

The Pillow Book Of Sei Shi 1 2 Onagon Translated From The Japanese And Edited By Ivan Morris By Sei Shonagon Summary Study Guide

Born at the height of the Heian period, the pseudonymous Lady Sarashina reveals much about the Japanese literary tradition in this haunting self–portrait. Born in 1008, Lady Sarashina was a lady–in–waiting of Heian–period Japan. Her work stands out for its descriptions of her travels and pilgrimages and is unique in the literature of the period, as well as one of the first in the genre of travel writing. For more than seventy years, Penguin has been the leading publisher of classic literature in the English–speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up–to–date translations by award–winning translators.

Landscape with Traveler: The Pillow Book of Francis Reeves is Barry Gifford’s first full–length novel. In print for the first time in fifteen years, Landscape with Traveler is written as the protagonist's diary–inspired by the first century Japanese writer Sei Shōnagon’s pillow book–and structured as three acclaimed short novels bound into one volume. The book recounts the deep friendship between a middle–aged gay man and a young straight man through vignette–like entries, all the while tracing a history of the US from the 1930s through 1970s. Laying bare the themes that have marked his lifelong career: a winsome, beat–inspired frenzy of love, a generation–defining crossroads in American history–the novel tells an honest story of a male homosexual life.

The Diary recorded by Lady Murasaki (c. 973–c. 1020), author of The Tale of Genji, is an intimate picture of her life as tutor and companion to the young Empress Shoshi. Told in a series of vignettes, it offers revealing glimpses of the Japanese imperial palace – the auspicious birth of a prince, rivalries between the Emperor's consorts, with sharp criticism of Murasaki's fellow ladies-in-waiting and drunken courtiers, and telling remarks about the timid Empress and her powerful father, Michinaga. The Diary is also a work of great subtlety and intense personal reflection, as Murasaki makes penetrating insights into human psychology – her pragmatic observations always balanced by an exquisite and pensive melancholy.

The Pillow-book of Sei Shōnagon

Essays in Idleness

The Pillow Book of Sei Shōnagon

This Is All

One of the great classics of Japanese literature, The Pillow Book of Sei Shonagon is by far our most detailed source of factual material on life in eleventh-century Japan at the height of Heian culture.

A New York Times Notable Book and a Best Book of the Year at Esquire, Seattle Times, Minnesota Star Tribune, Huffington Post, and Publishers Weekly. From "quite possibly America's best living writer of short stories" (NPR), Ninety-Nine Stories of God finds Joy Williams reeling between the sublime and the surreal, knocking down the barriers between the workaday and the divine. Pulitzer Prize and National Book Award finalist Joy Williams has a one-of-a-kind gift for capturing both the absurdity and the darkness of everyday life. In Ninety-Nine Stories of God, she takes on one of mankind's most confounding preoccupations: the Supreme Being. This series of short, fictional vignettes explores our day-to-day interactions with an ever-elusive and arbitrary God. It's the Book of Common Prayer as seen through a looking glass—a powerfully vivid collection of seemingly random life moments. The figures that haunt these stories range from Kafka (talking to a fish) to the Aztecs, Tolstoy to Abraham and Sarah, O. J. Simpson to a pack of wolves. Most of Williams's characters, however, are like the rest of us: anonymous strivers and bumblers who brush up against God in the least expected places or go searching for Him when He's standing right there. The Lord shows up at a hot-dog-eating contest, a demolition derby, a formal gala, and a drugstore, where he's in line to get a shingles vaccination. At turns comic and yearning, lyric and aphoristic, Ninety-Nine Stories of God serves as a pure distillation of one of our great artists.

