

Abstraction And Transcendence Nature Shintai And Geometry In The Architecture Of Tadao Ando Pham Thanh Hien

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Performativity and Event in 1960s Japan considers the artists and events in 1960s Japan. In response to the social upheavals of the 1960s, it shows how art interacted with society in unique and transformational ways, interweaving arguments about the critical role of performance as an artistic medium and as a social dramaturgy.

This book explores the resonances between Deleuze's philosophy and a range of philosophical concepts in Buddhism. Focusing on this rarely examined relationship, this book gathers perspectives from scholars around the globe to explore the continuities and discontinuities between Deleuze's and Buddhist thought. They examine immanence, intensity, assemblages and desire, and the concepts of ethics and meditation. This volume will prove to be an important resource for readers and scholars interested in philosophy, critical theory and comparative studies. They will find this an engaging and invaluable examination of two different yet similar modes of thought.

An intoxicating sui generis novel by "the greatest mesmerist of modern times" (André Breton) The wealthy scientist Martial Canterel guides a group of visitors through his expansive estate, Locus Solus, where he displays his various deranged inventions, each more spectacular than the last. First, he introduces a machine propelled by the weather, which constructs a mosaic out of varying hues of human teeth, then shows a hairless cat charged with a powerful electric battery, and next a bizarre theater in which corpses are reanimated with a special serum to enact the most important movements of their past lives. Wondrously imaginative and narrated with Roussel's deadpan wit, Locus Solus is unlike anything else ever written.

Since the end of the Second World War—and particularly over the last decade—Japanese science fiction has strongly influenced global popular culture. Unlike American and British science fiction, its most popular examples have been visual—from Gojira (Godzilla) and Astro Boy in the 1950s and 1960s to the anime masterpieces Akira and Ghost in the Shell of the 1980s and 1990s—while little attention has been paid to a vibrant tradition of prose science fiction in Japan. Robot Ghosts and Wired Dreams remedies this neglect with a rich exploration of the genre that connects prose science fiction to contemporary anime. Bringing together Western scholars and leading Japanese critics, this groundbreaking work traces the beginnings, evolution, and future direction of science fiction in Japan, its major schools and authors, cultural origins and relationship to its Western counterparts, the role of the genre in the formation of Japan's national and political identity, and its unique fan culture. Covering a remarkable range of texts—from the 1930s fantastic detective fiction of Yumeno Kyûsaku to the cross-culturally produced and marketed film and video game franchise Final Fantasy—this book firmly establishes Japanese science fiction as a vital and exciting genre. Contributors: Hiroki Azuma; Hiroko Chiba, DePauw U; Naoki Chiba; William O. Gardner, Swarthmore College; Mari Kotani; Livia Monnet, U of Montreal; Miri Nakamura, Stanford U; Susan Napier, Tufts U; Sharalyn Orbaugh, U of British Columbia; Tamaki Saitô; Thomas Schnellbacher, Berlin Free U. Christopher Bolton is assistant professor of Japanese at Williams College. Istvan Csicsery-Ronay Jr. is professor of English at DePauw University. Takayuki Tatsumi is professor of English at Keio University.

A richly rewarding vision of the burgeoning interdisciplinary field of somaesthetics, with fourteen essays by the originator of the field.

