

Genpei Deluxe Edition 10

Murasaki Shikibu

Anarchy of the Body KuroDalaiJee,2023-03-20 In *Anarchy of the Body*, art historian KuroDalaiJee sheds light on vital pieces of postwar Japanese avant-garde history by contextualizing the social, cultural, and political trajectories of artists across Japan in the 1960s. A culmination of years of research, *Anarchy of the Body* draws on an extensive breadth of source material to reveal how the practice of performance by individual artists and art groups during this period formed a legacy of resistance against institutionalization, both within the art world and more broadly in Japanese society. This book contains 256 high-quality reproductions, including rare performance photographs not readily accessible elsewhere, as well as a comprehensive chronology. KuroDalaiJee was awarded the 2010 Art Encouragement Prize for New Artists (criticism category) by the Minister of Education, Culture, Sports, Science and Technology's Art. Contributors: Kurokawa Noriyuki (editor), Jason Beckman (copy-editor of the translation), Andrew Maerkele (translator), Shima Yumiko (translator), Alice Kiwako Ashiwa (editorial assistant), Daniel González (translator), Claire Tanaka (translator), Giles Murray (translator), Jenny Preston (translator) Translated from the original Japanese edition published with Tokyo: Grambooks, 2010. In cooperation with Art Platform Japan / The Agency for Cultural Affairs, Government of Japan Art Platform Japan is an initiative by the Agency for Cultural Affairs, Government of Japan, to maintain the sustainable development of the contemporary art scene in Japan.

The Willow in Autumn Andrew Lawrence Markus,2020-10-26 In early nineteenth-century Japan—the “silver age” of Edo-period literature—Ryutei Tanehiko was a well-known author of popular illustrated fiction. This account of his life and works covers his early yomihon (lengthy romances of improbable perils and adventures) and his gokan (intricately plotted stories in simple language intended for a general audience). Special emphasis is given his most popular work—the illustrated serial *Nise Murasaki inaka Genji* (An Impostor Murasaki and Rustic Genji), which ran for fourteen years—Japan’s first national bestseller. Andrew Markus deftly shows how Tanehiko transposed episodes of the eleventh-century *Genji monogatari* to a fifteenth-century Muromachi setting in a plot dependent on the conventions of nineteenth-century kabuki. Markus fleshes out Tanehiko’s diaries and the remarks of his contemporaries to create a fascinating picture of an author who, after years of spectacular success, fell victim to the Tenpo Reform promulgations against “morally inappropriate” publications and whose mysterious death sent shock waves through the publishing world.

The Journal of Japanese Studies ,1990 A multidisciplinary forum for communicating new information, new interpretations, and recent research results concerning Japan to the English-reading world.

The Arabian Nights: Tales of 1,001 Nights Robert Irwin,2010-02-04 Every night for three years the vengeful King Shahriyar sleeps with a different virgin, executing her the next morning. To end this brutal pattern and to save her own life, the vizier's daughter, Shahrazad, begins to tell the king stories of adventure, love, riches and wonder - tales of mystical lands peopled with princes and hunchbacks, the Angel of Death and magical spirits, tales of the voyages of Sindbad, of Ali Baba outwitting a band of forty thieves and of jinnis trapped in rings and in lamps. The sequence of stories will last 1,001 nights.

The Tale of Genji Murasaki Shikibu,2006-02-28 An abridged edition of the world’s first novel, in a translation that is “likely to be the definitive edition . . . for many years to come” (The Wall Street Journal) A Penguin Classic Written in the eleventh century, this exquisite portrait of courtly life in medieval Japan is widely celebrated as the world’s first novel—and is certainly one of its finest. *Genji*, the Shining Prince, is the son of an emperor. He is a passionate character whose tempestuous nature, family circumstances, love affairs, alliances, and shifting political fortunes form the core of this magnificent epic. Royall Tyler’s superior translation is detailed, poetic, and superbly true to the Japanese original while allowing the modern reader to appreciate it as a contemporary treasure. In this deftly abridged edition, Tyler focuses on the early chapters, which vividly evoke *Genji* as a young man and leave him at his first moment of triumph. This edition also includes detailed notes, glossaries, character lists, and chronologies.

