

Kage No Tsuru Ito

William Shurtleff, Akiko Aoyagi

Mad in Translation Robin D. Gill, 2009 Even readers with no particular interest in Japan - if such odd souls exist - may expect unexpected pleasure from this book if English metaphysical poetry, grooks, hyperlogical nonsense verse, outrageous epigrams, the (im)possibilities and process of translation between exotic tongues, the reason of puns and rhyme, outlandish metaphor, extreme hyperbole and whatnot tickle their fancy. Read together with *The Woman Without a Hole*, also by Robin D. Gill, the hitherto overlooked ulterior side of art poetry in Japan may now be thoroughly explored by monolinguals, though bilinguals and students of Japanese will be happy to know all the original Japanese is included.--amazon.com.

Bashō's Haiku Matsuo Bashō, 2012-02-01 2005 CHOICE Outstanding Academic Title Bashō's Haiku offers the most comprehensive translation yet of the poetry of Japanese writer Matsuo Bashō (1644-1694), who is credited with perfecting and popularizing the haiku form of poetry. One of the most widely read Japanese writers, both within his own country and worldwide, Bashō is especially beloved by those who appreciate nature and those who practice Zen Buddhism. Born into the samurai class, Bashō rejected that world after the death of his master and became a wandering poet and teacher. During his travels across Japan, he became a lay Zen monk and studied history and classical poetry. His poems contained a mystical quality and expressed universal themes through simple images from the natural world. David Landis Barnhill's brilliant book strives for literal translations of Bashō's work, arranged chronologically in order to show Bashō's development as a writer. Avoiding wordy and explanatory translations, Barnhill captures the brevity and vitality of the original Japanese, letting the images suggest the depth of meaning involved. Barnhill also presents an overview of haiku poetry and analyzes the significance of nature in this literary form, while suggesting the importance of Bashō to contemporary American literature and environmental thought.

Jiuta Sōkyoku Lyrics and Explanations Christopher Yohmei Blasdel, 2024-05-09 *Jiuta Sōkyoku Lyrics and Explanations* is a compendium of seventy-three representative songs from the well-known genre of traditional Japanese Edo-period sankyoku ensemble music. Including extensive annotations along with commentaries and notes on their musical and performative aspects, the collection begins with an overview which traces the history of the jiuta sōkyoku genre and the various socio-political influences at work in its formation. The translations and analyses are followed by a substantive glossary and bibliography, allowing for a deeper understanding of both the literary and musical aspects of jiuta sōkyoku compositions.

Jiuta Sōkyoku Lyrics and Explanations is a comprehensive anthology that will be of great interest to researchers, including ethnomusicologists, Japanese studies scholars and poetry lovers who are fascinated with the literary and musical impact of the Edo period.

The Clear Mirror ,1998-08-01 The Clear Mirror (Masukagami) is an account of Japanese history from 1185 to 1333 by an anonymous author, almost certainly a court noble writing around the third quarter of the fourteenth century. During this time, the military government at Kamakura controlled the country, maintaining the emperor with his court at Kyoto as symbolic head of state. Though the imperial court had little real power, it attempted to maintain as much of its former dignity and prestige as it could. The Clear Mirror is at least semi-fictionalized, promoting a picture of a court healthier and more powerful than it really was. Moreover, the work sees the court as guardian of its own traditional arts and lifestyle, and thus provides not only a history of imperial succession and other events but also copious examples of poetic expressions and descriptions of courtly traditions and ceremonies. Because of its attempt to exemplify the best in the courtly prose tradition (it is noted for its imitation of the style of the masterpiece The Tale of Genji), the work has long been valued in Japan as much for its artistic literary contribution as for its historical significance. The present translation makes available to English readers the last significant work belonging to the genre of historical tales (rekishi monogatari), another example of which is A Tale of Flowering Fortunes (translated by William and Helen Craig McCullough, Stanford, 1980). The introduction provides a brief summary of the significant historical and political events of the period, together with a discussion of the significance of The Clear Mirror within the historical tales tradition, and comments on the literary strengths and weaknesses of the work. A glossary identifies people and places mentioned in the text, and an appendix discusses details concerning the work's authorship, possible dates of initial publication, and other matters relating to the original manuscript.

