

30 Zen Haiku

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*Written by Zen Monks and Haiku Poets
on the Verge of Death* MIT Press

Winner of the 2012 Edward Goodwin Ballard Prize sponsored by the Center for Advanced Research in Phenomenology. Transversality is the keyword that permeates the spirit of these thirteen essays spanning almost half a century, from 1965 to 2009. The essays are exploratory and experimental in nature

and are meant to be a transversal linkage between phenomenology and East Asian philosophy. Transversality is the concept that dispels all ethnocentrism, including Eurocentrism. In the globalizing world of multiculturalism, Eurocentric universalism falls far short of being universal but simply parochial at the expense of the non-Western world. Transversality is intercultural, interspecific, interdisciplinary, and intersensorial. *Transversal Rationality and Intercultural Texts* means to transform the very way of philosophizing

itself by infusing or hybridizing multiple traditions in the history of the world. Like no other scholar, Jung bridges the gap between Asian and Western cultures. What is traditionally called “comparative philosophy” is not just a neglected branch of philosophy; it is poised to radically transform the very conception of philosophy itself.

Haiku University of Virginia Press

Taigu Ryokan (1759-1831) remains one of the most popular figures in Japanese Buddhist history. Despite his religious and artistic sophistication, Ryokan referred to himself as Great Fool and refused to place himself within the cultural elite of his age. In contrast to the typical Zen master of his time, who presided over a large monastery, trained students, and produced recondite

religious treatises, Ryokan followed a life of mendicancy in the countryside. Instead of delivering sermons, he expressed himself through kanshi (poems composed in classical Chinese) and waka and could typically be found playing with the village children in the course of his daily rounds of begging. Great Fool is the first study in a Western language to offer a comprehensive picture of the legendary poet-monk and his oeuvre. It includes not only an extensive collection of the master's kanshi, topically arranged to facilitate an appreciation of Ryokan's colorful world, but selections of his waka, essays, and letters. The volume also presents for the first time in English the Ryokan zenji kiwa (Curious Accounts of the Zen Master Ryokan), a firsthand source

composed by a former student less than sixteen years after Ryokan's death. Although it lacks chronological order, the Curious Account is invaluable for showing how Ryokan was understood and remembered by his contemporaries. It consists of colorful anecdotes and episodes, sketches from Ryokan's everyday life. To further assist the reader, three introductory essays approach Ryokan from the diverse perspectives of his personal history and literary work.

Wordsworth and the Zen Mind Lexington Books

In a thoughtful and perceptive introduction, Stryk sets the stage for an appreciation of what Basho's poetry has to offer, sketching his life, his times, his spirit. For most of his life Basho was

a recluse. He lived on the outskirts of Edo (Tokyo) in a hut shaded by an exotic banana tree (the Basho). When he traveled, he relied entirely on the hospitality of temples and fellow poets. His poems were strongly influenced by the Zen sect of Buddhism and its ideals of lightness, detachment, and appreciation of the commonplace. Basho aspired to and achieved unity of life and art, his poems become inseparable from nature.

Poetry - From Reading to Writing
Kodansha USA Incorporated

A taste of Zen for the seeker and the curious alike. This small but wise book collects Eastern and Western sayings, haiku, poetry, and inspiring quotations from ancient and modern thinkers. Its aim is not to define Zen or answer its

famous koan—What is the sound of one hand clapping?—but rather to point to a fresh way of looking at the world: with mindfulness, clarity, and joy. “Do not seek to follow in the footsteps of the wise. Seek what they sought” —Bashō

New material is taken from contemporary spiritual leaders, writers, meditation teachers, and others with an emphasis on the practice of mindfulness—on the heart, rather than the head. Pen and ink illustrations from the author bring an additional layer of feeling and beauty.

Dewdrops on a Lotus Leaf Shambhala Publications

30 Zen-Haiku Clo Iar-
ChonnachtJapanese Death
PoemsWritten by Zen Monks and Haiku
Poets on the Verge of DeathTuttle

Publishing

Teaching Stories and Anecdotes of Shunryu Suzuki, Author of Zen Mind, Beginner's Mind Workman Publishing

How Japan captured the Victorian imagination and transformed Western aesthetics From the opening of trade with Britain in the 1850s, Japan occupied a unique and contradictory place in the Victorian imagination, regarded as both a rival empire and a cradle of exquisite beauty. Quaint, Exquisite explores the enduring impact of this dramatic encounter, showing how the rise of Japan led to a major transformation of Western aesthetics at the dawn of globalization. Drawing on philosophy, psychoanalysis, queer theory, textual criticism, and a wealth of in-depth archival research,

