

30 Zen Haiku

“In this, his final work, American senior Zen Roshi Robert Aitken lovingly ties together two threads, Zen practice and haiku.” —Spirituality & Health Known to many as the study of quiet stillness and introspection, Zen Buddhism distinguishes itself through brilliant flashes of insight and its terseness of expression. In *River of Heaven* these concepts and pillars lend themselves to an exploration of Haiku, one of the most delicate and interpretive poetic forms in the world. The haiku verse form, with its rigid structure and organic description is a superb means of studying Zen modes of thought because its seventeen syllables impose a limitation that confines the poet to vital experience. In Haiku as in Buddhism, the silences are as expressive as the words. In this volume, American Senior Zen Roshi Robert Aitken gives new insight into Haiku by poetic masters Basho, Issa, Buson, and Shiki. In presenting themes from Haiku and from Zen literature, Aitken illuminates the relationship between the two. Readers are certain to find this an invaluable and enjoyable experience for the remarkable revelation it offers. “I am grateful for Robert Aitken’s enthusiastic sharing of poems in *The River of Heaven*, together with his rich personal and cultural perspectives. It is a book where the author joyfully calls each of us as readers to share in the transcendent joys of haiku.” —Juxtapositions “Aitken mines the meanings in these brief gems about nature, impermanence, travel, awareness, silence, beauty, being present, the turn of the seasons, and much more.” —Spirituality & Practice

Written by a Realtor who is also a poet and novelist, *Homeowner Haiku* elegantly encapsulates the often enervating process of the real estate transaction. These brief flashes, a perfect calming gift for anyone buying or selling a home, satisfy and challenge the reader with vivid images and pithy insights, as in this sample: "Dream house / we see our / children climbing the pear tree / that's not yet planted." Sherry Karver's artwork expands the experience of poems like "Zen and the Art of Homeownership" and "Those Little Voices" that run the gamut from comic to elegiac.

Days I don't enjoy: Any day I don't walk, drink sake, and compose haiku

Kimberly M. Blaeser begins with an examination of Vizenor's concept of Native American oral culture and his unique incorporation of oral tradition in the written word. She details Vizenor's efforts to produce a form of writing that resists static meaning, involves the writer in the creation of the literary moment, and invites political action and explores the place of Vizenor's work within the larger context of contemporary tribal literature, Native American scholarship, and critical theory.

The Zen Poems of Ryokan

Essays in Phenomenology and Comparative Philosophy

The Penguin Book of Haiku

Transversal Rationality and Intercultural Texts

Zen Poetry

The Zen Poetry of Ryokan

Zen Poems of Shinkichi Takahashi

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.

"A wonderful introduction to 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.

"The Zen monk Ryokan has become one of the most popular poets in Japanese history. Living in a small mountain hut rather than a temple, and preferring to play with children to ceremonies, he captured his warm humanity, gentle humor, and deep spirit in his poetry. This fine new translation by Kazuaki Tanahashi includes a generous serving of his poetry in Japanese and Chinese styles, as well as a biography, analysis of his poetry, and charming anecdotes about his life. It is easy to see why Ryokan has become so beloved, not only in Japan, but in the rest of the world as well."--Stephen Addiss, author of "The Art of Zen" and "The Art of Haiku"

This is an essential collection of contemporary American Zen poetry from thirty poets whose work is shared through biographical statement, Zen statement, photo, and five or more poems each. It's a book that can help you awaken to your natural self.

Triumph of the Sparrow

Japan's Beloved Modern Haiku Poet: Includes a Translation of Santoka's "Diary of the One-Grass Hut"

The Gentle Art of Disappearing

New Readings

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

Zen Poems of Han Shan, Shih Te, and Wang Fan-chih

Homeowner Haiku

"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. The hermit-monk Ryokan, long beloved in Japan both for his poetry and for his character, belongs in the tradition of the great Zen eccentrics of China and Japan. His reclusive life and celebration of nature and the natural life also bring to mind his younger American contemporary, Thoreau. Ryokan's poetry is that of the mature Zen master, its deceptive simplicity revealing an art that surpasses artifice. Although Ryokan was born in eighteenth-century Japan, his extraordinary poems, capturing in a few luminous phrases both the beauty and the pathos of human life, reach far beyond time and place to touch the springs of humanity. 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.

A collection of translations of classical works by the Zen poets of China, Japan, and Korea captures the contemplative nature of Zen philosophy, its direct expression of intuitive insights, and its evocative revelation of sudden enlightenment.

