more specifically, the relationship between Chinese economic thought and European traditions. This text assesses China’s economic development at both a macro and a micro level, and also considers its relationship with its neighbours. Campagnolo answers whether free-trade and capitalistic economic developments are long sustainable without other types of liberal developments? Or is the idea that political liberties and economic freedom are just Western ideologies? This is a uniquely wide ranging book, suitable for scholars of the Chinese economy, the history of economic thought, economic philosophy and international political economy.

The aim of this Special Issue lies in expanding contemporary discussions on Japanese Cinema and its transnational aspects by applying new critical methodologies and stances and in revealing the contradictions inherent in the way the old paradigm of 'National Cinema' has traditionally been articulated. In order to do so, this publication highlights the limitations of assessing Japanese film as a cinematic phenomenon confined to its national borders. Throughout this issue, the concept of transnationality is not confined to a single definition and is instead used as an analytical framework which allow authors to surpass narrow perspectives that neglect the complex nature of Japanese film in terms of its esthetics, narratives, and theoretical approaches as well as production, consumption, and distribution systems. This volume casts light on the extraordinary international flows of images, stories, iconographies, and theories between Japan and other countries, and assesses the dialectic relationship between two apparently contradictory aspects: external influences and Japanese uniqueness, revealing how 'uniquely Japanese' films may ironically contain foreign codes of representation. Thus, the articles presented here bring a more comprehensive understanding of how global cultural flows have shaped local creativity. Some authors adopt additional transnational perspectives, through which they analyse how Japan is represented as 'other' from outside and how the rest of the world is represented by Japan, or propose a renewal of film theories on Japanese cinema that have traditionally been dominated by Western writings. Overall, manuscripts included in this publication help the reader to understand different ways in which Japan expands beyond Japanese Cinema and Japanese Cinema expands beyond Japan.

"The Invention of Martial Arts examines the media history of what we now call 'martial arts' and argues that martial arts is a cultural construction that was born in film, TV and other media. It argues that 'martial arts' exploded into popular consciousness entirely thanks to the work of media. Of course, the book does not deny the existence of real, material histories and non-media dimensions in martial arts practices. But it thoroughly recasts the status of such histories, combining recent myth-busting findings in historical martial arts research with important insights into the discontinuous character of history, the widespread 'invention of tradition', the orientalism and imagined geographies that animate many ideas about history, and the frequent manipulation of history for reasons of status, cultural capital, private or public power, politics, and/or financial gain. In doing so, *The Invention*

of Martial Arts argues for the primacy of media representation as key player in the emergence and spread of martial arts. This argument overturns the dominant belief that 'real practices' are primary, while representations are secondary. The book makes its case via historical analysis of the British media history of such Eastern and Western martial arts as Bartitsu, jujutsu, judo, karate, tai chi and MMA across a range of media, from newspapers, comics and books to cartoon, film and TV series, as well as television adverts and music videos, focusing on key but often overlooked texts such as adverts for 'Hai Karate', the 1970s disco hit 'Kung Fu Fighting', and many other mainstream and marginal media texts"--

Pinnacle 2000 New York filmmaker Morgan James is about to journey straight into the heart of a dark conspiracy, hidden deep in the mist-shrouded Maya rain forest of Central America, where a bizarre human experiment (including a baby factory) comes at a terrible price. In Vitro, Independent Film, Adoption, Fertility, Human Eggs, Guatemala, Peten, Maya, Mayan Pyramid, Vision Serp