This thesis introduces Tadao Ando, a well-known Japanese architect, who is currently working on an emerging concept in the discourse of architecture, and is opening an approach of high sensibility (sensual, reflective, flexible, and complex, sensitively matching with every moment of life) and conceptualism (rational, logically approaching truth) that is widely considered one of the most important ways of thinking and designing architecture. In the introduction chapter, Tadao Ando's is introduced as a master of architecture and as a critic. Secondly, his goals, objectives, concepts and strategies are outlined. These aspects are grouped and developed into major themes. Those themes will later be interpreted in Chapter Four. In the second chapter of the thesis, the architecture of Tadao Ando is examined more closely, through critics' studies and his writings. This part aims to open further discussions on the most substantial and important grounds and sources of his architecture, which are interpreted in further detail in Chapter Four: the key themes of his works and theories. Being aware that Ando's architecture cannot be understood without grasping "Japaneseness", or the historical cultural and regional contexts of Japan, the third chapter will be devoted to briefly introducing the origins, philosophy, traditions, and culture of the country, as well as major points of new waves of Japanese architecture, both of which tangibly and intangibly serve as the foundation for Ando's architectural themes: nature, shintai, and geometry as both abstract construct and substance. This chapter is essential for understanding the foundation and context of Ando's thoughts that always determine his architecture. Chapter Four is the key part of the thesis. It focuses on two aspects: Ando's philosophically-based theoretical concepts, and his major themes which have been introduced in the previous sections. This chapter provides a general and coherent understanding of his work. The concluding chapter summarizes the crucial points from among Ando's visions, moving from origins and philosophical grounds through concepts, strategies and theories, to the unique solutions which he advances for problems of the age. Thematically, Tadao Ando's works may be shown to reveal: Dialogue with Nature and Tradition (cosmologies, culture); Shintai and Space (mutual independence and penetration); and Geometry (spatial compositions, minimalist form, material and texture). Among these three overriding themes, there are many interrelated sub-themes are also examined. Download 1st chapter & ByteSizeSystems Reader FREE - and buy ByteSize b-book for \$5.00.

Architecture is an experience – with the intellect and with all our senses, in motion, and in use. But in order to actually discuss and assess it with relevance, a clarification of terms is essential in order to avoid the vagueness that often prevails when talking about architecture. This dictionary provides a vocabulary that allows the architecture discourse to go beyond the declaration of constructive relationships or the description of architectonic forms in familiar terms like "roof," "base," "wall," and "axis" or "proportion". The point is to describe the experience of architecture: how exactly does it contribute to the experience of a situation? For instance, the staging of an entrance situation, or the layout and visitor routes through a museum. From "context," through "guidance," "readability," "patina," "spatial structure," "symmetry" and "tectonics," to "width" (and "narrowness") or "window," the most important terms in architectural language are explained precisely and in detail.

This is the first book to thoroughly explore Confucian and Neo-Confucian metaphysics and ethics, building upon the creativity and temporality of human existence and human

nature as well as their extension into human culture. Fundamental essays deal cogently with the relationship between Chinese language and Chinese philosophy, offering general categories which shape the matrix of ideas woven in Chinese philosophy from its very beginnings. Along with more general characterizations, there are themes placing Confucian thinkers in touch with modern communication theories, perceptions of individuals, religious themes, and scientific worldviews. Conceptual and comparative essays probe the frontiers of Chinese philosophy in its contemporary Confucian revival.

This lively and readable survey introduces students to key areas of the field and shows how to apply an anthropological approach to the study of contemporary world religions. Written by an experienced teacher, it covers all of the traditional topics of anthropology of religion, including definitions and theories, beliefs, symbols and language, and ritual and myth, and combines analytic and conceptual discussion with up-to-date ethnography and theory. Eller includes copious examples from religions around the world – both familiar and unfamiliar – and two mini-case studies in each chapter. He also explores classic and contemporary anthropological contributions to important but often overlooked issues such as violence and fundamentalism, morality, secularization, religion in America, and new religious movements. *Introducing Anthropology of Religion* demonstrates that anthropology is both relevant and essential for understanding the world we inhabit today.