Zen Master Ryōkan; Poems, Letters, and Other Writings

Victorian Aesthetics and the Idea of Japan

The River of Heaven

Cold Mountain Poems

Zen and the Brain: The James H. Austin Omnibus Edition (Meditating Selflessly, Zen-Brain Horizons, and Living Zen Remindfully)

Office Haiku

The Life and Zen Haiku Poetry of Santoka Taneda

American Haiku: New Readings explores the history and development of haiku by American writers, examining individual writers. In the late nineteenth century, Japanese poetry influenced through translation the French Symbolist poets, from whom British and American Imagist poets, Amy Lowell, Ezra Pound, T. E. Hulme, and John Gould Fletcher, received stimulus. Since the first English-language hokku (haiku) written by Yone Noguchi in 1903, one of the Imagist poet Ezra Pound's well-known haiku-like poem, "In A Station of the Metro," published in 1913, is most influential on other Imagist and later American haiku poets. Since the end of World War II many Americans and Canadians tried their hands at writing haiku. Among them, Richard Wright wrote over four thousand haiku in the final eighteen months of his life in exile in France. His Haiku: This Other World, ed. Yoshinobu Hakutani and Robert L. Tener (1998), is a posthumous collection of 817 haiku Wright himself had selected. Jack Kerouac, a well-known American novelist like Richard Wright, also wrote numerous haiku. Kerouac's Book of Haikus, ed. Regina Weinreich (Penguin, 2003), collects 667 haiku. In recent decades, many other American writers have written haiku: Lenard Moore, Sonia Sanchez, James A. Emanuel, Burnell Lippy, and Cid Corman. Sonia Sanchez has two collections of haiku: Like the Singing Coming off the Drums (Boston: Beacon Press, 1998) and Morning Haiku (Boston: Beacon Press, 2010). James A. Emanuel's Jazz from the Haiku King (Broadside Press, 1999) is also a unique collection of haiku. Lenard Moore, author of his haiku collections The Open Eye (1985), has been writing and publishing haiku for over 20 years and became the first African American to be elected as President of the Haiku Society of America. Burnell Lippy's haiku appears in the major American haiku journals, Where the River Goes: The Nature Tradition in English-Language Haiku (2013). Cid Corman is well-known not only as a haiku poet but a translator of Japanese ancient and modern haiku poets: Santoka, Walking into the Wind (Cadmus Editions, 1994).

A sampling of extraordinary poems from the Japanese hermit-monk, who belongs in the tradition of the great Zen eccentrics in China and Japan, captures the beauty and pathos of human life, reaching far beyond time and place. Original.

Three books on Zen and the brain by the celebrated Zen practitioner-neurologist James Austin. This compilation in digital form of three books by the celebrated Zen practitioner-neurologist James Austin offers concrete advice about various methods of meditation, provides timeless wisdom of Zen masters, integrates classical Buddhist literature with modern brain research, and explores mindfulness (and remindfulness) training. In these books, Austin clarifies the benefits of meditative training, guiding readers toward that open awareness awaiting them on the cushion and in the natural world. He discusses different types of meditation, meditation and problem-solving, and the meaning of enlightenment; addresses egocentrism (self-centeredness) and allocentrism (other-centeredness) and the blending of focal and global attention; and considers the illuminating confluence of Zen, clinical neurology, and neuroscience. He describes an everyday life of “ living Zen ” while drawing on the poetry of Basho, the seventeenth-century haiku master, and illuminates the world of authentic Zen training—the commitment to a process of regular, ongoing daily life practice that trains and enables us to unlearn unfruitful habits, develop more wholesome ones, and lead a more genuinely creative life.

Poems! About your office! We work hard at our jobs, and in return we are frequently plagued by bad coffee, strange smells, paper cuts, other people, and, at least once a week, Mondays. So what better way to tackle the absurdities of the modern workplace--to get a little peace!--than with Zen poetry? In the first poetry collection to do just that, Office Haiku contains witty haiku divided into chapters including "Monday Mornings Suck," "Paper Cuts, Office Equipment, and Other Maladies," "Existential Malaise," "Departmental Meetings," and, of course, "Anywhere But Here." Informed by a lifetime of work, James Rogauskas's haiku speak for themselves (and everyone else): Sitting at my desk As proudly as any serf On his scrap of dirt. "This has to go out"? And I was waiting for desk Fairies to type it. I sit wondering; Can someone die of boredom? Only time will tell. If I could read minds, I would certainly have a Better job than this. "I thought I knew all the reasons to hate cubicle life, but James Rogauskas have given me a pork barrel full of laughs to ease my deary Monday mornings. This book should be required reading for all corporate managers!"--Mary K Witte, author of Redneck Haiku: Double-Wide Edition

