

ELOQUENT ZEN

Old and Early Japanese Zens



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Eloquent Zen

Steven Heine



Eloquent Zen:

Eloquent Zen Kenneth Kraft, 1997-01-01 Zen master Daito 1282 1337 played a leading role in the transmission of Zen Chan from China to Japan He founded Daitokuji a major monastery that has been influential for centuries and he provided interpretations of Chinese texts Daito s traditional biography is full of vivid episodes including his years among the beggars of Kyoto and ending with his dramatic death in the meditation posture Despite his importance however Daito has remained virtually unknown in the West With the publication of *Eloquent Zen* Kenneth Kraft offers the first comprehensive account of the life and teachings of one of the greatest of Japan s Zen masters Dr Kraft begins with the foundations of medieval Japanese Zen He shows that Daito s predecessors were concerned with clarifying the essentials of Zen as it began to take root in Japan During this formative phase the Zen pioneers embraced varied conceptions of enlightenment and divergent notions of authenticity Kraft places Daito s contributions within this context offering new insights about early Japanese Zen and about Zen itself Throughout this study Kraft looks closely at the complex role of language in Zen a tradition supposedly distrustful of words Daito wrote haiku like poetry participated in brilliant dialogues and delivered powerful sermons His virtuosity in articulating the way of Zen beyond words beyond silence is nowhere more apparent than in his use of the capping phrase an interpretive and commentarial device unique to Zen Analyzing Daito s use of this device Kraft elucidates the significance of the literary and aesthetic dimensions of the Zen tradition *Eloquent Zen* includes valuable translations of Daito s poetry and other writings Illustrations include three classic portraits of Daito and rare examples of his calligraphy This lucid and engaging study will interest scholars and nonspecialists interested in Zen Japanese culture and Asian philosophy poetry and related fields

Eloquent Zen Kenneth Kraft, 2006-04 **Zen Classics** Steven Heine, Dale S. Wright, 2006 A companion volume to *The Koan* and *The Zen Canon* this text concentrates primarily on texts from Korea and Japan that brought the Zen tradition to fruition

Zen-Life Evgeny Steiner, 2014-06-26 This book examines Japanese culture of the Muromachi epoch 14 16 centuries with Ikkyū Sōjun 1394 1481 as its focal point Ikkyū s contribution to the culture of his time was all embracing and unique He can be called the embodiment of his era given that all the features typical for the Japanese culture of the High Middle Ages were concentrated in his personality This multidisciplinary study of Ikkyū s artistic religious and philosophical heritage reconstructs his creative mentality and his way of life The aesthetics and art of Ikkyū are shown against a broad historical background Much emphasis is given to Ikkyū s interpretation of Zen The book discusses in great detail Ikkyū s religious and ethical principles as well as his attitude towards sex and shows that his rebellious and iconoclastic ways were deeply embedded in the tradition The book pulls together materials from cultural and religious history with literary and visual artistic texts and offers a multifaceted view on Ikkyū as well as on the cultural life of the Muromachi period This approach ensures that the book will be interesting for art historians historians of literature and religion and specialists in cultural and visual studies

Approaches to Chan, Sōn, and Zen Studies Albert Welter, Steven Heine, Jin Y.

Park,2022-11-01 This volume focuses on Chinese Chan Buddhism and its spread across East Asia with special attention to its impacts on Korean S n and Japanese Zen Zen enthralled the scholarly world throughout much of the twentieth century and Zen Studies became a major academic discipline in its wake Interpreted through the lens of Japanese Zen and its reaction to events in the modern world Zen Studies incorporated a broad range of Zen related movements in the East Asian Buddhist world As broad as the scope of Zen Studies was however it was clearly rooted in a Japanese context and aspects of the Zen experience that did not fit modern Japanese Zen aspirations tended to be marginalized and ignored Approaches to Chan S n and Zen Studies acknowledges the move beyond Zen Studies to recognize the changing and growing parameters of the field The volume also examines the modern dynamics in each of these traditions Zen and Material Culture Pamela D.