The Tale of Genji John T. Carpenter, Melissa McCormick, Monika Bincsik, Kyoko Kinoshita, Sano Midori, 2019-03-04 With its vivid descriptions of courtly society, gardens, and architecture in early eleventh-century Japan, *The Tale of Genji*—recognized as the world’s first novel—has captivated audiences around the globe and inspired artistic traditions for one thousand years. Its female author, Murasaki Shikibu, was a diarist, a renowned poet, and, as a tutor to the young empress, the ultimate palace insider; her monumental work of fiction offers entry into an elaborate, mysterious world of court romance, political intrigue, elite customs, and religious life. This handsomely designed and illustrated book explores the outstanding art associated with *Genji* through in-depth essays and discussions of more than one hundred works. *The Tale of Genji* has influenced all forms of Japanese artistic expression, from intimately scaled albums to boldly designed hanging scrolls and screen paintings, lacquer boxes, incense burners, games, palanquins for transporting young brides to their new homes, and even contemporary manga. The authors, both art historians and *Genji* scholars, discuss the tale’s transmission and reception over the centuries; illuminate its place within the history of Japanese literature and calligraphy; highlight its key episodes and characters; and explore its wide-ranging influence on Japanese culture, design, and aesthetics into the modern era. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

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. Kenkô 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

Fluxus Performance Workbook Ken Friedman, 1990 An anthology of performance art pieces. Thirty three artists, all associated with the Fluxus group, indexed on p. [3] ; most of them also listed on front cover.

Yosano Akiko and The Tale of Genji G. Rowley, Gaye Rowley, 2020-09-24 Yosano Akiko (1878-1942) has long been recognized as one of the most important literary figures of prewar Japan. Her renown derives principally from the passion of her early poetry and from her contributions to 20th-century debates about women. This emphasis obscures a major part of her career, which was devoted to work on the Japanese classics and, in particular, the great Heian period text *The Tale of Genji*. Akiko herself felt that *Genji* was the bedrock upon which her entire literary career was built, and her bibliography shows a steadily increasing amount of time devoted to projects related to the tale. This study traces for the first time the full range of Akiko’s involvement with *The Tale of Genji*. *The Tale of Genji* provided Akiko with her conception of herself as a writer and inspired many of her most significant literary projects. She, in turn, refurbished the tale as a modern novel, pioneered some of the most promising avenues of modern academic research on *Genji*, and, to a great extent, gave the text the prominence it now enjoys as a translated classic. Through Akiko’s work *Genji*

became, in fact as well as in name, an exemplum of that most modern of literary genres, the novel. In delineating this important aspect of Akiko's life and her bibliography, this study aims to show that facile descriptions of Akiko as a "poetess of passion" or "new woman" will no longer suffice.

The Battle Between the Frogs and the Mice A. E. Stallings, 2020-04-28 A virtuosic, witty, charming translation of the greatest epic ever written about mice, with wonderful illustrations by Grant Silverstein. Stallings' elegant rhyming couplets are the perfect choice to honor the mousy Muse.—Emily Wilson, Professor of Classics, University of Pennsylvania From the award-winning poet and translator A. E. Stallings comes a lively new edition of the ancient Greek fable *The Battle between the Frogs and the Mice*. Originally attributed to Homer, but now thought to have been composed centuries later by an unknown author, *The Battle* is the tale of a mouse named Crumbsnatcher who is killed by the careless frog King Pufferthroat, sparking a war between the two species. This dark but delightful parable about the foolishness of war is illustrated throughout in striking drawings by Grant Silverstein. The clever introduction is written from the point of view of a mouse who argues that perhaps the unknown author of the fable is not a human after all: "Who better than a mouse, then, to compose our diminutive, though not ridiculous, epic, a mouse born and bred in a library, living off lamp oil, ink, and the occasional nibble of a papyrus, constantly perched on the shoulder of some scholar or scholiast of Homer, perhaps occasionally whispering in his ear? Mouse, we may remember, is only one letter away from Muse." [Stallings] couplets . . . have a lively, nimble music that should captivate modern ears . . . Providing an earthy, oboe-like obligato to Ms. Stallings's airs are the illustrations of Grant Silverstein, cross-hatched sketches that multiply like mice on the page . . . *The Battle*, in which beans are happily worn rather than eaten, still has the power to delight.—Wall Street Journal A. E. Stallings is an American poet who has lived in Athens, Greece since 1999. She studied Classics at the University of Georgia, and later at Oxford University. She has published four collections of poetry, *Archaic Smile* (which won the 1999 Richard Wilbur Award), *Hapax* (recipient of the Poets' Prize), *Olives* (a finalist for the National Book Critics Circle Award), and *Like* (a finalist for the Pulitzer Prize in Poetry). Her translation of Lucretius (into rhyming fourteeners), *The Nature of Things*, was called by Peter Stothard in the TLS "One of the most extraordinary classical translations of recent times." Grant Silverstein is an American artist who specializes in etchings of a narrative character and in studies of figures, landscapes, and animals. With his wife and two cats, he spends winters holed up in his studio in rural Pennsylvania, where he uses a catch and release system for visiting mice and the occasional frog. Come spring, he ventures forth to display his work at outdoor festivals; he feels fortunate to have made his living this way for forty years. He has illustrated two previous Paul Dry Books titles, *Davey McGravy* by David Mason and *The Verb 'To Bird'* by Peter Cashwell.