During the first half of the twentieth century, Zen Buddhist leaders contributed actively to Japanese imperialism, giving rise to what has been termed "Imperial-Way Zen" (Kodo Zen). Its foremost critic was priest, professor, and activist Ichikawa Hakugen (1902–1986), who spent the decades following Japan's surrender almost single-handedly chronicling Zen's support of Japan's imperialist regime and pressing the issue of Buddhist war responsibility. Ichikawa focused his critique on the Zen approach to religious liberation, the political ramifications of Buddhist metaphysical constructs, the traditional collaboration between Buddhism and governments in East Asia, the philosophical system of Nishida Kitaro (1876–1945), and the vestiges of State Shinto in postwar Japan. Despite the importance of Ichikawa's writings, this volume is the first by any scholar to outline his critique. In addition to detailing the actions and ideology of Imperial-Way Zen and Ichikawa's ripostes to them, Christopher Ives offers his own reflections on Buddhist ethics in light of the phenomenon. He devotes chapters to outlining Buddhist nationalism from the 1868 Meiji Restoration to 1945 and summarizing Ichikawa's arguments about the causes of Imperial-Way Zen. After assessing Brian Victoria's claim that Imperial-Way Zen was caused by the traditional connection between Zen and the samurai, Ives presents his own argument that Imperial-Way Zen can best be understood as a modern instance of Buddhism's traditional role as protector of the realm. Turning to postwar Japan, Ives examines the extent to which Zen leaders have reflected on their wartime political stances and started to construct a critical Zen social ethic. Finally, he considers the resources Zen might offer its contemporary leaders as they pursue what they themselves have identified as a pressing task: ensuring that henceforth Zen will avoid becoming embroiled in international adventurism and instead dedicate itself to the promotion of peace and human rights. Lucid and balanced in its methodology and well grounded in textual analysis, *Imperial-Way Zen* will attract scholars, students, and others interested in Buddhism, ethics, Zen practice, and the cooptation of religion in the service of violence and imperialism. Places the phenomenologies of Merleau-Ponty and Nishida in dialogue and uncovers a demand for a motor-perceptual form of faith in both philosophers' meditations on artistic expression. In *Merleau-Ponty and Nishida*, Adam Loughnane initiates a fascinating new dialogue between two of the twentieth century's most important phenomenologists of the Eastern and Western philosophical worlds. Throughout the book, the reader is guided among the intricacies and innovations of Merleau-Ponty's and Nishida's ontological approaches to artistic expression with a focused look at a rarely explored connection between faith and negation in their philosophies. Exploring the intertwining of these concepts in their broader ontologies invokes a reappraisal of the ambiguous status of religion and art in the writings of both thinkers. Measuring these ambiguities, the ontologies of *Flesh* and Basho are read in-depth alongside great artworks and the motor-perceptual practices of seminal landscape artists such as Cézanne, Sessh?, Taiga, and Hasegawa, as well as other major figures of European, Chinese, and Japanese art history. Loughnane studies these artists' bodily practices, focusing on the intimate relations realized with the landscapes they paint, and illuminating a valence of their expressive disciplines as a motor-perceptual form of faith. *Merleau-Ponty and Nishida* is an exciting intercultural reading, expanding two philosophers' projects toward new horizons of research, revealing incitements in their writings that challenge unambiguous distinctions between art, philosophy, faith, and ultimately philosophy East and West. Adam Loughnane is Assistant Professor of Philosophy at University College Cork, Ireland.

First published in Japan in 1983, this book is now a classic in modern Japanese literary studies. Covering an astonishing range of texts from the Meiji period (1868–1912), it presents sophisticated analyses of the ways that experiments in literary language produced multiple new—and sometimes revolutionary—forms of sensibility and subjectivity. Along the way, Kamei Hideo carries on an extended debate with Western theorists such as Saussure, Bakhtin, and Lotman, as well as with such contemporary Japanese critics as Karatani Kojin and Noguchi Takehiko. *Transformations of Sensibility* deliberately challenges conventional wisdom about the rise of modern literature in Japan and offers highly original close readings of works by such writers as Futabatei Shimei, Tsubouchi Shoyo, Higuchi Ichiyo, and Izumi Kyoka, as well as writers previously ignored by most scholars. It also provides a new critical theorization of the relationship between language and sensibility, one that links the specificity of Meiji literature to broader concerns that transcend the field of Japanese literary studies. Available in English translation for the first time, it includes a new preface by the author and an introduction by the translation editor that explain the theoretical and historical contexts in which the work first appeared.

"Education, arts and social sciences, natural and technical sciences in the United States and Canada".