Winfield,Steven Heine,2017-06-07 The stereotype of Zen Buddhism as a minimalistic or even immaterial meditative tradition persists in the Euro American cultural imagination This volume calls attention to the vast range of stuff in Zen by highlighting the material abundance and iconic range of the Soto Rinzai and Obaku sects in Japan Chapters on beads bowls buildings staffs statues rags robes and even retail commodities in America all shed new light on overlooked items of lay and monastic practice in both historical and contemporary perspectives Nine authors from the cognate fields of art history religious studies and the history of material culture analyze these Zen matters in all four senses of the phrase the interdisciplinary study of Zen s matters objects and images ultimately speaks to larger Zen matters ideas ideals that matter in the predicate sense to both male and female practitioners often because such matters economic considerations help to ensure the cultural and institutional survival of the tradition Zen and Material Culture expands the study of Japanese Zen Buddhism to include material inquiry as an important complement to mainly textual institutional or ritual studies It also broadens the traditional purview of art history by incorporating the visual culture of everyday Zen objects and images into the canon of recognized masterpieces by elite artists Finally the volume extends Japanese material and visual cultural studies into new research territory by taking up Zen s rich trove of materia liturgica and supplementing the largely secular approach to studying Japanese popular culture This groundbreaking volume will be a resource for anyone whose interests lie at the intersection of Zen art architecture history ritual tea ceremony women s studies and the fine line between Buddhist materiality and materialism **Zen Sand** Victor Sogen Hori,2003-02-28 Zen Sand is a classic collection of verses aimed at

aiding practitioners of k an meditation to negotiate the difficult relationship between insight and language As such it represents a major contribution to both Western Zen practice and English language Zen scholarship In Japan the traditional Rinzai Zen k an curriculum includes the use of jakugo or capping phrases Once a monk has successfully replied to a k an the Zen master orders the search for a classical verse to express the monk s insight into the k an Special collections of these jakugo were compiled as handbooks to aid in that search Until now Zen students in the West lacking this important resource have been severely limited in carrying out this practice Zen Sand combines and translates two standard jakugo handbooks

and opens the way for incorporating this important tradition fully into Western Zen practice For the scholar Zen Sand provides a detailed description of the jakugo practice and its place in the overall k an curriculum as well as a brief history of the Zen phrase book This volume also contributes to the understanding of East Asian culture in a broader sense Esoteric Zen Stephan Kigensan Licha,2023-06-26 When a Zen teacher tells you to point at your mind which part of your body do you point at According to the Japanese master Chikotsu Daie 1229 1312 you should point at the fistful of meat that is your heart Esoteric Zen demonstrates that far from an outlier Daie s understanding reflects the medieval Buddhist mainstream in which tantric teachings and Zen were closely entwined movements that often developed within the same circles of thinkers and texts br Drawing on newly discovered manuscript materials it shows how medieval practitioners constructed a unique form of Zen by drawing on tantric doctrinal discourses **Zen Skin, Zen Marrow** Steven Heine,2008 Since Zen Buddhism first captivated the attention of Western seekers the dominant discourse about this sect has been romantic idealistic and utopian Some scholars have begun to examine Zen through the lenses of historical and cultural criticism producing a sharp challenge to the traditional view This text investigates *Daitokuji* Gregory P. A. Levine,2005 The Zen Buddhist monastery Daitokuji in Kyoto has long been revered as a cloistered meditation centre a repository of art treasures and a wellspring of the Zen aesthetic Gregory Levine s Daitokuji unsettles these conventional notions with groundbreaking inquiry into the significant and surprising visual and social identities of sculpture painting and calligraphy associated with this fourteenth century monastery and its enduring monastic and lay communities The book begins with a study of Zen portraiture at Daitokuji that reveals the precariousness of portrait likeness the face that gazes out from an abbot s painting or statue may not be who we expect it to be or submit quietly to interpretation By tracing the life of Daitokuji s famed statue of the chanoyu patriarch Sen no Riky u 1522 91 which was all but destroyed by the ruler Toyotomi Hideyoshi 1537 98 but survived in Rash omon like narratives and reconstituted sculptural forms Levine throws light upon the contested status of images and their mytho poetic potential Levine then draws from the seventeenth century journal of K ogetsu S ogan Bokuseki no utsushi to explore practices of calligraphy connoisseurship at Daitokuji and the pivotal role played by the monastery s abbots within Kyoto art circles The book s final section explores Daitokuji s annual airings of temple treasures not merely as a practice geared toward preservation but also as a space in which different communities vie for authority over the artistic past An epilogue follows the peripatetic journey of the monastery s scrolls of the 500 Luohan from China to Japan to exhibition and partial sale in the West and back to Daitokuji Illuminating canonical and heretofore ignored works and mining a trove of documents diaries and modern writings Levine argues for the plurality of Daitokuji s visual arts and the breadth of social and ritual circumstances of art making and viewing within the monastery This diversity encourages reconsideration of stereotyped notions of Zen art and offers specialists and general readers alike opportunity to explore the fertile and sometimes volatile nexus of the visual arts and religious sites in Japan Sword of Zen Peter Haskel,2012-10-25 Takuan S ho s 1573 1645 two