Grace Lavery provides a radical new genealogy of aesthetic experience in modernity. She argues that the global popularity of Japanese art in the late nineteenth century reflected an imagined universal standard of taste that Kant described as the “subjective universal” condition of aesthetic judgment. The book features illuminating cultural histories of Gilbert and Sullivan’s *Mikado*, English derivations of the haiku, and retellings of the *Madame Butterfly* story, and sheds critical light on lesser-known figures such as Winnifred Eaton, an Anglo-Chinese novelist who wrote under the Japanese pseudonym Onoto Watanna, and Mikimoto Ryuzo, a Japanese enthusiast of the Victorian art critic John Ruskin. Lavery also explains the importance and symbolic power of

such material objects as W. B. Yeats’s prized katana sword and the “Japanese vellum” luxury editions of Oscar Wilde. *Quaint, Exquisite* provides essential insights into the modern understanding of beauty as a vehicle for both intimacy and violence, and the lasting influence of Japanese forms today on writers and artists such as Quentin Tarantino.

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What Book!? Lexington Books

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Meditation for Therapists and Their Clients SUNY Press

“Excellent . . . A fine introduction to Chinese and Japanese Zen poetry for all readers” from the editors of *Zen Poetry: Let the Spring Breeze Enter* (Choice). Capturing in verse the ageless spirit of Zen, these 150 poems reflect the insight of famed masters from the ninth century to the nineteenth. The translators, in collaboration with Zen Master Taigan Takayama, have furnished illuminating commentary on the poems and arranged them as to facilitate comparison between the Chinese and Japanese Zen traditions. The poems themselves, rendered in clear and powerful English, offer a unique approach to Zen Buddhism, “compared with which,” as Lucien Stryk writes, “the many disquisitions on its meaning are as dust to living earth. We see in these poems,

as in all important religious art, East or West, revelations of spiritual truths touched by a kind of divinity." "One of the most intimate and dynamic books yet published on Zen." —Sanford Goldstein, *Arizona Quarterly*

Finding Zen in Cowtown Grove Press

"A wonderful introduction to the Japanese tradition of jisei, this volume is crammed with exquisite, spontaneous verse and pity, 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.

Zen Poems of Shinkichi Takahashi W. W. Norton & Company

In *What If Zen Gardens*, Henry Beissel, often considered the master of the long poem, turns to the time-honoured tradition of the haiku to help bring to light what he calls "the world's hidden affairs." Included in the collection are a series of black-and-white illustrations by Arlette Francière, themselves polished gems that highlight, reflect and enhance the poems.

The Pocket Haiku Tuttle Publishing

Basho (1644-94) is perhaps the best

known Japanese poet in both Japan and the West, and this book establishes the ground for badly needed critical discussion of this critical figure by placing the works of Basho and his disciples in the context of broader social change.

Haiku of Basho 30 Zen-Haiku

In *Haiku, the Gentle Art of Disappearing*, a renowned Irish poet shows us how haiku may be used as a powerful tool for spiritual interpenetration. This implies that we divest ourselves of the ever-chattering mind, shed the voracious ego and enjoy momentary glimpses of unity with natural phenomena. In the companion volume, *Haiku Enlightenment*, he further explores these thoroughly delightful experiences and invites us to disappear! Haiku is

dynamically focussed on the present, from season to season, from day to day, from hour to hour, from second to second. But how illusory, how fleeting is that present moment? How caught up is it with the past, with the future? Can we stop its flow? Are there more ways than one of experiencing its essence? If we experience a moment intensely enough, might we disappear? Surprises await those readers who may have considered haiku to be nothing more than an innocuous three-line poem. A renowned poet shares his experience of haiku and its potential to surprise us again and again into a sudden awakening and thus to a deeper sense of what it is to be truly alive. His remarkably refreshing insights have delighted confreres around the world.

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Transversal Rationality and Intercultural Texts Tuttle Publishing

The fascinating and quirky biography of

a disheveled poet, skillfully interwoven with his original works. Zen monk Santoka Taneda (1882–1940) is one of Japan's most beloved modern poets, famous for his "free-verse" haiku, the dominant style today. This book tells the fascinating story of his life, liberally sprinkled with more than 300 of his poems and extracts from his essays and journals—compiled by his best friend and biographer Oyama Sumita and elegantly translated by William Scott Wilson. Santoka was a literary prodigy, but a notoriously disorganized human being. By his own admission, he was incapable of doing anything other than wandering the countryside and writing verses. Although Santoka married and had a son, he devoted his life to poetry, studying Zen, drinking sake and

