

In Praise Of The Shadows

William M. Tsutsui

In Praise of Shadows Jun'ichirō Tanizaki, Jun'ichirō Tanizaki, 2001 This Is An Essay On Aesthetics By One Of The Greatest Japanese Novelists. The Text Ranges Over Architecture, Jade, Food, Toilets, And Combines An Acute Sense Of The Use Of Space In Buildings, As Well As Perfect Descriptions Of Lacquerware Under Candlelight And Women In The Darkness Of The House Of Pleasure. The Essay Forms A Classic Description Of The Collision Between The Shadows Of Traditional Japanese Interiors And The Dazzling Light Of The Modern Age.

Rethinking Japan: Literature, visual arts & linguistics Franco Gatti, 1990 First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Japanese Style Sunamita Lim, 2007 Illustrates how to connect with and incorporate Japanese design traditions into western homes. Adept at compact living and masters of elegant simplicity, the Japanese embody the principle of doing more with less.

The Cambridge History of Japan John Whitney Hall, 1988 This comprehensive work surveys the historical events and developments in Japan's polity, economy, society and culture.

In Praise of Shadows JUN'ICHIRO. TANIZAKI, 2019-11-07 A fully illustrated, beautifully produced edition of Junichiro Tanizaki's wise and evocative essay on Japanese culture. 'We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... Were it not for shadows, there would be no beauty.' The slim book you are holding is in fact a portal. Opening it, you will be led by Junichiro Tanizaki's light touch into a mysterious and tranquil world of darkness and shadows, where gold flashes in the gloom and a deep stillness reigns. If you are accustomed to equate light with clarity, the faded with the worthless and the dim with the dreary, prepare for a courteous but powerful realignment of your ideas. In Praise of Shadows is a poetic paean to traditional Japanese aesthetics - in a free-ranging style that moves from architecture to No theatre, and from cookery to lighting, Tanizaki teaches us to see the beauty in tarnished metal, the sombre dignity in unglazed pottery, the primacy of organic materials that bear witness to the regular touch of human hands. It is also astonishingly prescient, offering a gentle warning against the quest for airbrushed perfection, and reminding us that too much light can pollute and obscure our natural world. In this special edition, the text is accompanied by images, carefully chosen by Vintage Creative Director Suzanne Dean, to complement

Tanizaki's reflections and further illustrate the pattern and beauty of shadows.

A Companion to Japanese History William M. Tsutsui, 2009-07-20 A Companion to Japanese History provides an authoritative overview of current debates and approaches within the study of Japan's history. Composed of 30 chapters written by an international group of scholars Combines traditional perspectives with the most recent scholarly concerns Supplements a chronological survey with targeted thematic analyses Presents stimulating interventions into individual controversies

In Praise of Shadows Jun'ichirō Tanizaki, 1977

Tokyo Central Seidenstic, 2011-09

The British Stake In Japanese Modernity Michael Gardiner, 2019-09-30 This book describes firstly a Japanese modernity which is readable not only as a modernising, but also as a Britishing, and secondly modernist attempts to overhaul this British universalism in some well-known and some less-known Japanese texts. From the mid-nineteenth century, and particularly as hastened by the spectre of China in the First Opium War, Japan's modernity was bound up with a convergence with British Newtonian cosmology, something underscored by the British presence in Meiji Japan and the British education of key Meiji state-makers. Moreover the thinking behind Britain's own unification in the long eighteenth century, particularly the Scottish Enlightenment, is echoed strikingly faithfully in the 1860s-70s work of Fukuzawa Yukichi, Nakamura Masanao, and other writers in the 'Japanese Enlightenment'. However, from around the end of the Meiji era, we can see a concerted and pointed response to this British universalism, its historiography, its basis in the sovereign individual subject, and its spatial mapping of the world. Elements of this response can be read in texts including Natsume Sōseki's *Kokoro*, Watsuji Tetsurō's *Fūdo* (Climate and Culture), Tanizaki Jun'ichirō's *In'ei Raisan* (In Praise of Shadows), Kawabata Yasunari's *Yukiguni* (Snow Country), and various work of the mid-period Kyoto School. Rarely understood in terms of its British specificity, this response should have something to say to modernist studies more generally, since it aimed at a pluralism and de-universalisation that was difficult for mainstream British modernism itself. Indeed the strength of this de-universalisation may be precisely why these 'native' Japanese modernist tendencies have not much been accepted as modernism within the Anglophone academy, despite this field's apparent widening of its ground in the twenty-first century.