The Cambridge History of Japanese Literature Haruo Shirane, Tomi Suzuki, 2015-12-31 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.

Forthcoming Books Rose Arny, 2000

Japanese Woodblock Prints Andreas Marks, 2012-03-13 Japanese woodblock prints, or ukiyo-e, are the most recognizable Japanese art form. Their massive popularity has spread from Japan to be embraced by a worldwide audience. Covering the period from the beginning of the Japanese woodblock print in the 1680s until the year 1900, *Japanese Woodblock Prints* provides a detailed survey of all the famous ukiyo-e artists, along with

over 500 full-color prints. Unlike previous examinations of this art form, Japanese Woodblock Prints includes detailed histories of the publishers of woodblock prints—who were often the driving force determining which prints, and therefore which artists, would make it into mass circulation for a chance at critical and popular success. Invaluable as a guide for ukiyo-e enthusiasts looking for detailed information about their favorite Japanese woodblock print artists and prints, it is also an ideal introduction for newcomers to the world of the woodblock print. This lavishly illustrated book will be a valued addition to the libraries of scholars, as well as the general art enthusiast.

Post-Digital Print Alessandro Ludovico, 2019-04-23 Digital technology is now a normal part of everyday life. The mutation of music and film into bits and bytes, downloads and streams is now taken for granted. For the world of book and magazine publishing however, this transformation has only just begun. Still, the vision of this transformation is far from new. For more than a century now, avant-garde artists, activists and technologists have been anticipating the development of networked and electronic publishing. Although in hindsight the reports of the death of paper were greatly exaggerated, electronic publishing has now certainly become a reality. How will the analog and the digital coexist in the post-digital age of publishing? How will they transition, mix and cross over? In this book, Alessandro Ludovico rereads the history of the avant-garde arts as a prehistory of cutting through the so-called dichotomy between paper and electronics. Ludovico is the editor and publisher of Neural, a magazine for critical digital culture and media arts. For more than 20 years now, he has been working at the cutting edge (and the outer fringes) of both print publishing and politically engaged digital art.

The Father-Daughter Plot Rebecca L. Copeland, Esperanza Ramirez-Christensen, 2001-07-31 This provocative collection of essays is a comprehensive study of the father-daughter dynamic in Japanese female literary experience. Its contributors examine the ways in which women have been placed politically, ideologically, and symbolically as daughters in a culture that venerates the father. They weigh the impact that this daughterly position has had on both the performance and production of women's writing from the classical period to the present. Conjoining the classical and the modern with a unified theme reveals an important continuum in female authorship—a historical approach often ignored by scholars. The essays devoted to the literature of the classical period discuss canonical texts in a new light, offering important feminist readings that challenge existing scholarship, while those dedicated to modern writers introduce readers to little-known texts with translations and readings that are engaging and original. Contributors: Tomoko Aoyama, Sonja Arntzen, Janice Brown, Rebecca L. Copeland, Midori McKeon, Eileen Mikals-Adachi, Joshua S. Mostow, Sharalyn Orbaugh, Esperanza Ramirez-Christensen, Edith Sarra, Atsuko Sasaki, Ann Sherif.

The Shadow Box Luanne Rice, 2021-02 Preparing for an exhibit that includes a piece about the domestic violence she once endured at the hands of her gubernatorial candidate husband, an artist survives a home invasion only to find herself pitted against dangerous corrupt forces.

Tales of Idolized Boys Sachi Schmidt-Hori, 2021-06-30 In medieval Japan (14th–16th centuries), it was customary for elite families to entrust their young sons to the care of renowned Buddhist priests from whom they received a premier education in Buddhist scriptures, poetry, music, and dance. When the boys reached adolescence, some underwent coming-of-age rites, others entered the priesthood, and several extended their education, becoming chigo, or Buddhist acolytes. Chigo served their masters as personal attendants and as sexual partners. During religious ceremonies—adorned in colorful robes, their faces made up and hair styled in long ponytails—they entertained local donors and pilgrims with music and dance. Stories of acolytes (chigo monogatari) from the fourteenth to sixteenth centuries form the basis of the present volume, an original and detailed literary analysis of six tales coupled with a thorough examination of the sociopolitical, religious, and cultural matrices that produced these texts. Sachi Schmidt-Hori begins by delineating various dimensions of chigo (the chigo “title,” personal names, gender, sexuality, class, politics, and religiosity) to show the complexity of this cultural construct—the chigo as a triply liminal figure who is neither male nor female, child nor adult,

human nor deity. A modern reception history of chigo monogatari follows, revealing, not surprisingly, that the tales have often been interpreted through cultural paradigms rooted in historical moments and worldviews far removed from the original. From the 1950s to 1980s, research on chigo was hindered by widespread homophobic prejudice. More recently, aversion to the age gap in historical master-acolyte relations has prevented scholars from analyzing the religious and political messages underlying the genre. Schmidt-Hori's work calls for a shift in the hermeneutic strategies applied to chigo and chigo monogatari and puts forth both a nuanced historicization of social constructs such as gender, sexuality, age, and agency, and a mode of reading propelled by curiosity and introspection.