In *The Unnamable Archipelago: Wounds of the Postcolonial in Postwar Japanese Literature and Thought*, Dennitza Gabrakova discusses how the Island imagery shapes a

critical understanding of Japan on multiple intersections of trauma and sovereignty in texts from the 1960s onwards.

Attempting to understand the catalogue of horrors that has characterised much of twentieth-century history, Western scholars generally distinguish between violent revolutions of the "right" and the "left". Fascist regimes are assigned to the evil right, Marxist-Leninist regimes to the benign left. But this distinction has left us without a coherent understanding of the revolutionary history of the twentieth century, contends A. James Gregor in this insightful book. He traces the evolution of Marxist theory from the 1920s through the 1990s and argues that the ideology of Marxism-Leninism devolved into fascism. Fascist regimes and Communist regimes - both anti-democratic ideocracies - are far more closely related than has been recognised. Employing wide-ranging primary source materials in Italian, German, Russian, and Chinese, the book opens with an examination of the first standard Marxist interpretation of Mussolini's fascism in the early 1920s and proceeds through the emergence of fascist phenomena in post-Communist Russia. A clearer understanding of the relation between fascism and communism provides a sharper lens through which to view twentieth-century history as well as the present and future politics of Russia, Communist China, and other non-democratic states, Gregor concludes.

Open access edition: DOI 10.6069/9780295749013 At first glance, medicine and poison might seem to be opposites. But in China's formative era of pharmacy (200?800 CE), poisons were strategically employed as healing agents to cure everything from abdominal pain to epidemic disease. *Healing with Poisons* explores the ways physicians, religious figures, court officials, and laypersons used toxic substances to both relieve acute illnesses and enhance life. It illustrates how the Chinese concept of *du*—a word carrying a core meaning of "potency"—led practitioners to devise a variety of methods to transform dangerous poisons into effective medicines. Recounting scandals and controversies involving poisons from the Era of Division to the Tang, historian Yan Liu considers how the concept of *du* was central to how the people of medieval China perceived both their bodies and the body politic. He also examines the wide range of toxic minerals, plants, and animal products used in classical Chinese pharmacy, including everything from the herb aconite to the popular recreational drug Five-Stone Powder. By recovering alternative modes of understanding wellness and the body's interaction with foreign substances, this study cautions against arbitrary classifications and exemplifies the importance of paying attention to the technical, political, and cultural conditions in which substances become truly meaningful. *Healing with Poisons* is freely available in an open access edition thanks to TOME (Toward an Open Monograph Ecosystem) and the generous support of the University of Buffalo.

A one-volume dictionary of religion based on concepts drawn partly from the various religious traditions and partly from the historical and reflective study of religion as a modern academic discipline. As a dictionary rather than an encyclopedia, there will be concise explanations on a very large number of special terms rather than lengthy essays on selected subjects. Entries will include definitions of terms from various religious traditions which have now entered into current English usage, as well as a wide variety of semi-technical terms from related fields such as philosophy, sociology and social anthropology.

The book presents three Japanese psychotherapeutic approaches, Morita, Naikan, and Dohsa-hou, in the chronological order of their development, giving a thorough account of both their underlying concepts and practical applications. In addition to describing their idiosyncrasies, a major focus of the book is also to elucidate as to how the deeply imprinted cultural specificities of these approaches, emanating from their common cultural ground, converge to two focal points—silence and body-mind interconnectedness—that vest the approaches with their therapeutic power. In so doing, the book gives an insight into the intrinsic dynamics of the methods and emphasizes on their potential for universal applicability notwithstanding their indisputable cultural peculiarities. This self-contained and well-structured book fills the gap in the yet scarce English-language literature on Japanese psychotherapies.

Decadence is a concept that designates a given historical moment as a phase of decay and valorizes the past as an irretrievable golden age. This study offers an innovative examination of a century of Japanese fiction through the analytical prism of decadence.