Buddha Poems from Beat to Hiphop

Woman Haiku Master

26 Well-Being Haiku for Happy Little Minds

One Robe, One Bowl

Let the Spring Breeze Enter

The Little Book of Zen

Zen Poems of China and Japan

The Japanese poet-recluse Ryokan (1758-1831) is one of the most beloved figures of Asian literature, renowned for his beautiful verse, exquisite calligraphy, and eccentric character. Deceptively simple, Ryokan's poems transcend artifice, presenting spontaneous expressions of pure Zen spirit. Like his contemporary Thoreau, Ryokan celebrates nature and the natural life, but his poems touch the whole range of human experience: joy and sadness, pleasure and pain, enlightenment and illusion, love and loneliness. This collection of translations reflects the full spectrum of Ryokan's spiritual and poetic vision, including Japanese haiku, longer folk songs, and Chinese-style verse. Fifteen ink paintings by Koshi no Sengai (1895-1958) complement these translations and

beautifully depict the spirit of this famous poet.

Everything you want to know about haiku written by one of the foremost experts in the field and the “finest translator of contemporary Japanese poetry into American English” (Gary Snyder) Who doesn’t love haiku? It is not only America’s most popular cultural import from Japan but also our most popular poetic form: instantly recognizable, more mobile than a sonnet, loved for its simplicity and compression, as well as its ease of composition. Haiku is an ancient literary form seemingly made for the Twittersphere—Jack Kerouac and Langston Hughes wrote them, Ezra Pound and the Imagists were inspired by them, Hallmark’s made millions off them, first-grade students across the country still learn to write them. But what really is a haiku? Where does the form originate? Who were the original Japanese poets who wrote them? And how has their work been translated into English over the years? The haiku form comes down to us today as a cliché: a three-line poem of 5-7-5 syllables. And yet its story is actually much more colorful and multifaceted. And of course to write a good one can be as difficult as writing a Homeric epic—or it can materialize in an instant of epic inspiration. In *On Haiku*, Hiroaki Sato explores the many styles and genres of haiku on both sides of the Pacific, from the classical haiku of Basho, Issa, and Zen monks, to modern haiku about swimsuits and atomic bombs, to the haiku of famous American writers such as J. D. Salinger and Allen Ginsburg. As if conversing over beers in your favorite pub, Sato explains everything you wanted to know about the haiku in this endearing and pleasurable book, destined to be a classic in the field.

A volume of selected poems by Zen Master Ikkyu Sojun (1394-1481), translated into English
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.

Having Once Paused

My Mindful a to Zen

Sky Above, Great Wind

30 Zen-Haiku

The Life and Poetry of Zen Master Ryokan

Japanese Death Poems

Haiku of Basho

Shinkichi Takahashi is one of the truly great figures in world poetry. In the classic Zen tradition of economy, disciplined attention, and subtlety, Takahashi lucidly captures that which is contemporary in its problems and experiences, yet classic in its quest for unity with the Absolute. Lucien Stryk, Takahashi's fellow poet and close friend, here presents Takahashi's complete body of Zen poems in an English translation that conveys the grace and power of Takahashi's superb art. "A first-rate poet . . . [Takahashi] springs out of some crack between ordinary worlds: that is, there is some genuine madness of the sort striven for in Zen." -- Robert Bly; "We visit places in Takahashi that we once may have visited in a dream, or in a moment too startling to record the perception. . . . You need know nothing of Zen to become immersed in his work. You will inevitably know something of Zen when you emerge." -- Jim

Harrison, American Poetry Review

Haiku, Other Arts, and Literary Disciplines investigates the genesis and development of haiku in Japan and determines the relationships between haiku and other arts, such as essay writing, painting, and music, as well as the backgrounds of haiku, such as literary movements, philosophies, and religions that underlie haiku composition. By analyzing the poets who played major roles in the development of haiku and its related genres, these essays illustrate how Japanese haiku poets, and American writers such as Emerson and Whitman, were inspired by nature, especially its beautiful scenes and seasonal changes. Western poets had a demonstrated affinity for Japanese haiku which bled over into other art mediums, as these chapters discuss.