works on Zen and swordsmanship are among the most straightforward and lively presentations of Zen ever written and have enjoyed great popularity in both premodern and modern Japan Although dealing ostensibly with the art of the sword *Record of Immovable Wisdom* and *On the Sword Taie* are basic guides to Zen user's manuals for Zen mind that show one how to manifest it not only in sword play but from moment to moment in everyday life Along with translations of *Record of Immovable Wisdom* and *On the Sword Taie* the former composed in all likelihood for the shogun Tokugawa Iemitsu and his fencing master Yagy Munenori this book includes an introduction to Takuan's distinctive approach to Zen drawing on excerpts from the master's other writings It also offers an accessible overview of the actual role of the sword in Takuan's day a period that witnessed both a bloody age of civil warfare and Japan's final unification under the Tokugawa shoguns Takuan was arguably the most famous Zen priest of his time and as a pivotal figure bridging the Zen of the late medieval and early modern periods his story presented in the book's biographical section offers a rare picture of Japanese Zen in transition For modern readers whether practitioners of Zen or the martial arts Takuan's emphasis on freedom of mind as the crux of his teaching resonates as powerfully as it did with the samurai and swordsmen of Tokugawa Japan Scholars will welcome this new annotated translation of Takuan's sword related works as well as the host of detail it provides illuminating an obscure period in Zen's history in Japan

Buddhist Spirituality Takeuchi Yoshinori, 2003-01-01 Of all the great religions it is Buddhism that has focused most intensively on that aspects of religion that we call spirituality No religion has ste a higher value on states of spiritual insight and liberation and none has set forth so methodologically and with such a wealth of reflection the various paths and with such a wealth of reflection the various paths and disciplines by which such states are reached The aim of the volumes on Buddhism is to survey the entire tradition both chronologically and geographically in the varieties of its historical forms and in the great diversity of its teachings

[Zen Buddhist Rhetoric in China, Korea, and Japan](#), 2011-11-25 One of the key factors for the success of the Ch n S n Zen schools in East Asia was the creativity of their adherents concerning the development of innovative literary genres and the skillful application of linguistic and rhetorical devices in their textual products From the very beginning Zen Buddhists used literature in order to attract the attention and support of influential lay Buddhists such as literati officials and members of the aristocracy Consequently Zen Buddhist texts had a deep and lasting impact on the development of East Asian languages literary genres and rhetorical devices and more generally on East Asian culture In this volume leading specialists in East Asian Buddhism and linguistics analyze the interplay of language and doctrine ideology in Chinese Ch n Korean S n and Japanese Zen as well as tracing developments triggered by changes in the respective sociopolitical and socio religious contexts As a special focus Zen rhetoric will be related to pre Ch n Buddhist literary developments in India and China in order to trace continuities and changes in the application of rhetorical strategies in the overall framework of Buddhist literary production Through this diachronic and comparative approach the great complexity and the multifaceted features of Ch n S n Zen literature is revealed