Nishida Kitaro (1870-1945) is the most important Japanese philosopher of the last century. His constant aim in philosophy was to try to articulate Zen in terms drawn from Western philosophical sources, yet in the end he found that he could not do so, and his thought illustrates a conceptual incommensurability at the deepest level between the main line of the Western tradition and one of the main lines in Eastern thought. This book is a work of comparative philosophy. Attention is given to the consequences of Nishida's metaphysics in the areas of ethics, aesthetics, the philosophy of religion and notably the implications of Nishida's example for the question of pluralism. This study of Nishida brings into sharp focus the question of whether, faced with a conceptual incommensurability at as deep a level as that manifested by Zen, the choice between it and its Western alternative can be wholly rational.

Religion is at the heart of such ongoing political debates in Japan as the constitutionality of official government visits to Yasukuni Shrine, yet the very categories that frame these debates, namely religion and the secular, entered the Japanese language less than 150 years ago. To think of religion as a Western imposition, as something alien to Japanese reality, however, would be simplistic. As this in-depth study shows for the first time, religion and the secular were critically reconceived in Japan by Japanese who had their own interests and traditions as well as those received in their encounters with the West. It argues convincingly that by the mid-nineteenth century developments outside of Europe and North America were already part of a global process of rethinking religion. The Buddhist priest Shimaji Mokurai (1838–1911) was the first Japanese to discuss the modern concept of religion in some depth in the early 1870s. In his person, indigenous tradition, politics, and Western influence came together to set the course the reconception of

religion would take in Japan. The volume begins by tracing the history of the modern Japanese term for religion, *shūkyō*, and its components and exploring the significance of Shimaji's sectarian background as a True Pure Land Buddhist. Shimaji went on to shape the early Meiji government's religious policy and was essential in redefining the locus of Buddhism in modernity and indirectly that of Shinto, which led to its definition as nonreligious and in time to the creation of State Shinto. Finally, the work offers an extensive account of Shimaji's intellectual dealings with the West (he was one of the first Buddhists to travel to Europe) as well as clarifying the ramifications of these encounters for Shimaji's own thinking. Concluding chapters historicize Japanese appropriations of secularization from medieval times to the twentieth century and discuss the meaning of the reconception of religion in modern Japan. Highly original and informed, *Shimaji Mokurai and the Reconception of Religion and the Secular in Modern Japan* not only emphasizes the agency of Asian actors in colonial and semicolonial situations, but also hints at the function of the concept of religion in modern society: a secularist conception of religion was the only way to ensure the survival of religion as we know it today. In this respect, the Japanese reconception of religion and the secular closely parallels similar developments in the West.

A groundbreaking study of prison religion, *Karma and Punishment* introduces a form of chaplaincy rooted in the Buddhist concept of doctrinal admonition. Through research and fieldwork, Adam Lyons uncovers a dimension of Buddhist modernism that developed as Japan's religious organizations carved out a niche as defenders of society by fighting crime.

Designed to appeal to visual thinkers, *25 Concepts in Modern Architecture* explores the fundamental ideas behind architectural design, through easy-to-follow sketches, drawings and succinct explanations. Twenty-five concepts – each of which are key to architectural design thinking – are accessibly explained by examining twenty-five different masterworks of modern architecture. For example, the concept of 'movement' in architectural design is explained through a close look at a Le Corbusier building; 'transparency' is examined in Philip Johnson's seminal *Glass House*; 'asymmetry' is understood through the work of Zaha Hadid – and so on, through twenty-five core concepts and twenty-five of the most significant buildings of the modern era. Taking a highly-visual approach, this simple yet visually-powerful guide is an essential companion in the design studio and to introductory courses in modern architecture, interior architecture, and interior design. Understanding these concepts will provide a key to demystifying the greatest works in modern architectural history, inspire new ways to think about new design projects, and reveal how drawing and sketching are used as tools for the visual analysis of architecture.

Monsters known as yōkai have long haunted the Japanese cultural landscape. This history of the strange and mysterious in Japan seeks out these creatures in folklore, encyclopedias, literature, art, science, games, manga, magazines and movies, exploring their meanings in the Japanese imagination over three centuries.

