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## Japanese Death Poems

### Written by Zen Monks and Haiku Poets on the Verge of Death

*Tuttle Publishing* "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.

### Ritual Poetry and the Politics of Death in Early Japan

*Princeton University Press* This examination of death rituals in early Japan finds in the practice of double burial a key to understanding the Taika Era (645-710 A.D.). Drawing on narratives and poems from the earliest Japanese texts--the Kojiki, the Nihonshoki, and the Man'yoshu, an anthology of poetry--it argues that double burial was the center of a manipulation of myth and ritual for specific ideological and factional purposes. "This volume has significantly raised the standard of scholarship on early Japanese and Man'yoshu studies."--Joseph Kitagawa "So convincing is the historical and religious thought displayed here, it is impossible to imagine how anyone can ever again read these documents in the old way."--Alan L. Miller, The Journal of Religion "A central resource for historians of early Japan."--David L. Barnhill, History of Religions

## The Facts on File Companion to World Poetry

### 1900 to the Present

*Infobase Publishing*

## Complete Poems and Collected Letters of Adelaide Crapsey

*SUNY Press* This book presents the poetry and letters of the American writer Adelaide Crapsey (1878-1914). Her best poetry deserves to be enjoyed by a larger audience, and her letters and newly discovered biographical materials reveal new charm and meaning in an intriguingly elusive character. Crapsey did not live to see any of her mature poetry published: she received notice that her first poem had been accepted for publication only a week before she died. Posthumous editions of her Verse (in 1915, 1922, and 1934), however, brought her recognition and respect. Carl Sandburg paid her a poetic tribute. American critic Yvor Winters praised her as "a minor poet of great distinction" and felt that her poems remained "in their way honest and acutely perceptive." Her best work is compressed, terse, related in this respect to the work of another American poet who won posthumous recognition, Emily Dickinson. Crapsey is best known as the inventor of the cinquain, a poem of five short lines of unequal length: one-stress, two-stress, three-stress, four-stress, and one-stress. The cinquain is one of the few modern verse forms developed in English, and its brevity and characteristic thought pattern seem to have been influenced by Japanese forms. Crapsey's indebtedness to Japanese poetry and her relation to Imagism have long been subjects for debate. As Winters notes, the work of Crapsey "achieves more effectively than did almost any of the Imagists the aims of Imagism." The critical introduction by Professor Susan Sutton Smith examines these problems. Much of Crapsey's poetry is reticent, withdrawn, and private, and she believed strongly in the individual's right to privacy. Whatever new biographical materials reveal of her and of her relations with family and friends, however, shows a charming and courageous woman. Her courage and humor show especially well in her correspondence with her friend Esther Lowenthal and in the letters with her friend Jean Webster McKinney, author of Daddy Long-Legs, who died soon after Crapsey.

## The Dao Companion to Japanese Buddhist Philosophy

*Springer* The volume introduces the central themes in and the main figures of Japanese Buddhist philosophy. It will have two sections, one that discusses general topics relevant to Japanese Buddhist philosophy and one that reads the work of the main Japanese Buddhist philosophers in the context of comparative philosophy. It combines basic information with cutting edge scholarship considering recent publications in Japanese, Chinese, English, and other European languages. As such, it will be an invaluable tool for professors teaching courses in Asian and global philosophy, undergraduate and graduate students, as well as the people generally interested in philosophy and/or Buddhism.