wandering the length and breadth of the Japanese islands on foot, as a mendicant monk. The poet's life alternated between long periods of solitary retreat and restless travel, influenced by his tragic childhood. When not on the road, he lived in simple grass huts supported by friends and family. Santoka was a lively conversationalist who was often found so drunk he could only make it home with the help of a friendly neighbor or passerby. But above all, throughout his life, he wrote constantly; poetry and essays flowed from him effortlessly. Santoka's eccentric style of haiku is highly regarded in Japan today for being truly modern and free from formal constraints. His journals and essays are equally thought-provoking—the musings of an unkempt but supremely self-

conscious mind on everything from writing to cooking rice and his failure to live a more orderly life. This translation and its introduction are by best-selling author William Scott Wilson, whose other works include *The Book of Five Rings* and *The Lone Samurai*. Wilson provides sensitive renditions of the haiku illustrating Santoka's life as well as an extensive introduction to the influences on Santoka's work, from contemporary haiku poets and his Buddhist teachers. Alongside the book, readers have access to a two-hour online audio recording of 331 of Santoka Taneda's haiku, read in Japanese by a native speaker, and in English.

What If Zen Gardens Parallax Press

"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.

Homeowner Haiku New Directions Publishing

The Japanese poet-recluse Ryokan (1758-1831) is one of the most beloved

figures of Asian literature. In deceptively simple haiku, folk songs, and Chinese-style verse, Ryokan celebrates nature and the spirit of Zen. --Shambhala Publications.

Triumph of the Sparrow Rowman & Littlefield

A poet-priest of the late Edo period, Ryokan (1758-1831) was the most important Japanese poet of his age. This volume contains not only the largest English translation yet made of his principal poems, but also an introduction that sets the poetry in its historical and literary context and a biographical sketch of the poet himself. Originally published in 1981. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the

distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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

Celebrate the kickoff of National Poetry Month by joining us for a reading of poetry about Kansas City at the beautiful, downtown Ilus Davis Park Spartan Press is delighted to release "Finding Zen in Cowtown," a book featuring the poems of thirty poets who

live in and around Kansas City. This unique collection features poems by former Kansas Poet Laureate, Denise Low; founder of the Latino Writers Collective, Jose Faus; founder of Prospero's Books, Will Leathem; and many more spoken word and poetry voices in our community. It's very moving to read poems which talk about local BBQ joints and sports teams, major intersections and highways, neighborhoods, public figures and the shared history of Kansas City citizens; this book is a true-blue dedication to our home, our City of Fountains, our Cowtown.

Great Fool MIT Press

This classic book is a collection and analysis of Japanese haiku in the English language. The Haiku is a brief poetic

form expressing a moment of insight. No foreign form since the sonnet has so fascinated and challenged the poets of the English-speaking world. Yet no scholar or critic, until now, has undertaken a definitive study of the problems of writing haiku in English. This book, the first of its kind, examines English language haiku in the light of Japanese form. Author Joan Giroux explicates the meaning and history of the Japanese haiku, its cultural background the creative process which gives it birth and the technical devices developed by Japanese poets over the centuries. Examples by classic and contemporary poets, including Basho and Buson, Shiki and Hastutaro, are given Romanized Japanese and in English translation. Poems, in English,

from early efforts by Ezra Pound and Wallace Stevens to work of contemporaries like James Hackett, are discussed and evaluated. Wherever possible, comparisons are made, contrast indicated and suggestions given, with a rare sensitivity to the poetic possibilities of both languages and keen appreciation of the unique qualities of both cultures.

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REVIEW OF 30 ZEN HAIKU

- I think that this is by far the best of the series. Though the other books may have had more "depth" or "philosophy," or whatever makes a reader feel smart, none of them really examined humanity as did Dune. All the while, Dune tells a gripping and deeply moving story with real characters (the bad guys were not, but it was a first novel; I'll give Herbert a break) and a thought-provoking plot. The examination of what happens to a man made a god is one of the most universal themes to be discussed in science fiction and offers grim insight into human nature and our deepest emotions and fears. Above all, the book shows the interconnectedness of everything-- politics and economics, love and war,

even ecology and religion, with a magical descriptive vividness that creates an atmosphere more perfect than that in any other science fiction I have read. I will always remember the thoughts and images in my mind as I read Dune, and I guarantee that you will too. The mere sound of music I was listening too while reading it brings pictures of the Fremen to my mind, and I saw at least one other reviewer say the same thing. So read Dune! I envy those about to discover this universe for the first time.

- This book is a superb piece of Science

Fiction that should be on your bookshelf even if you don't like Science Fiction. The characters are real. You feel the companionship among the Fremen. You can see the landscapes and feel the harsh circumstances that isolate Arrakis. Paul looks like Laurence of Arabia and Vladimir Harkonnen looks like a perfect Saddam Husein of the future. Really, read this book, enjoy it and try to get all the best out of it. A most have. And hey! Why are there some guys here that say that this book is for mature readers because of its complexity? I'm just 16 and I understood it perfectly.