A Tanizaki Feast Adriana Boscaro, Anthony Chambers, 2020-08-06 This volume presents 18 eighteen essays, written by scholars from six countries, on Tanizaki Jun'ichiro (1886-1965), one of the great writers of the 20th century. The essays were originally prepared for a landmark international symposium in Venice in 1995, at which 22 speakers addressed an audience of about two hundred students and scholars in the Aula Magna of the University of Venice. Topics include Tanizaki's fiction, plays, and film scenarios; his aesthetics; his place in Japanese intellectual history; his depiction of the West; his use of humor; and film adaptations of his works. In 1964 Tanizaki was elected to honorary membership in the American Academy and

Institute of Arts and Letters, the first Japanese to be so honored; and it is widely believed that he was being considered for the Nobel Prize in Literature.

Gas Mask Nation Gennifer Weisenfeld, 2023-03-28 A fascinating look at the anxious pleasures of Japanese visual culture during World War II. Airplanes, gas masks, and bombs were common images in wartime Japan. Yet amid these emblems of anxiety, tasty caramels were offered to children with paper gas masks as promotional giveaways, and magazines featured everything from attractive models in the latest civil defense fashion to futuristic weapons. *Gas Mask Nation* explores the multilayered construction of an anxious yet perversely pleasurable visual culture of Japanese civil air defense—or *bōkū*—through a diverse range of artworks, photographs, films and newsreels, magazine illustrations, postcards, cartoons, advertising, fashion, everyday goods, government posters, and state propaganda. Gennifer Weisenfeld reveals the immersive aspects of this culture, in which Japan's imperial subjects were mobilized to regularly perform highly orchestrated civil air defense drills throughout the country. The war years in Japan are often portrayed as a landscape of privation and suppression under the censorship of the war machine. But alongside the horrors, pleasure, desire, wonder, creativity, and humor were all still abundantly present in a period before air raids went from being a fearful specter to a deadly reality.

Confluence and Conflict Brian Hurley, 2023-12-04 Writers and intellectuals in modern Japan have long forged dialogues across the boundaries separating the spheres of literature and thought. This book explores some of their most intellectually and aesthetically provocative connections in the volatile transwar years of the 1920s to 1950s. Reading philosophical texts alongside literary writings, the study links the intellectual side of literature to the literary dimensions of thought in contexts ranging from middlebrow writing to avant-garde modernism, and from the wartime left to the postwar right. Chapters trace these dynamics through the novelist Tanizaki Jun'ichirō's collaboration with the nativist linguist Yamada Yoshio on a modern translation of *The Tale of Genji*; the modernist writer Yokomitsu Riichi's dialogue with Kyoto School philosophers around the question of "worldliness"; the Marxist poet Nakano Shigeharu's and the philosopher Tosaka Jun's thinking about prosaic everyday language; and the postwar rumination on liberal society that surrounded the scholar Edwin McClellan while he translated Natsume Sōseki's classic 1914 novel *Kokoro* as a graduate student in the United States working with the famed economist Friedrich Hayek. Revealing unexpected intersections of literature, ideas, and politics in a global transwar context, the book concludes by turning to Murakami Haruki and the resonances of those intersections in a time closer to our own.

Mobility and Fantasy in Visual Culture Lewis Johnson, 2014-02-05 This volume offers a varied and informed series of approaches to questions of mobility—actual, social, virtual, and imaginary—as related to visual culture. Contributors address these questions in light of important contemporary issues such as migration; globalization; trans-nationality and trans-cultural difference; art, space and place; new media; fantasy and identity; and the movement across and the transgression of the proprieties of boundaries and borders. The book invites the reader to read across the collection, noting differences or

making connections between media and forms and between audiences, critical traditions and practitioners, with a view to developing a more informed understanding of visual culture and its modalities of mobility and fantasy as encouraged by dominant, emergent, and radical forms of visual practice.