This book focuses on the role of ethics in the application of mindfulness-based interventions (MBIs) and mindfulness-based programs (MBPs) in clinical practice. The book offers an overview of the role of ethics in the cultivation of mindfulness and explores the way in which ethics have been embedded in the curriculum of MBIs and MBPs. Chapters review current training processes and examines the issues around incorporating ethics into MBIs and MBPs detailed for non-secular audiences, including training clinicians, developing program curriculum, and dealing with specific client populations. Chapters also examine new, second-generation MBIs and MBPs, the result of the call for more advanced mindfulness-based practices. The book addresses the increasing popularity of mindfulness in therapeutic interventions, but stresses that it remains a new treatment methodology and in order to achieve best practice status, mindfulness interventions must offer a clear understanding of their potential and limits. Topics featured in this book include: • Transparency in mindfulness programs. • Teaching ethics and mindfulness to physicians and healthcare professionals. • The Mindfulness-Based Symptom Management (MBSM) program and its use in treating mental health issues. • The efficacy and ethical considerations of teaching mindfulness in businesses. • The Mindful Self-Compassion (MSC) Program. • The application of mindfulness in the military context. Practitioner's Guide to Mindfulness and Ethics is a must-have resource for clinical psychologists and affiliated medical, and mental health professionals, including specialists in complementary and alternative medicine and psychiatry. Social workers considering or already using mindfulness in practice will also find it highly useful.

The highly influential book that helped bring Eastern spiritual principles to the Western world. One of the world's leading authorities on Zen Buddhism, and a Nobel Peace Prize nominee, D. T. Suzuki was the author of more than a hundred works on the subject in both Japanese and English, and was most instrumental in bringing the teachings of Zen Buddhism to the attention of the Western world. Written in a lively, accessible, and straightforward manner, *An Introduction to Zen Buddhism* is illuminating for the serious student and layperson alike. Suzuki provides a complete vision of Zen, which emphasizes self-understanding and enlightenment through many systems of philosophy, psychology, and ethics. With a foreword by the renowned psychiatrist Dr. Carl Jung, this volume has been acknowledged a classic introduction to the subject. It provides, along with Suzuki's *Essays in Zen Buddhism* and *Manual of Zen Buddhism*, a framework for living a balanced and fulfilled existence through Zen.

Ce sixième opus de la collection aborde les arts martiaux et les sports de combat sous l'angle de la diversité des pratiques. Parce que le panorama social est pluriel, ces disciplines doivent être envisagées dans leur forme individuelle et singulière pour en saisir toute la complexité. Les textes présentés dans cet ouvrage montrent comment les arts martiaux et les sports de combat existent et évoluent dans nos sociétés selon différentes finalités : la manière dont certains praticiens s'investissent dans la recherche ; comment les milieux sociaux des disciplines influent sur les praticiens ; la construction sociale des valeurs chez les praticiens ; la façon dont les blessures sont vécues et interprétées ; la place du corps dans les entraînements exigeants en fonction d'une recherche de haute performance ; ainsi que le rapport aux disciplines au sein d'une société qui cherche à maintenir ses pratiques traditionnelles dans un monde en changement. Cet ouvrage réunit des collaborations de chercheurs universitaires. Tous ont en commun l'intérêt de l'avancement des connaissances sur la thématique des arts martiaux et des sports de combat par le moyen des sciences sociales. Ont contribué à cet ouvrage les auteurs suivants : Olivier Bernard, Paul Bowman, Frédéric Dubois, Aurélie Épron, Christophe Gobbé, Louis-Étienne Pigeon, David Pineault, Alexandra Rouleau et Cheikh Tidiane Wane.

Much has been written about Leonard Bernstein, a musician of extraordinary talent who was legendary for his passionate love of life and many relationships. In this work, Mari Yoshihara reveals the deeply emotional connections Bernstein formed with two little-known Japanese individuals, which she narrates through their personal letters that have never been seen before. Dearest Lenny interweaves an intimate story of love and art with a history of Bernstein's transformation from an American icon to a world maestro during the second half of the twentieth century. The articulate, moving letters of Kazuko Amano--a woman who began writing fan letters to Bernstein in 1947 and became a close family friend--and Kunihiro Hashimoto--a young man who fell in love with the maestro in 1979 and later became his business representative--convey the meaning Bernstein and his music had at various stages of their lives. The letters also shed light on how Bernstein's compositions, recordings, and performances touched his audiences around the world. The book further traces the making of a global Bernstein amidst the shifting landscape of classical music that made this American celebrity turn increasingly to Europe and Japan. The dramatic change in Japan's place in the world and its relationship to the United States during the postwar decades shaped Bernstein's connection to the country. Ultimately, Dearest Lenny is a story of relationships--between the two individuals and Bernstein, the United States and the world, art and commerce, artists and the state, private and public, conventions and transgressions, dreams and realities--that were at the core of Bernstein's greatest achievements and challenges and that made him truly a maestro of the world. Dearest Lenny paints a poignant portrait of individuals connected across cultures, languages, age, and status through correspondence and music--and the world that shaped their relationships.