## The Facts on File Companion to the World Novel

### 1900 to the Present

*Infobase Publishing*

## Critical Perspectives on Classicism in Japanese Painting

## 1600 - 1700

*University of Hawaii Press* In the West, classical art - inextricably linked to concerns of a ruling or dominant class - commonly refers to art with traditional themes and styles that resurrect a past golden era. Although art of the early Edo period (1600-1868) encompasses a spectrum of themes and styles, references to the past are so common that many Japanese art historians have variously described this period as a classical revival, era of classicism, or a renaissance. How did seventeenth-century artists and patrons imagine the past? Why did they so often select styles and themes from the court culture of the Heian period (794-1185)? Were references to the past something new, or were artists and patrons in previous periods equally interested in manners that came to be seen as classical? How did classical manners relate to other styles and themes found in Edo art? In considering such questions, the contributors to this volume hold that classicism has been an amorphous, changing concept in Japan - just as in the West. Troublesome in its ambiguity and implications, it cannot be separated from the political and ideological interests of those who have employed it over the years. The modern writers who first

### Transactions of the Asiatic Society of Japan

### The Japanese Experience

### A Short History of Japan

*Univ of California Press* An authoritative history of Japan from the sixth century to the present day and of a society and culture with a distinct sense of itself, one of the few nations never conquered by a foreign power in historic times until the 12th century. 35 illustrations.

### Death and Mourning Processes in the Times of the Coronavirus Pandemic (COVID-19)

*Frontiers Media SA*

### The Facts on File Companion to American Drama

*Infobase Publishing* Features a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to the groundbreaking works of today's best writers.

### Dew on the Grass

### The Life and Poetry of Kobayashi Issa

*BRILL* This book sketches the life and poetry of Kobayashi Issa, a major Japanese haiku poet, and tries to identify the sources of his bold individualism and all-embracing humanism in terms of his long and checkered career.

### Urdu and Indo-Persian Thought, Poetics, and Belles Lettres

*BRILL* Urdu and Indo-Persian Thought, Poetics, and Belles Lettres, is a collection on the subject of Urdu poetics, Dastan, translation studies in Urdu, and Indo-Persian. The essays employ interdisciplinary perspectives for exploring the dynamic literary landscape of the South Asian subcontinent since the sixteenth century.

### The Pleasures of Japanese Literature

*Columbia University Press* Introduces Japanese culture, and discusses the aesthetics, poetry, fiction, and theater of Japan

### The Facts on File Companion to British Poetry

### 17th and 18th Centuries

*Infobase Publishing* Presents a comprehensive A-to-Z reference with approximately 400 entries providing facts about British poets and their poetry from the seventeenth and eighteenth centuries.

### The Facts on File Companion to British Poetry Before 1600

*Infobase Publishing* Some of the most important authors in British poetry left their mark on literature before 1600, including Geoffrey Chaucer, Edmund Spenser, and, of course, William Shakespeare. "The Facts On File Companion to British Poetry before 1600" is an encyclopedic guide to British poetry from the beginnings to the year 1600, featuring approximately 600 entries ranging in length from 300 to 2,500 words.

### W.B. Yeats and Indian Thought

## A Man Engaged in that Endless Research into Life, Death, God

*Cambridge Scholars Publishing* This book presents an in-depth study of the influence of Indian philosophical and religious thought on W.B. Yeats's poetic and dramatic work. It traces the development of this influence and inspiration from Yeats's early impressionistic work to the mature and elaborate incorporation of Indian ideas into the structure, themes and symbolism of his writing. It recognizes the importance of his Indian friendships, Indian essays, and shows the limits of his Indianness. While providing a comprehensive analysis of Yeats's poetry and his bizarre poetic play, *The Herne's Egg*, from an Eastern perspective, the book examines how Indian philosophical concepts guided Yeats in constructing his characters, imagery, and symbology, and in shaping the structure of his dramatic narrative. Yeats's liminal positioning between Orientalism and Celticism, Irish nationalism and British imperialism, and his heterogenous literary aspirations and modernist poetic idiom are probed and explored in order to position him on a pendulum of postcolonial debate. The focus in this book is on the aesthetic appreciation of the parts of Yeats's creative opus where he engaged with Eastern thought, with genuine interest and enthusiasm, when the pendulum swings towards Yeats being a mythopoetic and anticolonial writer.