Dennis Washburn traces the changing character of Japanese national identity in the works of six major authors: Ueda Akinari, Natsume S?seki, Mori ?gai, Yokomitsu Riichi, ?oka Shohei, and Mishima Yukio. By focusing on certain interconnected themes, Washburn illuminates the contradictory desires of a nation trapped between emulating the West and preserving the traditions of Asia. Washburn begins with Ueda's Ugetsu monogatari (Tales of Moonlight and Rain) and its preoccupation with the distant past, a sense of loss, and the connection between values and identity. He then considers the use of narrative realism and the metaphor of translation in Soseki's Sanshiro; the relationship between ideology and selfhood in Ogai's Seinen; Yokomitsu Riichi's attempt to synthesize the national and the cosmopolitan; Ooka Shohei's post-World War II representations of the ethical and spiritual crises confronting his age; and Mishima's innovative play with the aesthetics of the inauthentic and the artistry of kitsch. Washburn's brilliant analysis teases out common themes concerning the illustration of moral and aesthetic values, the crucial role of autonomy and authenticity in defining notions of culture, the impact of cultural translation on ideas of nation and subjectivity, the ethics of identity, and the hybrid quality of modern Japanese society. He pinpoints the persistent anxiety that influenced these authors' writings, a struggle to translate rhetorical forms of Western literature while preserving elements of the pre-Meiji tradition. A unique combination of intellectual history and critical literary analysis, Translating Mount Fuji recounts the evolution of a conflict that inspired remarkable literary experimentation and achievement.

The Pillow Book of Sei Shonagon. Translated and Edited by Ivan Morris

The Pillow Book

The Pillow-book of Sei Shonagon

Translated by Arthur Waley

A new translation of the idiosyncratic diary of a C10 court lady in Heian Japan. Along with the TALE OF GENJI, this is one of the major Japanese Classics.

The Pillow Book of Sei Shonagon is a fascinating, detailed account of Japanese court life in the eleventh century. Written by a lady of the court at the height of Heian culture, this book entralls with its lively gossip, witty observations, and subtle impressions. Lady Shonagon was an erstwhile rival of Lady Murasaki, whose novel, The Tale of Genji, fictionalized the elite world Lady Shonagon so eloquently relates. Featuring reflections on royal and religious ceremonies, nature, conversation, poetry, and many other subjects, The Pillow Book is an intimate look at the experiences and outlook of the Heian upper class, further enriched by Ivan Morris's extensive notes and critical contextualization.

In the tradition of A Year in Provence and Under the Tuscan Sun, acclaimed English travel writer Tahir Shah shares a highly entertaining account of making an exotic dream come true. By turns hilarious and harrowing, here is the story of his family’s move from the gray skies of London to the sun-drenched city of Casablanca, where Islamic tradition and African folklore converge—and nothing is as easy as it seems.... Inspired by the Moroccan vacations of his childhood, Tahir Shah dreamed of making a home in that astonishing country. At age thirty-six he got his chance. Investing what money he and his wife, Rachana, had, Tahir packed up his growing family and bought Dar Khalifa, a crumbling ruin of a mansion by the sea in Casablanca that once belonged to the city’s caliph, or spiritual leader. With its lush grounds, cool, secluded courtyards, and relaxed pace, life at Dar Khalifa seems sure to fulfill Tahir’s fantasy—until he discovers that in many ways he is farther from home than he imagined. For in Morocco an empty house is thought to attract jinns, invisible spirits unique to the Islamic world. The ardent belief in their presence greatly hampers sleep and renovation plans, but that is just the beginning. From elaborate exorcism rituals involving sacrificial goats to dealing with gangster neighbors intent on stealing their property, the Shahs must cope with a new culture and all that comes with it. Endlessly enthralling, The Caliph’s House charts a year in the life of one family who takes a tremendous gamble. As we follow Tahir on his travels throughout the kingdom, from Tangier to Marrakech to the Sahara, we discover a world of fierce contrasts that any true adventurer would be thrilled to call home.

"At the Shores of the Sky"

My Name is Sei Shonagon

Worlding Sei Shōnagon

The Pillow Book of Cordelia Kenn

' It was with awe That I beheld Fresh leaves, green leaves, Bright in the sun' When the Japanese haiku master Basho composed The Narrow Road to the Deep North, he was an ardent student of Zen Buddhism, setting off on a series of travels designed to strip away the trappings of the material world and bring spiritual enlightenment. He writes of the seasons changing, the smell of the rain, the brightness of the moon and the beauty of the waterfall, through which he sensed the mysteries of the universe. These writings not only chronicle Basho's travels, but they also capture his vision of eternity in the transient world around him. Translated with an Introduction by Nobuyuki Yuasa

Script of Greenaway's 1995 film, The pillow book, which was made as an homage to the 10th century story by Sei Sh?nagon entitled Makura no s?shi, on which it is loosely based.