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.

The incomparable poetry of Han Shan (Cold Mountain) and his sidekick Shih Te, the rebel poets who became icons of Chinese poetry and Zen, has long captured the imagination of poetry lovers and Zen aficionados. Popularized in the West by Beat Generation writers Gary Snyder and Jack Kerouac, these legendary T'ang era (618–907) figures are portrayed as the laughing, ragged pair who left their poetry on stones, trees, farmhouses, and the walls of the monasteries they visited. Their poetry expressed in the simplest verse but in a completely new tone, the voice of ordinary people. Here premier translator J. P. Seaton takes a fresh look at these captivating poets, along with Wang Fan-chih, another "outsider" poet who lived a couple centuries later and who captured the poverty and gritty day-to-day reality of the common people of his time. Seaton's comprehensive introduction and notes throughout give a fascinating context to this vibrant collection.

Sayings, Parables, Meditations & Haiku

America Zen

Haiku, Other Arts, and Literary Disciplines

The Crane's Bill

What Book!?

The Haiku of Basho, Buson, Issa, and Shiki

Poems of Zen Master Ikkyu (1394–1481)

These haiku poems for the soul gently introduce children to mindfulness concepts like Om, Yoga and Zen, as well as mindful living like Gratitude and Positivity. With its delightful cast of inclusive characters, this inspirational poetry collection promotes well-being with every letter.

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 J. 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 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

conversationalist who was often found so drunk he could only make it home with the help of a friendly neighbor or But above all, throughout his life, he wrote constantly; poetry and essays flowed from him effortlessly. Santoka's ec style of haiku is highly regarded in Japan today for being truly modern and free from formal constraints. His journals essays are equally thought-provoking—the musings of an unkempt but supremely self-conscious mind on everything writing to cooking rice and his failure to live a more orderly life. This translation and its introduction are by best-sel author William Scott Wilson, whose other works include *The Book of Five Rings* and *The Lone Samurai*. Wilson provid sensitive renditions of the haiku illustrating Santoka's life as well as an extensive introduction to the influences on S work, from contemporary haiku poets and his Buddhist teachers. Alongside the book, readers have access to a two- online audio recording of 331 of Santoka Taneda's haiku, read in Japanese by a native speaker, and in English.

The first Penguin anthology of Japanese haiku, in vivid new translations by Adam L. Kern. Now a global poetry, the ha was originally a Japanese verse form that flourished from the sixteenth to nineteenth centuries. Although renowned brevity, usually running three lines long in seventeen syllables, and by its use of natural imagery to make Zen-like observations about reality, in fact the haiku is much more: it can be erotic, funny, crude and mischievous. Presenting thousand exemplars in vivid and engaging translations, this anthology offers an illuminating introduction to this wide celebrated, if misunderstood, art form. Adam L. Kern's new translations are accompanied here by the original Japanese short commentaries on the poems, as well as an introduction and illustrations from the period.

Taigu Ryokan (1759-1831) remains one of the most popular figures in Japanese Buddhist history. Despite his religious artistic sophistication, Ryokan referred to himself as Great Fool and refused to place himself within the cultural elite age. In contrast to the typical Zen master of his time, who presided over a large monastery, trained students, and p recondite religious treatises, Ryokan followed a life of mendicancy in the countryside. Instead of delivering sermons, expressed himself through kanshi (poems composed in classical Chinese) and waka and could typically be found play the village children in the course of his daily rounds of begging. Great Fool is the first study in a Western language t comprehensive picture of the legendary poet-monk and his oeuvre. It includes not only an extensive collection of the kanshi, topically arranged to facilitate an appreciation of Ryokan's colorful world, but selections of his waka, essays, letters. The volume also presents for the first time in English the Ryokan zenji kiwa (*Curious Accounts of the Zen M Ryokan*), a firsthand source composed by a former student less than sixteen years after Ryokan's death. Although it chronological order, the Curious Account is invaluable for showing how Ryokan was understood and remembered by contemporaries. It consists of colorful anecdotes and episodes, sketches from Ryokan's everyday life. To further ass reader, three introductory essays approach Ryokan from the diverse perspectives of his personal history and literary

On Haiku

Gerald Vizenor

Haiku

Finding Zen in Cowtown

A Gathering of Poets

Zen Poems of Ryokan

On Love and Barley

Chiyo-Ni (1703-1775) is one of Japan's most unusual and renowned haiku poets, and this volume, the first major translation of her work in English, contains over 100 haiku, reproduced in Japanese script, Romaji, and in English. Chiyo-ni was one of the very few great female poets from an age when haiku was dominated by men. Her verses embody Zen-like simplicity and female sensuality, and reflect her life as a Buddhist nun, painter and poet who lived a life of supreme independence and aesthetic sensibility.