The

Poetry Demon Jason Protass, 2021-07-31 Chinese Buddhist monks of the Song dynasty 960-1279 called the irresistible urge to compose poetry the poetry demon In this ambitious study Jason Protass seeks to bridge the fields of Buddhist studies and Chinese literature to examine the place of poetry in the lives of Song monks Although much has been written about verses in the gong'an Jpn k'an tradition very little is known about the large corpora roughly 30,000 extant poems composed by these monastics Protass addresses the oversight by using strategies associated with religious studies literary studies and sociology He weaves together poetry with a wide range of monastic sources and in doing so argues against positing a literary Chan movement that wrote poetry as a path to awakening he instead presents an understanding of monks' poetry grounded in the Song discourse of monks themselves The work begins by examining how monks fashioned new genres created their own books and fueled a monastic audience for monks' poetry It traces the evolution of g'th from hymns found in Buddhist scripture to an independent genre for poems associated with Chan masters as living buddhas While Song monastic culture produced a prodigious amount of verse at the same time it promoted prohibitions against monks' participation in poetry as a worldly or Confucian art This constructive tension was an animating force The Poetry Demon highlights this and other intersections of Buddhist doctrine with literary sociality and charts productive pathways through numerous materials including collections of Chan recorded sayings monastic rulebooks eminent monk and flame record hagiographies manuscripts of poetry Buddhist encyclopedia primers and s'tra commentary Two chapter-length case studies illustrate how Song monks participated in two of the most prominent and conservative modes of poetry of the time those of parting and mourning Protass reveals how monks used Chan humor with reference to emptiness to transform acts of separation into Buddhist teachings In another chapter monks in mourning expressed their grief and dharma through poetry The Poetry Demon impressively uncovers new and creative ways to study Chinese Buddhist monks' poetry while contributing to the broader study of Chinese religion and literature

Did Dōgen Go to China? Steven Heine, 2006-05-25 Dōgen 1200-1253 the founder of the S't Zen sect in Japan is especially known for introducing to Japanese Buddhism many of the texts and practices that he discovered in China Heine reconstructs the context of Dōgen's travels to and reflections on China by means of a critical look at traditional sources both by and about Dōgen in light of recent Japanese scholarship While many studies emphasize the unique features of Dōgen's Japanese influences this book calls attention to the way Chinese and Japanese elements were fused in Dōgen's religious vision It reveals many new materials and insights into Dōgen's main writings including the multiple editions of the Shōbōgenzō and how and when this seminal text was created by Dōgen and was edited and interpreted by his disciples This book is the culmination of the author's thirty years of research on Dōgen and provides the reader with a comprehensive approach to the master's life works and an understanding of the overall career trajectory of one of the most important figures in the history of Buddhism and Asian religious thought

Shifting Shape, Shaping Text Steven Heine, 1999-01-01 Annotation Shifting Shape Shaping Text examines the fox koan in relation to philosophical and institutional issues facing the Ch'an Zen tradition

in both Sung China and medieval and contemporary Japan The Postwar Development of Japanese Studies in the United States Helen Hardacre, 2023-07-17 The present volume documents the postwar history of United States scholarship on Japan A careful selection of North American scholars under the general editorship of Helen Hardacre Reischauer Institute Professor of Japanese Religions and Society at Harvard University shows that a range of factors have directed Japanese studies in the United States since 1945 Among these factors are social and political change in Japan and the United States shifts in dominant scholarly concerns about Japan and changing evaluations of area studies The work consists of twelve essays in a wide variety of fields history art religion literature anthropology political science and law Each essay chronicles postwar scholarship in its particular discipline and provides a useful bibliography to serve further reference The general aim of the volume is to put current debates in historical perspective and to help assess the field's achievements It identifies areas requiring more work and charts directions for the future *The Postwar Developments of Japanese Studies in the United States* Helen Hardacre, 1998 This volume of twelve essays with useful bibliographies in the fields of history art religion literature anthropology political science and law documents the history of United States scholarship on Japan since 1945