The Art of Haiku Stephen Addiss,2022-11-29 In the past hundred years, haiku has gone far beyond its Japanese origins to become a worldwide phenomenon—with the classic poetic form growing and evolving as it has adapted to the needs of the whole range of languages and cultures that have embraced it. This proliferation of the joy of haiku is cause for celebration—but it can also compel us to go back to the beginning: to look at haiku's development during the centuries before it was known outside Japan. This in-depth study of haiku history begins with the great early masters of the form—like Basho, Buson, and Issa—and goes all the way to twentieth-century greats, like Santoka. It also focuses on an important aspect of traditional haiku that is less known in the West: haiku art. All the great haiku masters created paintings (called haiga) or calligraphy in connection with their poems, and the words and images were intended to be enjoyed together, enhancing each other, and each adding its own dimension to the reader's and viewer's understanding. Here one of the leading haiku scholars of the West takes us on a tour of haiku poetry's evolution, providing along the way a wealth of examples of the poetry and the art inspired by it.

A Japanese-English and English-Japanese Dictionary James Curtis Hepburn,1897

Denkschriften der Kaiserlichen Akademie der Wissenschaften, Philosophisch-Historische Classe ,1873

The Arts of Hon'ami Kōetsu Kōetsu Hon'ami,Felice Fischer,2000

History of Azuki Beans Worldwide (300 BCE to 2021) William Shurtleff; Akiko Aoyagi,2021-10-18 One of the world's most comprehensive, well documented, and well illustrated book on this subject. With extensive subject and geographic index. 104 photographs and illustrations - mostly color. Free of charge in digital PDF format.

Denkschriften ,1873

History of Soybean Physiology and Botany Research (250 BCE to 2021) William Shurtleff; Akiko Aoyagi,2021-07-19 The world's most comprehensive, well documented, and well illustrated book on this subject. With extensive subject and geographic index. 80 photographs and illustrations - many color. Free of charge in digital PDF format.

Early History of Soybeans and Soyfoods Worldwide (1024 BCE to 1899): William Shurtleff,Akiko Aoyagi,2014-11-04 The world's most comprehensive, well documented, and well illustrated book on this subject. With extensive index. 351 color photos or illustrations, Free of charge in digital format on Google Books,

Recorded Sound ,1975

The Toho Studios Story Stuart Galbraith IV,2008-05-16 Since its inception in 1933, Toho Co., Ltd., Japan's most famous movie production company and distributor, has produced and/or distributed some of the most notable films ever to come out of Asia, including *Seven Samurai*, *Godzilla*, *When a Woman Ascends the Stairs*, *Kwaidan*, *Woman in the Dunes*, *Ran*, *Shall We Dance?*, *Ringu*, and *Spirited Away*. While the western world often defines Toho by its iconic classics, which include the *Godzilla* franchise and many of the greatest films of the legendary director Akira Kurosawa and actor Toshiro Mifune, these pictures represent but a tiny fraction of Toho's rich history. *The Toho Studios Story: A History and Complete Filmography* provides a complete picture of every Toho feature the Japanese studio produced and released—as well as foreign films that it distributed—during its first 75 years. Presented chronologically, each entry in the filmography includes, where applicable, the original Japanese title, a direct translation of that title, the film's international, U.S. release, and alternate titles; production credits, including each film's producers, director, screenwriters, cinematographers, art directors, and composers, among others; casts with character names; production companies, technical specs, running times, and release dates; U.S. release data including distributor, whether the film was released subtitled or dubbed, and alternate versions; domestic and international awards; and plot synopses.

An English-Japanese Dictionary of the Spoken Language Ernest Miles Hobart-Hampden,Sir Harold George Parlett,1904

Vancouver Rashomon Daniel Tsuruo Tokawa,2022-06-13 This book is about the Japanese Canadian Redress Movement in Vancouver B.C. between 1947-1988, the controversies that damaged it between 1989-1994, and some adverse consequences

that remain even today in 2022. Many of these stories are untold in other Japanese Canadian redress books. Much evidentiary material has been researched and referenced to explain my views and to feature as many of the grass-roots activists as I could practically mention. Like the intrigue in a samurai movie combined with an Agatha Christie sleuth solving the great mystery and presenting a reveal at the end, I describe the plots, clues, and deductions as I gathered them. Popular slang and songs came to mind while writing the chapters so I've included some of them in the titles to give the reader a better feeling of those times also. The original goal was to work with the committee who published Japanese Canadian Redress: The Toronto Story in 2000, but that didn't happen because the Vancouver Story was much more heated and too raw to write about back then. The truths behind the redress movement stories appeared shrouded in confusion, fear, silence, and coverup that took decades to sort out—thus the origin of my book title: Vancouver Rashomon: Redress Stories.

Die Beherrscher Japans in dem Sagenzeitalter [0-660 B.C.] ,1865

□□□□ ,1906

Die älteren Reisen nach dem Osten Japans August Pfizmaier,1880

Selections Kumo no taema amayo no tsuki,1877

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