This volume has been developed from the first extensive meeting of Japanese and Western phenomenologists, which was sponsored by the Center for Advanced Research in Phenomenology, Inc. and the Phenomenological Association of Japan and held in Sanda City. Chiefly philosophical and chiefly concerned with Husserl's thought, it also shows links with several human sciences and such figures as Wilhelm Dilthey, Eugen Fink, Martin Heidegger, Max Scheler, Alfred Schutz, and well as with Zen and the Japanese tradition in phenomenology, which is second only to the German in age and has recently blossomed anew. Further such meetings have occurred and are planning, building upon this foundation.

This volume brings together insights from religion (represented by Buddhism and Christianity) and science to address the question, What can we know about reality? Here science and religion engage each other in the human endeavour to understand a reality tantalizingly beyond our ability to understand fully.

In modern societies the functional differentiation of medicine and religion is the predominant paradigm. Contemporary therapeutic practices and concepts in healing systems, such as Transpersonal Psychology, Ayurveda, as well as Buddhist and Anthroposophic medicine, however, are shaped by medical as well as religious or spiritual elements. This book investigates configurations of the entanglement between medicine, religion, and spirituality in Europe, Asia, North America, and Africa. How do political and legal conditions affect these healing systems? How do they relate to religious and scientific discourses? How do therapeutic practitioners position themselves between medicine and religion, and what is their appeal for patients?

Engaging some of the most canonical and thought-provoking anime, manga, and science fiction films, *Tokyo Cyberpunk* offers insightful analysis of Japanese visual culture. Steven T. Brown draws new conclusions about the cultural flow of art, as well as important technological issues of the day.

The essays in this collection challenge conventional ideas about consumption and consumerism: they consider if the inundation of Western consumer goods have created identity confusions among the affluent in Asia, and if the expansion of consumer culture really does threaten the stability of politically anti-liberal states in Asia. This is the first book to analyse in detail consumerism in the region, and will be valuable reading for students and researchers in Asian studies, economics, politics and cultural studies.

Offers the most comprehensive collection of Basho's prose available, beautifully translated into English.

This book traces the origins and transformations of a people-the Zainichi, or Koreans "residing in Japan." Using a wide range of arguments and evidence-historical and comparative, political and social, literary and pop-cultural-John Lie reveals the social and historical conditions that gave rise to Zainichi identity, while exploring its vicissitudes and complexity. In the process he sheds light on the vexing topics of diaspora, migration, identity, and group formation.

John McGreal's three new books – *It's Abstraction*, *Concretely*, *It's Figuration*, *Groundly* and *It's Representation, Really* – continue the 'It' Series published by Matador since 2010. They

constitute another stage in an artistic journey exploring the visual and audial dialectic of mark, word and image that began over 25 years ago. Emerging out of the first books on the Bibliograph published in 2016, initiated with *It's Nothing, Seriously*, these new texts retain some of the same structural features. The Bibliographs contain the same focus on repetition and variation in meaning of their dominant motifs of representation, abstraction and figuration which have framed philosophical discourse on epistemology and ontology in aesthetics; their chance placement in each Bibliograph interspersed with one another displaying and enhancing similarities and differences. At the same time these works constitute a development in the aesthetic form of the Bibliograph. In earlier works on *Nothing, Absence and Silence*, it was just a question of finding and transferring given textual references from their source to construct their Bibliographs, with the focus being on the strategic position of the latter within each book. In these new works, the concern has been with working on the line and shape of the references themselves, with their enhanced spacial form as well as that of each Bibliograph as a whole. In shaping and spacing the referential images, the place of words and letters became as important as their semantic & syntactical role. Expansion and contraction of whole words was used to enhance this process. Under such detailed attention their breakdown into particles of language, into part-words and single letters was a result. The recombination of elements produced new words in a process of restrangement with new sequences of letters having visual rather than semantic value. The play on prefixes of dominant motifs yielded new words as did tmesis. This concern with the form of referential images does not preclude an equal commitment to their content. The aleatory character of textual entries in each Bibliograph encourage the reader to let his or her mind go; to read in a new way on diverse contemporary issues across conventional boundaries in the arts and sciences at several levels of physical, psychical and social reproduction.