## Keats and English Romanticism in Japan

*Peter Lang* This book shows why Keats and Romanticism appeal to the Japanese mind, and how English Romantic poetry has found its way into Japanese literature. The first part analyses the reception of Romanticism in Japan before and after World War II and then focuses on the Japanese reception of Keats and the translation of Keats' poetry. The second part of the book deals with the medical aspect in Keats' poetry, his treatment of the supernatural, and his distinctive use of words.

## Japanese Understanding of Salvation

## Soteriology in the Context of Japanese Animism

*Langham Publishing* It is no secret that Christianity has been widely rejected in Japan with less than two percent of the population identifying as Christian. The dominant worldview in Japan is deeply animistic, with beliefs such as the Japanese mana-concept, ki (気), the Japanese soul-concept, and the concept of God/god(s), kami (神), being deeply rooted in the culture and fundamentally influencing society. Dr Martin Heißwolf, with his years of experience in Japan, critically examines Japanese animism in light of core Christian beliefs, such as the concepts of "peace" and "salvation." Central to Japanese people's rejection of Christian truth is the diametric opposition of its supernatural message to the natural focus of Japanese animistic folk religion. Heißwolf's meticulous study is framed squarely within missiological thought and praxis so Christians serving in Japanese contexts are better able to communicate the message of the gospel by more fully understanding Japanese people, people by whom God wants to be known.

## Chinese Literary Form in Heian Japan

## Poetics and Practice

*BRILL* "Written Chinese served as a prestigious, cosmopolitan script across medieval East Asia, from as far west as the Tarim Basin to the eastern kingdom of Heian period Japan (794-1185). In this book, Brian Steininger revisits the mid-Heian court of the Tale of Genji and the Pillow Book, where literary Chinese was not only the basis of official administration, but also a medium for political protest, sermons of mourning, and poems of celebration. Chinese Literary Forms in Heian Japan reconstructs the lived practice of Chinese poetic and prose genres among Heian officials, analyzing the material exchanges by which documents were commissioned, the local reinterpretations of Tang aesthetic principles, and the ritual venues in which literary Chinese texts were performed in Japanese vocalization. Even as state ideology and educational institutions proclaimed the Chinese script's embodiment of timeless cosmological patterns, everyday practice in this far-flung periphery subjected classical models to a string of improvised exceptions. Through careful comparison of literary and documentary sources, this book provides a vivid case study of one society's negotiation of literature's position—both within a hierarchy of authority and between the incommensurable realms of script and speech."

## Politics and Culture in Wartime Japan

*Oxford University Press* This analysis of the politics and culture of Japan during the period of World War II argues that the wartime regime, repressive as it was, was very different from contemporary totalitarian states.

## A History of Japanese Literature

## From the Man'yōshū to Modern Times

*Psychology Press* A new simplified edition translated by Don Sanderson. The original three-volume work, first published in 1979, has been revised specially as a single volume paperback which concentrates on the development of Japanese literature.

## Poems of the Five Mountains

## An Introduction to the Literature of the Zen Monasteries

*U of M Center for Japanese Studies* This second, revised edition of a pioneering volume, long out of print, presents translations of Japanese Zen poems on sorrow, old age, homesickness, the seasons, the ravages of time, solitude, the scenic beauty of the landscape of Japan, and monastic life. Composed by Japanese Zen monks who lived from the last quarter of the thirteenth century to the middle of the fifteenth century, these poems represent a portion of the best of the writing called in Japanese gozan bungaku, "literature of the five mountains." "Five mountains" or "five monasteries" refers to the system by which the Zen monasteries were hierarchically ordered and governed. For the monks in the monasteries, poetry functioned as a means not only of expressing religious convictions and personal feelings but also of communicating with others in a civilized and courteous fashion. Effacing barriers of time and space, the practice of Chinese poetry also made it possible for Japanese authors to feel at one with their Chinese counterparts and the great poets of antiquity. This was a time when Zen as an institution was being established and contact with the Chinese mainland becoming increasingly frequent--ten of the sixteen poets represented here visited China. Marian Ury has provided a short but substantial introduction to the Chinese poetry of Japanese gozan monasteries, and her translations of the poetry are masterful. Poems of the Five Mountains is an important work for anyone interested in Japanese literature, Chinese literature, East Asian Religion, and Zen Buddhism.