The *Cambridge History of Japanese Literature* provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary

forms, including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading.

O livro trata do uso da violência encenada no cinema como recurso narrativo, expressivo e discursivo. Tomando as cenas de luta como locais privilegiados para examinar a relação entre cultura e cinema, a obra examina como a violência encenada significa nas obras do diretor japonês e como esse processo faz dialogar tradições cinematográficas orientais e ocidentais, com a cultura marcial propagada pela figura do samurai e por seu código de honra, o bushido, importantes elementos do nacionalismo japonês.

This book demonstrates the close link between medicine and Buddhism in early and medieval Japan. It may seem difficult to think of Japanese Buddhism as being linked to the realm of medical practices since religious healing is usually thought to be restricted to prayers for divine intervention. There is a surprising lack of scholarship regarding medicinal practices in Japanese Buddhism although an overwhelming amount of primary sources proves otherwise. A careful re-reading of well-known materials from a study-of-religions perspective, together with in some cases a first-time exploration of manuscripts and prints, opens new views on an understudied field. The book presents a topical survey and comprises chapters on treating sight-related diseases, women's health, plant-based materia medica and medicinal gardens, and finally horse medicine to include veterinary knowledge. Terminological problems faced in working on this material - such as 'religious' or 'magical healing' as opposed to 'secular medicine' - are assessed. The book suggests focusing more on the plural nature of the Japanese healing system as encountered in the primary sources and reconsidering the use of categories from the European intellectual tradition.

The samurai films of legendary Japanese director Akira Kurosawa are set in the past, but they tell us much about the present, as do his crime stories, romances, military films, medical dramas and art films. His movies are beloved for their timeless protagonists and haunting vistas of old Japan, but we haven't yet fully grasped everything they can teach us about modern Japan. Kurosawa's films evolved as Japan redefined and reinvented itself, from movies made for the wartime regime to those made amid the trials of American occupation. From the lavish epics of the economic miracle years to searching masterpieces made with international assistance in a globalizing world, Kurosawa's movies responded to changing times. This detailed study of all 30 of Kurosawa's films analyzes the links between the thrilling narratives onscreen and the equally remarkable events that occurred in Japan over his long, productive career. This book explores how Kurosawa's classics depict the political, economic, cultural, sexual and environmental upheavals of a nation at the center of a turbulent century, both directly and through period-piece mythmaking.

A systematic introduction to Buddhist ethics aimed at anyone interested in Buddhism.

A fascinating introduction to Zen principles and learning.

Against Harmony traces the history of progressive and radical experiments in Japanese Buddhist thought and practice, from the mid-Meiji period through the early Showa. Perhaps the two best representations of progressive Buddhism during this time were the New Buddhist Fellowship (1899-1915) and the Youth League for Revitalizing Buddhism (1931-1936), both non-sectarian, lay movements well-versed in both classical Buddhist texts and Western philosophy and religion. Their work effectively collapsed commonly held distinctions between religion, philosophy, ethics, politics, and economics. Unlike many others of their day, they did not regard the novel forces of modernization as problematic and disruptive, but as opportunities. James Mark Shields examines the intellectual genealogy and alternative visions of progressive and radical Buddhism in the decades leading up to the Pacific War. Exposing the variety in the conceptions and manifestations of progress, reform, and modernity in this period, he outlines their important implications for postwar and contemporary Buddhism in Japan and elsewhere.