This anthology, jointly translated by a Japanese scholar and an American poet, is the largest and most comprehensive collection of its kind to appear in English. Their collaboration has rendered translations both precise and sublime, and their selection, which span 1,500 years, from the early T'ang dynasty to the present day, includes many poems that have never before been translated into English. Stryk and Ikemoto offer us Zen poetry in all its diversity: Chinese poems of enlightenment and death, poems of the Japanese masters, many haiku — the quintessential Zen art — and an impressive selection of poems by Shinkichi Takahashi, Japan's greatest contemporary Zen poet. With Zen Poetry, Lucien Stryk and Takashi Ikemoto have graced us with a compellingly beautiful collection, which in their translations is pure literary pleasure, illuminating the world vision to which these poems give permanent expression.

“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

A Zen poem is nothing other than an expression of the enlightened mind, a handful of simple words that disappear beneath the

moment of insight to which it bears witness. Poetry has been an essential aid to Zen Buddhist practice from the dawn of Zen—and Zen has also had a profound influence on the secular poetry of the countries in which it has flourished. Here, two of America's most renowned poets and translators provide an overview of Zen poetry from China and Japan in all its rich variety, from the earliest days to the twentieth century. Included are works by Lao Tzu, Han Shan, Li Po, Dogen Kigen, Saigyō, Bashō, Chiao Jan, Yuan Mei, Ryōkan, and many others. Hamill and Seaton provide illuminating introductions to the Chinese and Japanese sections that set the poets and their work in historical and philosophical context. Short biographies of the poets are also included.

Poems Inspired by the Daily Grind

Dewdrops on a Lotus Leaf

Mountain Tasting

30 Poems about Kansas City

Writing in the Oral Tradition

Postmodernity and Cross-culturalism

Chiyo-ni

Whereas the text of modernity thrived on its rhythms, symbols, and representations of beauty, and above all on its impersonality, postmodernity in the late decades of the twentieth century sought relationships outside the text - those between literature and history, philosophy, psychology, society, and culture. The exploration of such relationships is literary to postmodernity as it is ancillary to modernity."--BOOK JACKET.

Zen Buddhism distinguishes itself by brilliant flashes of insight and its terseness of expression. The haiku verse form is a superb means of studying Zen modes of thought and expression, for its seventeen syllables impose a rigorous limitation that confines the poet to vital experience. Here haiku by Matsuo Bashō (1644-94) - the greatest Japanese haiku poet - are translated by Robert Aitken, with commentary that provides a new and deeper understanding of Bashō's work than ever before. In presenting themes from the haiku and from Zen literature that open the doors both to the poems and to Zen itself, Aitken has produced the first book about the relationship between Zen and haiku. His readers are certain to find it invaluable for the remarkable revelations it offers.

Celebrate the kickoff of National Poetry Month by joining us for a reading of poetry

about Kansas City at the beautiful, downtown Illus 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.

This superb anthology, the largest and most comprehensive of its kind to appear in English, is the work of an American poet and a Japanese scholar.

Zen Poems

American Haiku

The Penguin Book of Zen Poetry

A Zen Wave (Large Print 16pt)

Great Fool

The Poetry of Zen

Quaint, Exquisite

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.

With poems from spiritual teachers to jazz musicians, from the monastery to the street, What Book!?

Read Book 30 Zen Haiku

brings together a broad range of verse, expressions of living in an awakened way. " A poet once located poetry as somewhere before or after words take place. Mindfulness is the practice of finding that realm, dwelling there, and cultivating the ability to live completely in the present, deeply aware and appreciative of life." - from the author's Preface. "This enigmatically titled anthology offers numerous delights and valuable evidence that great poetic variety, from haiku and witty two liners to page-long discourses, has by now given distinct expression to Western Buddhism." - Publisher's Weekly. A revised edition of the classic little book, which has over 500,000 copies in print. New material and illustrations make the book even more accessible to readers who are interested in mindfulness, in seizing the moment, in staying steady in hard times.