## Surviving a Japanese Internment Camp

### Life and Liberation at Santo Tomás, Manila, in World War II

*McFarland* During World War II the Japanese imprisoned more American civilians at Manila's Santo Tomás prison camp than anywhere else, along with British and other nationalities. Placing the camp's story in the wider history of the Pacific war, this book tells how the camp went through a drastic change, from good conditions in the early days to impending mass starvation, before its dramatic rescue by U.S. Army "flying columns." Interned as a small boy with his mother and older sister, the author shows the many ways in which the camp's internees handled imprisonment—and their liberation afterwards. Using a wealth of Santo Tomás memoirs and diaries, plus interviews with other ex-internees and veteran army liberators, he reveals how children reinvented their own society, while adults coped with crowded dormitories, evaded sex restrictions, smuggled in food, and through a strong internee government, dealt with their Japanese overlords. The text explores the attitudes and behavior of Japanese officials, ranging from sadistic cruelty to humane cooperation, and asks philosophical questions about atrocity and moral responsibility.

## Miyazawa Kenji and His Illustrators

### Images of Nature and Buddhism in Japanese Children's Literature

*BRILL* In *Miyazawa Kenji and His Illustrators*, Helen Kilpatrick examines re-visionings of the literature of one of Japan's most celebrated authors, Miyazawa Kenji (1896-1933). The deeply Buddhist Kenji's imaginative *dōwa* (children's tales) are among the most frequently illustrated in Japan today. Numerous internationally renowned artists such as Munakata Shikō, Kim Tschang-Yeul and Lee Ufan have represented his stories in an array of intriguing visual styles, reinvigorating them as picture books for modern audiences.

## The Practices of Painting in Japan, 1475-1500

*Stanford University Press* This book attempts to expand the grounds and methodology of studying Japanese art history by focusing on the conditions, procedures, events, and social interplay that characterized the production of paintings in late-fifteenth-century Japan. Though the book's ultimate concerns are art historical, its analysis also draws heavily from the insights of sociology and social history. At its core is a fresh examination of the major primary documents of the period in an attempt to liberate the study from assumptions long embedded in the historiography of late medieval Japanese painting history. Early chapters describe documents, methods, basic sites, and conditions of painting before turning to the main contribution of the book, painting considered as a body of social practices. The production of painting in the late fifteenth century was profoundly social, dynamically related to the circumstances of its agents. Painters, advisors, assistants, clients, and others did not exert themselves simply to bring paintings into existence. They sought advantages (such as wealth and prestige), met obligations, and satisfied the demands of custom. Surviving documents from the period present rich evidence of the involvement of such persons in the imperial court, the Ashikaya-Gozan community, the great temples of Nara, and the halls of local lords. The author takes into account the patterns of expectation that existed at the various sites but does not construe them as static and mechanically determined. Rather, he shows that expectations evolved in response to changed conditions. Although this study specifically addresses the last quarter of the fifteenth century, it can aid future research in Japanese painting practice in other eras by serving as a model of how new interpretations can emerge from close documentary investigation.

## Respect and Consideration

*Lulu.com* There were momentous events in Japan between 1853 and 1868. In just fifteen years, a repressive feudal regime was transformed into an embryonic democracy under the broadly benevolent eye of the young Emperor Meiji. Over 260 years of rigid rule by hereditary Tokugawa shoguns was swept aside, with trade as a mainspring of revolution. But the transition was punctuated with dissent and deceit, murder and mayhem. A young British businessman is murdered by samurai in 1862, and with the massive power of the Royal Navy, the British government demands reparations. The bombardment that ensues has far-reaching consequences, culminating in the defeat of the shogun's forces and the restoration of the Emperor to power. Why? How? Who? What happened - in detail? This book tells the whole astonishing sequence of events, with comprehensive notes on the history, culture, politics and mindset of the Japanese at that time, and discussion of British governmental and naval records and policies.