An interdisciplinary group of scholars explores the social history and anthropology of Daoism from the late nineteenth century to the present, focusing on the evolution of traditional forms of practice and community, as well as modern reforms and reinventions. Essays investigate ritual specialists, body cultivation and meditation traditions, monasticism, new religious movements, state-sponsored institutionalization, and transnational networks"--Publisher's Web site.

With *Japanese Philosophy: A Sourcebook*, readers of English can now access in a single volume the richness and diversity of Japanese philosophy as it has developed throughout history. Leading scholars in the field have translated selections from the writings of more than a hundred philosophical thinkers from all eras and schools of thought, many of them available in English for the first time. The Sourcebook editors have set out to represent the entire Japanese philosophical tradition—not only the broad spectrum of academic philosophy dating from the introduction of Western philosophy in the latter part of the nineteenth century, but also the philosophical ideas of major Japanese traditions of Buddhism, Confucianism, and Shinto. The philosophical significance of each tradition is laid out in an extensive overview, and each selection is accompanied by a brief biographical sketch of its author and helpful information on placing the work in its proper context. The bulk of the supporting material, which comprises nearly a quarter of the volume, is given to original interpretive essays on topics not explicitly covered in other chapters: cultural identity, samurai thought, women philosophers, aesthetics, bioethics. An introductory chapter provides a historical overview of Japanese philosophy and a discussion of the Japanese debate over defining the idea of philosophy, both of which help explain the rationale behind the design of the Sourcebook. An exhaustive glossary of technical terminology, a chronology of authors, and a thematic index are appended. Specialists will find information related to original sources and sinographs for Japanese names and terms in a comprehensive bibliography and general index. Handsomely presented and clearly organized for ease of use, *Japanese Philosophy: A Sourcebook* will be a cornerstone in Japanese studies for decades to come. It will be an essential reference for anyone interested in traditional or contemporary Japanese culture and the way it has shaped and been shaped by its great thinkers over the centuries.

Written by a team of international scholars from China, Germany, Ireland, New Zealand and the UK, this book provides interdisciplinary studies on the construction and transformation of Chinese national identity in the age of globalisation. It addresses a wide range of issues central to national identity in the context of Chinese culture, politics, economy and society, and explores a diverse set of topics including the formation of an embryonic form of national identity in the late Qing era, the influence of popular culture on national identity, globalisation and national identity, the interaction and discourse between ethnic identity and national identity, and identity construction among overseas Chinese. It highlights the latest developments in the field and offers a distinctive contribution to our knowledge and understanding of national identity. ?

"An Inquiry into the Good, the earliest work of Kitaro Nishida, established its author as the foremost Japanese philosopher of the twentieth century. The book represents the foundation of Nishida's philosophy, which reflects both his deep study of Zen Buddhism and his thorough analysis of Western philosophy. In this important new translation, two scholars -- one Japanese and one American -- have worked together to present a lucid and accurate rendition of this basic work. They have also included an enlightening introduction and ample notes to aid the Western reader. Nishida sets forth the notion of "pure experience"--The concept that pure, or direct, experience precedes the separation of subject and object and is true reality. He next considers reality, investigating its relation to thinking, volition, and intuition. The Good, which Nishida considered to be the realization of our internal demands or ideals, is analyzed in the light of the nature of reality and pure experience. In conclusion, Nishida suggests a theory of God as the unifier of the universe and the universe as an expression of God. Throughout he touches upon the work of Western philosophers such as Kant, Hegel, Fichte, William James, and John Dewey in order to explicate his ideas"-- Front flap.

This is the definitive work on the first and greatest of Japan's twentieth-century philosophers, Nishida Kitaro (1870-1945). Interspersed throughout the narrative of Nishida's life and thought is a generous selection of the philosopher's own essays, letters, and short presentations, newly translated into English.

Succinct chapters provide an excellent guide to understanding Islam, Buddhism, Hinduism, Judaism, Taoism, Shintoism, and more.

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