Dharma Rain Stephanie Kaza, Kenneth Kraft, 2000-02-08 A comprehensive collection of classic texts contemporary interpretations guidelines for activists issue specific information and materials for environmentally oriented religious practice Sources and contributors include Basho the Dalai Lama Thich Nhat Hanh Gary Snyder Chogyam Trungpa Gretel Ehrlich Peter Mathiessen Helen Tworkov editor of Tricycle and Philip Glass Explaining Pictures Ikumi Kaminishi, 2006-02-28 Early Japanese Buddhism was patronized by the literate classes and remained a prerogative of the elite until the end of the twelfth century With the fiscal and political decline of its aristocratic patrons the Buddhist establishment turned increasingly to lay commoners for financial support using paintings to accommodate its new and often subliterary audiences One type of preaching known as etoki pictorial decipherment helped bridge the worlds of esoteric Buddhism and lay practice and reveals much about the role of art in the context of didactic storytelling and proselytization Beginning with the provocative claim that the popularization of Buddhism in the medieval period was a phenomenon of visual culture Explaining Pictures reexamines the history and historiography of medieval Japanese Buddhism With theoretical sophistication and a full appreciation of the power of imagery to convey and control religious meaning it investigates a range of aspects of etoki including the particularly active role of itinerant nuns whose performances were especially edifying to female audiences as well as the visual hagiography of the reputed founder of Japanese Buddhism the pictorial projections of Buddhist paradise and hell and the explanation through visual imagery of sacred mountains Part One presents the social history of etoki as it appears in a broad variety of written sources from the tenth to fifteenth centuries and investigates how etoki helped establish the cult of Shōtoku Taishi Part Two covers the period between the late twelfth and fourteenth centuries with a focus on Pure Land Buddhist propaganda and its use in etoki practice Etoki sermons on the Taima Mandala the visual

description of the Pure Land Buddhist canons show how envisioning the land of bliss substitutes for meditative concentration to gain enlightenment Ikumi Kaminishi next turns to the itinerant etoki proselytes and similar performing artists between the fifteenth and the sixteenth centuries These individuals preached on the road and through their missionary work reached out to commoners turning etoki into an effective method of imparting religious beliefs and soliciting alms In the late medieval period audiences regarded itinerant preachers much like traveling artists and vendors which has led modern scholars to conclude that etoki priests desecrated religious rituals Kaminishi reconsiders this historiographical problem in relation to the social meaning of itinerant performing artists of the period Finally she examines etoki's effect on the popularization of sacred mountain worship in particular Kumano and Tateyama during the seventeenth through nineteenth centuries Chapters focus on the Kumano propaganda image used by nuns how Christian religious imagery was exploited in seventeenth century Buddhist propaganda and the ways in which etoki campaigns made the remote Tateyama a popular pilgrimage site in early modern times *Explaining Pictures* is an important groundbreaking work the first book length study devoted to the phenomenon of Buddhist art as religious propaganda and pictorial storytelling as a form of popular culture in medieval Japan A truly interdisciplinary study it suggests fruitful avenues of discussion between art historians and historians of Japanese Buddhism Scholars and students with an interest in Japanese Buddhism art and social and cultural history will find its examination of significant issues fresh and stimulating It will also find an appreciative audience among those concerned with the relationship between art and religion the mechanics of proselytization and Asian visual culture

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