What is the essence of martial arts? What is their place in or relationship with culture and society? *Deconstructing Martial Arts* analyses familiar issues and debates that arise in scholarly, practitioner and popular cultural discussions and treatments of martial arts and argues that martial arts are dynamic and variable constructs whose meanings and values regularly shift, mutate and transform, depending on the context. It argues that deconstructing martial arts is an invaluable approach to both the scholarly study of martial arts in culture and society and also to wider understandings of what and why martial arts are. Placing martial arts in relation to core questions and concerns of media and cultural studies around identity, value, orientalism, and embodiment, *Deconstructing Martial Arts* introduces and elaborates deconstruction as a rewarding method of cultural studies.

"A wonderful introduction the Japanese tradition of jisei, this volume is crammed with exquisite, spontaneous verse and pithy, often hilarious, descriptions of the eccentric and committed monastics who wrote the poems." —Tricycle: The Buddhist Review Although the consciousness of death is, in most cultures, very much a part of life, this is perhaps nowhere more true than in Japan, where the approach of death has given rise to a centuries-old tradition of writing jisei, or the "death poem." Such a poem is often written in the very last moments of the poet's life. Hundreds of Japanese death poems, many with a commentary describing the circumstances of the poet's death, have been translated into English here, the vast majority of them for the first time. Yoel Hoffmann explores the attitudes and customs surrounding death in historical and present-day Japan and gives examples of how these have been reflected in the nation's literature in general. The development of writing jisei is then examined—from the longing poems of the early nobility and the more "masculine" verses of the samurai to the satirical death poems of later centuries. Zen Buddhist ideas about death are also described as a preface to the collection of Chinese death poems by Zen monks that are also included. Finally, the last section contains three hundred twenty haiku, some of which have never been assembled before, in English translation and romanized in Japanese.

This four-volume reference work offers a critical overview of the history and culture of Japanese art. Drawing up English-language texts from art history, history and anthropology, the volumes explore the diverse and changing material and visual cultures of Japan from the pre-modern period to the present day. Over 80 essays from Asia, North America and Europe are assembled in this set and they address four major themes: material cultures (ceramics, textiles, sculpture), visual cultures (painting, calligraphy, decorated screens), printed matter (wood-block prints, books) and the context for Japan's art history (networks of patronage, sites of artistic production and consumption). Each volume is separately introduced and the selected materials are presented chronologically within the four major themes.

What makes a person's life meaningful? Thaddeus Metz argues that no existing theory does full justice to the key requirements of morality, enquiry, and creativity. He offers a new answer to the question: meaning in life is a matter of intelligence contoured toward fundamental conditions of human

existence.

This work will become not only the newly definitive study of Kurosawa, but will redefine the field of Japanese cinema studies, particularly as the field exists in the west.

Even in a country where outstanding achievements have become almost a commonplace, the Japanese architect, Kisho Kurokawa, appears as both a remarkable and a remarkably successful man. With buildings in the United States and Eastern and Western Europe as well as in Japan, he has established an international reputation as a leading figure amongst the younger generation of architects. At the age of forty he already had thirty-five major buildings and seventeen books to his credit; four new towns are being built to his designs; he heads a company of over a hundred employees, he runs a think-tank and an urban design bureau and for variety he has his own television programme with a regular audience of some 30 million. Behind these statistics lies a prodigious vitality expressed in original and stimulating buildings. -- from book jacket.

Essential reading for students of Japanese society, *An Introduction to Japanese Society* now enters its third edition. Here, internationally renowned scholar, Yoshio Sugimoto, writes a sophisticated, yet highly readable and lucid text, using both English and Japanese sources to update and expand upon his original narrative. The book challenges the traditional notion that Japan comprises a uniform culture, and draws attention to its subcultural diversity and class competition. Covering all aspects of Japanese society, it includes chapters on class, geographical and generational variation, work, education, gender, minorities, popular culture and the establishment. This new edition features sections on: Japan's cultural capitalism; the decline of the conventional Japanese management model; the rise of the 'socially divided society' thesis; changes of government; the spread of manga, animation and Japan's popular culture overseas; and the expansion of civil society in Japan.