## The Family File

*Black Inc.* It is a fascinating tale of love and passion, courage and perfidy, ambitions and progressive politics, told against a background of world and national events.' -The Hon. Michael Kirby, Past Justice of the High Court of Australia Mark Aarons comes from Australia's leading activist family- his father, uncle, grandmother and grandfather were leaders of the Communist Party of Australia. As a result, the Aarons were the most monitored family in Australian history. Recently, Mark Aarons obtained access to his family's ASIO files, which fill a whole room at the National Archives. They present one version of his family's public and private life - his own and his family's is very different. In *The Family File*, Aarons sheds new light on spy rings and dissent in Australia. This is the definitive book about communism in this country. Aarons offers groundbreaking revelations of strikes, secret party members, Soviet and Chinese influence, and more. He counterpoints what ASIO saw with what was really happening. He discusses how it felt to be under constant surveillance. In an intimate and honest way, he reflects on communism and its legacy, and conjures up what it was to be a radical in Australia in eventful times.

## Japanese Lacquer, 1600-1900

### Selections from the Charles A. Greenfield Collection

*Metropolitan Museum of Art*

## Sand and Pebbles

### The Tales of Muju Ichien, A Voice for Pluralism in Kamakura Buddhism

*SUNY Press* *Sand and Pebbles* presents the first complete English rendering of *Shasekishu*--the classic, popular Buddhist "Tale Literature" (*setsuwa*). This collection of instructive, yet often humorous, anecdotes appeared in the late thirteenth century, within decades of the first stirrings of the revolutionary movements of Kamakura Buddhism. *Shasekishu*'s author, Muju Ichien (1226-1312), lived in a rural temple apart from the centers of political and literary activity, and his stories reflect the customs, attitudes and lifestyles of the commoners. In *Sand and Pebbles*, complete translations of *Book One* and other significant narrative parts are supplemented by summaries of the remaining (especially didactic) material and by excerpts from Muju's later work. Introduced by a historical sketch of the period, this work also contains a biography of Muju. Illustrations, charts, a chronology, glossary of terms, notes, an extensive bibliography and an index guide the reader into a seldom seen corner of old Japan. Muju and his writings will interest students of literature as well as scholars of Japanese religion, especially Buddhism. Anthropologists and sociologists will discover details of Kamakura life

and thought unrecorded in the official chronicles of the age.

## Haiku

### An Anthology of Japanese Poems

*Shambhala Publications* This celebration of what is perhaps the most influential of all poetic forms takes haiku back to its Japanese roots, beginning with poems by the seventeenth- and eighteenth-century masters Basho, Busson, and Issa, and going all the way up to the late twentieth century to provide a survey of haiku through the centuries, in all its minimalist glory. The translators have balanced faithfulness to the Japanese with an appreciation of the unique spirit of each poem to create English versions that evoke the joy and wonder of the originals with the same astonishing economy of language. An introduction by the translators and short biographies of the poets are included. Reproductions of woodblock prints and paintings accompany the poems.