You Better Be Lightning by Andrea Gibson is a queer, political, and feminist collection guided by self-reflection. The poems range from close examination of the deeply personal to the vastness of the world, exploring the expansiveness of the human experience from love to illness, from space to climate change, and so much more in between. One of the most celebrated poets and performers of the last two decades, Andrea Gibson's trademark honesty and vulnerability are on full display in You Better Be Lightning, welcoming and inviting readers to be just as they are

Asian Studies for Albert Hoffstädt

The Pillow Book of Sei Shonagon

Modern Japanese Fiction and the Ethics of Identity

The Pillow-book of Sei Sb?nagon

Survey of the historical events and developments in medieval Japan's polity, economy, society and culture.

This is a new release of the original 1928 edition.

Japan in the 10th century stood physically and culturally isolated from the rest of the world. Inside this bubble, a subtle and beautiful world was in operation, and its inhabitants were tied to the moment, having no interest in the future and disdain for the past. The Pillow Book of Sei Shonagon was a product of a tenth century courtier's experiences in the palace of Empress Teishi. A common custom of the time period, courtiers used to keep notes or a diary in a wooden pillow with a drawer. This "pillow book" reflects the confident aesthetic judgments of Shonagon and her ability to create prose that crossed into the realm of the poetic. The Pillow Book of Sei Shonagon is one of the earliest examples of diary literature whose passages chronicle the events of the court calendar, the ceremonies and celebrations specific to Teishi's court, and the vignettes that provide brilliantly drawn glimpses into the manners and foibles of the aristocracy. A contemporary of Murasaki Shikibu, the author of The Tale of Genji, this small diary brings an added dimension to Murasaki's timeless and seminal work. Arthur Waley's elegant translation of The Pillow Book of Sei Shonagon captures the beauty of its prose and the vitality of Shonagon's narrative voice, as well as her quirky personality traits. In a place and time where poetry was as important as knowledge and beauty was highly revered, Sei Shonagon's private writings give the reader a charming and intimate glimpse into a time of isolated innocence and pale beauty.

The Narrow Road to the Deep North and Other Travel Sketches

Landscape with Traveler

Unbinding The Pillow Book

(4. Impr.)

The Makura no Sōshi, or The Pillow Book as it is generally known in English, is a collection of personal reflections and anecdotes about life in the Japanese royal court composed around the turn of the eleventh century by a woman known as Sei Shōnagon. Its opening section, which begins haru wa akebono, or “ spring, dawn, ” is arguably the single most famous passage in Japanese literature. Throughout its long life, The Pillow Book has been translated countless times. It has captured the European imagination with its lyrical style, compelling images and the striking personal voice of its author. Worlding Sei Shōnagon guides the reader through the remarkable translation history of The Pillow Book in the West, gathering almost fifty translations of the “ spring, dawn ” passage, which span one-hundred-and-thirty-five years and sixteen languages. Many of the translations are made readily available for the first time in this study. The versions collected in Worlding Sei Shōnagon are an enlightening example of the many ways in which translations can differ from their source text, undermining the idea of translation as the straightforward transfer of meaning from one language to another, one culture to another. By tracing the often convoluted trajectory through which a once wholly foreign literary work becomes domesticated—or resists domestication—his compilation also exposes the various historical, ideological or other forces that inevitably shape our experience of literature, for better or for worse.

“ The masterpiece of one of young-adult literature ’ s greatest living writers. †—Booklist, starred review Using a pillow book as her form, nineteen-year-old Cordelia Kenn sets out to write her life for her unborn daughter. What emerges is a portrait of an extraordinary girl who writes frankly of love, sex, poetry, nature, and, most of all, of herself in the world. As she attempts to capture “ all † of herself on paper, Cordelia maddens, fascinates, and ultimately seduces the reader in this tour de force from a writer who has helped redefine literature for young adults. A book not to be missed by any serious reader.

"Albert Hoffstädt, a classicist by training and polylingual humanist by disposition, has for 25 years been the editor chiefly responsible for the development and acquisition of manuscripts in Asian Studies for Brill. During that time he has shepherded over 700 books into print and has distinguished himself as a figure of exceptional discernment and insight in academic publishing. He has also become a personal friend to many of his authors. A subset of these authors here offers to him in tribute and gratitude 22 essays on various topics in Asian Studies. These include studies on premodern Chinese, Indian, Japanese, and Korean literature, history, and religion, extending also into the modern and contemporary periods. They display the broad range of Mr. Hoffstädt's interests while presenting some of the most outstanding scholarship in Asian Studies today"--