Double Visions, Double Fictions Baryon Tensor Posadas, 2018-02-28 A fresh take on the doppelgänger and its place in Japanese film and literature—past and present Since its earliest known use in German Romanticism in the late 1700s, the word Doppelgänger (double-walker) can be found throughout a vast array of literature, culture, and media. This motif of doubling can also be seen traversing historical and cultural boundaries. *Double Visions, Double Fictions* analyzes the myriad manifestations of the doppelgänger in Japanese literary and cinematic texts at two historical junctures: the interwar period of the 1920s and 1930s and the present day. According to author Baryon Tensor Posadas, the doppelgänger marks the intersection of the historical impact of psychoanalytic theory, the genre of detective fiction in Japan, early Japanese cinema, and the cultural production of Japanese colonialism. He examines the doppelgänger's appearance in the works of Edogawa Rampo, Tanizaki Jun'ichiro, and Akutagawa Ryunosuke, as well as the films of Tsukamoto Shin'ya and Kurosawa Kiyoshi, not only as a recurrent motif but also as a critical practice of concepts. Following these explorations, Posadas asks: What were the social, political, and material conditions that mobilized the desire for the doppelgänger? And how does the doppelgänger capture social transformations taking place at these historical moments? *Double Visions, Double Fictions* ultimately reveals how the doppelgänger motif provides a fascinating new backdrop for understanding the enmeshment of past and present.

Empire of Texts in Motion Karen Laura Thornber, 2020-10-26 By the turn of the twentieth century, Japan's military and economic successes made it the dominant power in East Asia, drawing hundreds of thousands of Chinese, Korean, and Taiwanese students to the metropole and sending thousands of Japanese to other parts of East Asia. The constant movement of peoples, ideas, and texts in the Japanese empire created numerous literary contact nebulae, fluid spaces of diminished hierarchies where writers grapple with and transculture one another's creative output. Drawing extensively on vernacular sources in Japanese, Chinese, and Korean, this book analyzes the most active of these contact nebulae: semicolonial Chinese, occupied Manchurian, and colonial Korean and Taiwanese transculturations of Japanese literature. It explores how colonial and semicolonial writers discussed, adapted, translated, and recast thousands of Japanese creative works, both affirming and challenging Japan's cultural authority. Such efforts not only blurred distinctions among resistance, acquiescence, and collaboration but also shattered cultural and national barriers central to the discourse of empire. In this context, twentieth-century East Asian literatures can no longer be understood in isolation from one another, linked only by their encounters with the West, but instead must be seen in constant interaction throughout the Japanese empire and beyond.

New Essays in Japanese Aesthetics A. Minh Nguyen, 2017-12-29 This collection presents twenty-seven new essays in Japanese aesthetics by leading experts in the field. Beginning with an extended foreword by the renowned scholar and artist

Stephen Addiss and a comprehensive introduction that surveys the history of Japanese aesthetics and the ways in which it is similar to and different from Western aesthetics, this groundbreaking work brings together a large variety of disciplinary perspectives—including philosophy, literature, and cultural politics—to shed light on the artistic and aesthetic traditions of Japan and the central themes in Japanese art and aesthetics. Contributors explore topics from the philosophical groundings for Japanese aesthetics and the Japanese aesthetics of imperfection and insufficiency to the Japanese love of and respect for nature and the paradoxical ability of Japanese art and culture to absorb enormous amounts of foreign influence and yet maintain its own unique identity. *New Essays in Japanese Aesthetics* will appeal not only to a wide range of humanities scholars but also to graduate and undergraduate students of Japanese aesthetics, art, philosophy, literature, culture, and civilization. Masterfully articulating the contributors' Japanese-aesthetical concerns and their application to Japanese arts (including literature, theater, film, drawing, painting, calligraphy, ceramics, crafts, music, fashion, comics, cooking, packaging, gardening, landscape architecture, flower arrangement, the martial arts, and the tea ceremony), these engaging and penetrating essays will also appeal to nonacademic professionals and general audiences. This seminal work will be essential reading for anyone interested in gaining a deeper understanding of Japanese aesthetics.