### The Facts on File Companion to American Poetry

*Facts on File* The Facts On File Companion to American Poetry is a new and indispensable encyclopedic guide to American poetry with more than 1,100 entries, ranging in length from 500 to more than 3,500 words. Intended for high school and college students, this invaluable resource explores the various writers, works, themes, and movements of this intriguing literary genre. Volume 1 contains entirely new material, including new entries on poems, and extensive, new coverage on poets before 1900. Volume 2 is a revised and updated edition of The Facts On File Companion to 20th-Century American Poetry, with more than 100 new entries added on important poems and recent poets. Appendixes include a general bibliography and a list of winners for major poetry prizes. Coverage includes: Poets, representing a range of styles, influences, and ethnicities, from the Puritan period to today's avant-garde and from the most widely studied and anthologized to the obscure but influential Major poems Important literary schools and movements in American poetry, including Abolitionist, Transcendentalist, Romantic, Beat, Imagist, Fugitive, Black Mountain, Deep Image, Objectivist, Language, and others Influential periodicals, critical essays, and poetry collections Major poetry awards and societies.

## The Art of Haiku

### Its History through Poems and Paintings by Japanese Masters

*Shambhala Publications* 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.

## Frictions in Cosmopolitan Mobilities

### The Ethics and Social Practices of Movement across Cultures

*Edward Elgar Publishing* This groundbreaking book investigates the clash between a desire for unfettered mobility and the prevalence of inequality, exploring how this generates frictions in everyday life and how it challenges the ideal of just cosmopolitanism. Reading fictional and popular cultural texts against real global contexts, it develops an 'aesthetics of justice' that does not advocate cosmopolitan mobility at the expense of care and hospitality but rather interrogates their divorce in neoliberal contexts.

## Biographical Dictionary of Christian Missions

*Wm. B. Eerdmans Publishing* "The book also features cross-references throughout, a bibliography accompanying each entry, an elaborate appendix listing biographies according to particular categories of interest, and a comprehensive index."--BOOK JACKET.

## Visual Genesis of Japanese National Identity

### Hokusai's Hyakunin Isshu

*Peter Lang* This volume offers an entirely new view of the concept of constructing nation-states. It inquires into the nature of national identity constructs produced in pre-modern Japan through examining two aspects of its cultural production, the sphere of fine arts and the sphere of literature.

## Hokusai, One Hundred Poets

*George Braziller* This lavishly illustrated, oversized (17" x 10") book brings together the last major print series of the celebrated Japanese artist Hokusai (1760-1849) and the Japanese poetry that inspired these beautiful prints. Whether showing semi-nude women abalone divers struggling with their catch while a male crew of shriveled old salts leers from a nearby boat, or the carefree rapture of a leisurely group of men and women observing cherry blossoms at their peak, Hokusai captures, with drama and delicacy, sublime and ridiculous states. The artist's simplicity, though deceptive, is also remarkable: he illustrates a poem about a lovers' seaside tryst with a magnificently imposing yet unadorned sailing vessel, its small window offering a coy glimpse of the fortunate couple inside. Each of the 111 color prints (as well as 41 black-and-white sketches of projected prints apparently never completed) is accompanied by the poem, in Japanese and English, a biographical note on the poet and by Peter Morse's comments on literary and artistic intention and execution.

## Translation and Translation Studies in the Japanese Context

*A&C Black* Japan is often regarded as a 'culture of translation'. Oral and written translation has played a vital role in Japan over the centuries and led to a formidable body of thinking and research. This is rooted in a context about which little information has been available outside of Japan in the past. The chapters examine the current state of translation studies as an academic discipline in Japan and a range of historical aspects (for example, translation of Chinese vernacular novels in early modern times, the role of translation in Japan's modernization, changes in stylistic norms in Meiji-period translations, 'thick translation' of indigenous Ainu place names), as well as creative aspects of translation in modern and postwar Japan. Other chapters explore contemporary phenomena such as the intralingual translation of Japanese expressions embedded in English texts emanating from diasporic

contexts, the practice of pre-translation or writing for an international audience from the outset, the innovative practice of reverse localization of Japanese video games back into Japanese, and community interpreting practices and research.

Leslie's

Haiga

*University of Hawaii Press* "Beautiful.... The reproductions are very fine, and the text is truly illuminating.... Among the few authoritative works on the subject." --Japan Times With an essay by Fumiko Y. Yamamoto