Recollections of a Woman in 11th-Century Japan

The Caliph's House

Pillow Book of Sei Shonagon

The Diary of Lady Murasaki

In the tenth century, Japan was both physically and culturally isolated from the rest of the world. The Pillow Book recaptures this lost world with the diary of a young court lady. Sei Shōnagon was a contemporary of Murasaki Shikibu, who wrote the well-known novel The Tale of Genji. Unlike the latter's fictionalized view of the Heian-era court, Shōnagon's journal provides a lively miscellany of anecdotes, observations, and gossip, intended to be read in juicy bits and pieces. This unique volume was first rendered into English in 1889. In 1928, Arthur Waley, a seminal figure in the Western studies of Japanese culture, undertook a translation. The distinguished scholar devised this abridged version of the text, re-creating in English the stylistic beauty of its prose and the vitality of its narrative. Waley's interpretation offers a fascinating glimpse of the artistic pursuits of the royal court and its constant round of rituals, festivals, and ceremonies.

An eleventh-century classic, The Pillow Book of Sei Shōnagon is frequently paired with The Tale of Genji as one of the most important works in the Japanese canon. Yet it has also been marginalized within Japanese literature for reasons including the gender of its author, the work’s complex textual history, and its thematic and stylistic depth. In Unbinding The Pillow Book, Gergana Ivanova offers a reception history of The Pillow Book and its author from the seventeenth century to the present that shows how various ideologies have influenced the text and shaped interactions among its different versions. Ivanova examines how and why The Pillow Book has been read over the centuries, placing it in the multiple contexts in which it has been rewritten, including women’s education, literary scholarship, popular culture, “pleasure quarters,” and the formation of the modern nation-state. Drawing on scholarly commentaries, erotic parodies, instruction manuals for women, high school textbooks, and comic books, she considers its outsized role in ideas about Japanese women writers. Ultimately, Ivanova argues for engaging the work’s plurality in order to achieve a clearer understanding of The Pillow Book and the importance it has held for generations of readers, rather than limiting it to a definitive version or singular meaning. The first book-length study in English of the reception history of Sei Shōnagon, Unbinding The Pillow Book sheds new light on the construction of gender and sexuality, how women’s writing has been used to create readerships, and why ancient texts continue to play vibrant roles in contemporary cultural production.

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 Hōjōki, Chōmei 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. Chōmei was born into a family of Shinto priests in around 1155, at at 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. Kenkō 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

The Pillow Book of Francis Reeves

Transl. by Arthur Waley

Vol. 1-2

As I Crossed a Bridge of Dreams

"Sponsored by The Helen Zell Writers' Program at the University of Michigan."

In a small incense shop in modern Tokyo, amid the manic consumerism of cartoon-colored Shibuya youth culture, incense is still made in the ancient way—slowly ground by hand and matured over time. Above the shop, a young woman sits behind a painted screen, listening to men unburden themselves about their work-dominated lives. She calls herself “Sei Shonagon,†? after the eleventh-century woman who wrote The Pillow Book. This exquisite first novel is a Pillow Book for the twenty-first century; its “Seif? is a young woman who, as a child, moved to Japan from America to live with her strict, tradition-obsessed uncle after the death of her parents, an

American academic and a Japanese student. As the novel opens, “Sei,†? now a young woman, lies in a hospital bed, hearing sounds around her, unable to speak except silently to herself-"I don't even know if you are still alive...I'm going to talk to you anyway, tell you everything I remember.†? Thus her story unfolds, back to a dark past and toward an unimaginable fate.

Essay from the year 2008 in the subject Sociology - Gender Studies, grade: 1,0, Muhlenberg College, course: Introduction to Traditional Japan, language: English, abstract: The Pillow Book (PB) by Sei Shonagon and the Essays in Idleness (EI) by Yoshida Kenko are both considered classic Japanese literature. Both books deal with the court life during their time period. While Sei Shonagon expresses a feminine view and Kenko a masculine opinion, a comparison between the Pillow Book and the Essays in Idleness can be made by bringing their thoughts towards the other sex in contrast to each other. Furthermore, a change in gender roles can be observed. The essay will lay open the reciprocal critics, but also show how deeply both authors fall for the other sex.

The Cambridge History of Japan

The Many Lives of a Japanese Classic

The Diary of a Courtesan in Tenth Century Japan

and Hojoki