The Darkness Manifesto Johan Eklöf, 2024-02-13 How much light is too much light? Satellite pictures show our planet as a brightly glowing orb, and in our era of constant illumination, light pollution has become a major issue. The world's flora and fauna have evolved to operate in the natural cycle of day and night. But in the last 150 years, we have extended our day--and in doing so have forced out the inhabitants of the night and disrupted the circadian rhythms necessary to sustain all living things, including ourselves. In this well-researched and surprisingly lyrical (The New Statesman, UK) book, Swedish conservationist Johan Eklöf urges us to appreciate natural darkness, its creatures, and its unique benefits. He ponders the beauties of the night sky, traces the errant paths of light-drunk moths and the swift dives of keen-eyed owls, and shows us the bioluminescent creatures of the deepest oceans. As a devoted friend of the night, Eklöf reveals the startling domino effect of diminishing darkness: insects, dumbfounded by streetlamps, failing to reproduce; birds blinded and bewildered by artificial lights; and bats starving as they wait in vain for insects that only come out in the dark. For humans, light-induced sleep disturbances impact our hormones and weight, and can contribute to mental health problems like chronic stress and depression. The streetlamps, floodlights, and neon signs of cities are altering entire ecosystems, and scientists are only just beginning to understand their long-term effects. The light bulb--long the symbol of progress and development--needs to be turned off. --

Japanese Film and the Floating Mind Justin Vicari, 2016-06-05 Japanese film is enduringly fascinating, challenging and rewarding. This book provides a cultural, historical and philosophical study of Japanese film, from the silent era to the present-day, focusing on its expansive consciousness. The author examines masterpieces by Ozu, Mizoguchi, Oshima and

many other directors, discussing their influence on the Japanese culture of esoteric Zen Buddhism and relating them to recent neuroscientific theories of brain trauma.

The Aesthetics of Shadow Daisuke Miyao, 2013-03-04 In this revealing study, Daisuke Miyao explores the aesthetics of shadow in Japanese cinema in the first half of the twentieth century. This term, coined by the production designer Yoshino Nobutaka, refers to the perception that shadows add depth and mystery. Miyao analyzes how this notion became naturalized as the representation of beauty in Japanese films, situating Japanese cinema within transnational film history. He examines the significant roles lighting played in distinguishing the styles of Japanese film from American and European film and the ways that lighting facilitated the formulation of a coherent new Japanese cultural tradition. Miyao discusses the influences of Hollywood and German cinema alongside Japanese Kabuki theater lighting traditions and the emergence of neon commercial lighting during this period. He argues that lighting technology in cinema had been structured by the conflicts of modernity in Japan, including capitalist transitions in the film industry, the articulation of Japanese cultural and national identity, and increased subjectivity for individuals. By focusing on the understudied element of film lighting and treating cinematographers and lighting designers as essential collaborators in moviemaking, Miyao offers a rereading of Japanese film history.

Grasping Shadows William Chapman Sharpe, 2017-08-04 What's in a shadow? Menace, seduction, or salvation? Immaterial but profound, shadows lurk everywhere in literature and the visual arts, signifying everything from the treachery of appearances to the unfathomable power of God. From Plato to Picasso, from Rembrandt to Welles and Warhol, from Lord of the Rings to the latest video game, shadows act as central players in the drama of Western culture. Yet because they work silently, artistic shadows often slip unnoticed past audiences and critics. Conceived as an accessible introduction to this elusive phenomenon, *Grasping Shadows* is the first book that offers a general theory of how all shadows function in texts and visual media. Arguing that shadow images take shape within a common cultural field where visual and verbal meanings overlap, William Sharpe ranges widely among classic and modern works, revealing the key motifs that link apparently disparate works such as those by Fra Angelico and James Joyce, Clementina Hawarden and Kara Walker, Charles Dickens and Kumi Yamashita. Showing how real-world shadows have shaped the meanings of shadow imagery, *Grasping Shadows* guides the reader through the techniques used by writers and artists to represent shadows from the Renaissance onward. The last chapter traces how shadows impact the art of the modern city, from Renoir and Zola to film noir and projection systems that capture the shadows of passers-by on streets around the globe. Extending his analysis to contemporary street art, popular songs, billboards, and shadow-theatre, Sharpe demonstrates a practical way to grasp the dark side that looms all around us.

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