The Tale of Genji Scroll, 1971 The tale of Genji scroll is a free visual recreation in which a number of isolated scenes from Murasaki's novel are represented.

Fluxus Codex Jon Hendricks, 1988-10-15 Fluxus was an art movement of the 1960s and 70s that set out to abolish the canonized art idioms of the day. Pioneers of Conceptual Art and Minimalism, the Fluxus artists were known for their environments, performance art and mass-producible objects. This book is a study of the Fluxus movement.

QUEERULIEREN Cornelia Bartsch, Marie Sophie Beckmann, Ulrike Bergermann, Andrea Braidt, Kerstin Brandes, Jakob Claus, Antke Antek Engel, FIFTITU%, Anke Fischer, Natascha Frankenberg, Alexander Henschel, Linda Hentschel, Katharina Hoffmann, Susanne Huber, Oliver Klaassen, Katrin Köppert, Renata Kutinka, Ursula M. Lücke, Nanna Lüth, Patricia Mühr, Friederike Nastold, Helene von Oldenburg, Barbara Paul, Sylvia Pritsch, Rahel Puffert, Claudia Reiche, Annika Lisa Richter, Sylvia Sadzinski, Pia Schlechter, Andrea Seier, Sophie Sexon, Andrea Sick, Véronique Sina, Lüder Tietz, Wiebke Trunk, Tobias Vogt, 2023-11-28 In den letzten Jahren haben nicht nur Mobilisierungen gegen Feminismus und 'Gender', sondern auch die Kommerzialisierung und der inflationäre Gebrauch des Wortes que er in Alltag und Wissenschaft stark zugenommen. Dazu kommen alarmierende Aneignungsbestrebungen sozialer Bewegungen wie die Querdenker_Innen im Zuge der COVID-19-Pandemie. Mehr denn je sind Gender Studies und que erende Theorien daher auf die Entwicklung emanzipatorischer Gegenstrategien angewiesen. Mit Querulieren leihen sich die Autor_Innen einen Begriff mit eigener Geschichte im deutschsprachigen Raum, den sie aufgreifen, durchbrechen, verschieben und umfunktionieren. Es geht um eine interdisziplinäre und mehrdimensionale Erkundungstour que erulierender, d.h. normativitäts-, binarismus- und neoliberalismuskritischer Störmomente in Kunst, Medien und Wissenschaft. Statt für ein Entweder-Oder machen sich die Autor_Innen für ein Sowohl-als-Auch, Weder-Noch und Dazwischen stark. Die Beiträge nehmen vor allem die mikropolitische, intentionale, künstlerisch-mediale, rezeptive und epistemologische Dimension des Störens in den Blick und verdeutlichen ihre Formen und Effekte etwa an Arbeiten von Cindy Sherman, Hannah Höch, Akasegawa Genpei und Maria Eichhorn, anhand politisch-karnevalesker Räume oder des indigenen Nordamerikas. Die Beitragsvielfalt, die von wissenschaftlichen Artikeln, Essays, Duetten und Projektdokumentationen bis hin zu einer mehrstimmigen Text-Bild-Collage, einer Gedicht- und Bildstrecke, einem Zine und einem partizipativen Kunstprojekt reicht, lässt an einem Umstand keinen Zweifel: Der Mehrwert des Que erulierens liegt in der Dekonstruktion, Destabilisierung und Hinterfragung machtvoller und normierender Strukturen, im Anstoßen notwendiger Veränderungs- und Transformationsprozesse und nicht zuletzt in der Freude am beharrlichen Infrage-Stellen und Spaß-Verderben. Mit Beiträgen von Cornelia Bartsch, Marie Sophie Beckmann, Ulrike Bergermann, Andrea Braidt, Kerstin Brandes, Jakob Claus, Antke Antek Engel, FIFTITU%, Anke Fischer, Natascha Frankenberg, Alexander Henschel, Linda Hentschel, Katharina Hoffmann, Susanne Huber, Oliver Klaassen, Katrin Köppert, Renata Kutinka, Ursula M. Lücke, Nanna Lüth, Patricia Mühr, Friederike Nastold, Helene von Oldenburg, Barbara Paul, Sylvia Pritsch, Rahel Puffert, Claudia Reiche, Annika Lisa Richter, Sylvia Sadzinski, Pia Schlechter, Andrea Seier, Sophie Sexon alias Boris Gay, Andrea Sick, Véronique Sina, Lüder Tietz, Wiebke Trunk und Tobias Vogt.

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