One of this century's leading works on Zen, this book is a valuable source for those wishing to understand its concepts in the context of Japanese life and art. In simple, often poetic, language, Daisetz Suzuki describes what Zen is, how it evolved, and how its emphasis on primitive simplicity and self-effacement have helped to shape an aesthetics found throughout Japanese culture. He explores the surprising role of Zen in the philosophy of the samurai, and subtly portrays the relationship between Zen and swordsmanship, haiku, tea ceremonies, and the Japanese love of nature. Suzuki's contemplative discussion is enhanced by anecdotes, poetry, and illustrations showing silk screens, calligraphy, and examples of architecture.

Through a diachronic and comparative approach this book offers a comprehensive study of Zen Buddhist linguistic and rhetoric devices in China, Korea, and Japan. It draws a vivid picture of the complexity of Zen Buddhist literary production in interaction with doctrinal and ritual issues, as well as in response to the sociopolitical contexts.

This volume examines the development of the 'way of the samurai' (bushidō), which is popularly viewed as a defining element of the Japanese national character and even the 'soul of Japan' - to provide an overview of modern Japanese social, cultural, and political history.

Until a recent "boom," Shimao Toshio, writer of short fiction, critic, and essayist, was not widely known, even in Japan. He has never won the Akuta-

gawa or the Naoki Prize, and none of his works had previously appeared in English translation. He is less well known than other writers (Yasuoka Shōtarō, Kojima Nobuo, and Shōno Junzo) with whom he has associated and whose works have been liberally translated into English. Yet, there are those who consider him to be one of the best contemporary writers in Japan. This volume by no means exhausts the scope of Shimao's fiction. There are no stories here, for instance, about childhood or student life, and none of his many travel stories. Some of his most famous stories-- "When we Never Left Port," for example--have not been included. But the stories presented here do offer a considerable variety of style, from the pristine storybook language of "The Farthest Edge of the Islands," to the young intellectual's jargon of "Everyday Life in a Dream," to the visionary, hysterical, occasionally ritualistic prose of the "sick wife" stories, to the sober, difficult, almost ponderous narration of "This Time That Summer." Shimao's approach to his material varies as well. "Everyday Life in a Dream" is the only representative here of a large number of stories usually called surrealist by the critics, stories whose plots progress by the logic of dreams. The individual experience of real life are lived through a combination of conscious and unconscious perception. These stories are the least approachable and the least charming to the casual reader, but they serve, among other things, to highlight patterns in the more realistic fiction. "The Farthest Edge of the Islands" is a symbolic heightening of reality in another way, a romantic fairy tale beginning at the extremity of experience, at the farthest edge of the world. The other stories are presented as precise, close chronicles of reality by a participant in that reality whose attention never waivers and who never allows himself to avert his eyes from a world that he sees as his responsibility and in a sense his fault. All but the first story, "The Farthest Edge of the Islands," which is in third-person narration, are told in the first person by the character who plays Shimao's role in the life that inspired the fiction.

Over the past century, Buddhism has come to be seen as a world religion, exceeding Christianity in longevity and, according to many, philosophical wisdom. Buddhism has also increasingly been described as strongly ethical, devoted to nonviolence, and dedicated to bringing an end to human suffering. And because it places such a strong emphasis on rational analysis, Buddhism is considered more compatible with science than the other great religions. As such, Buddhism has been embraced in the West, both as an alternative religion and as an alternative to religion. This volume provides a unique introduction to Buddhism by examining categories essential for a nuanced understanding of its traditions. Each of the fifteen essays here shows students how a fundamental term—from art to word—illuminates the practice of Buddhism, both in traditional Buddhist societies and in the realms of modernity. Apart from Buddha, the list of terms in this collection deliberately includes none that are intrinsic to the religion. Instead, the contributors explore terms that are important for many fields and that invite interdisciplinary reflection. Through incisive discussions of topics ranging from practice, power, and pedagogy to ritual, history, sex, and death, the authors offer new directions for the understanding of Buddhism, taking constructive and sometimes polemical positions in an effort both to demonstrate the shortcomings of assumptions about the religion and the potential power of revisionary approaches. Following the tradition of *Critical Terms for Religious Studies*, this volume is not only an invaluable resource for the classroom but one that belongs on the short list of essential books for anyone seriously interested in Buddhism and Asian religions.