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The Muromachi age may well emerge in the eyes of historians as one of the most seminal periods in Japanese history. So concluded the participants in the 1973 Conference

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on Japan. The proceedings, as edited for this volume, reveal this new interpretation of the Muromachi age (1334-1573), which was among the most neglected and misunderstood chapters in Japanese history. Both Western and Japanese scholars



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looked upon the period chiefly as an interlude between a classical era (the Heian period) and an early modern age (the Tokugawa period), the interim being regarded as a time of social confusion and institutional decay. As they learned more, historians

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Saw the Muromachi  
age giving rise to  
new patterns that  
became important  
elements in a  
distinctly Japanese  
tradition; e.g., the  
arts of noh drama,  
suiboku painting,  
landscape  
gardening and the  
tea ceremony were  
perfected during  
Muromachi

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times. The volume brings together the work of Japanese and American specialists and shows that many features of Edo-period culture were anticipated by Muromachi developments. Although the volume was first published nearly

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three decades ago,  
it remains of great  
interest for anyone  
wanting to know  
more about Japan's  
historical  
development.

Selling Songs and  
Smiles explores  
female sexual  
entertainment  
("songs and  
smiles") during

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Japan's Heian and  
Kamakura periods,  
examining the  
gradual  
construction of a  
transgressive  
identity  
("prostitute") for  
women engaged in  
the sex trade. Over  
some four hundred  
years, the  
character and  
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### Sexual 1

entertainment was shaped by growing restrictions on female sexual activity and increasingly negative views of the female body—themselves the result of socioeconomic change in society at large. Although

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it is possible to paint a picture of the general decline in the status of women in the sex trade, there were also ambiguities in how they were regarded by society in the very oldest extant references to them in historical sources. Using

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essays, diaries,  
legal documents,  
stories, and  
illustrated works,  
this original and  
distinctive study  
unravels social  
attitudes toward  
female sexual  
entertainers and  
examines changes  
in their trade and  
the treatment they  
received at the



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hands of the court,  
the bakufu, and  
religious  
institutions.

Compellingly  
argued and  
stylishly written,  
Selling Songs and  
Smiles challenges  
several prevailing  
interpretations,  
most notably the  
organic connection  
posed by scholars

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between shamans  
and sexual  
entertainers. Based  
on her exhaustive  
research into  
multiple types of  
primary sources,  
Janet Goodwin  
views women  
involved in the sex  
trade neither as  
entirely social  
marginals nor  
artisans situated

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within normal  
societal bounds.  
What emerges  
from her study is  
the complex and  
often contradictory  
nature of the Heian  
and Kamakura  
discourse on sexual  
entertainment.

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Medieval and Early  
Modern Japan  
spans the  
beginning of the  
Kamakura period in  
1185 through the  
end of the Edo  
(Tokugawa) period  
in 1868. The  
medieval and early  
modern eras in  
Japan were largely  
shaped by the rise  
of the warrior class.

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After 1603, with the founding of the Tokugawa shogunate, Japanese culture changed dramatically, but as cities grew and merchants thrived, the warrior class became less dominant. By the end of the Edo period, Japan's

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Education, and  
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exile, Kazan's life and work reflected a turbulent period in Japan's history. He was a famous artist, a Confucian scholar, a student of Western culture, a samurai, and a critic of the shogunate who, nevertheless, felt compelled to kill himself for fear

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that he had caused  
his lord anxiety.

During this period,  
a typical Japanese  
scholar or artist  
refused to  
acknowledge the  
outside world,  
much like a "frog in  
the well that knows  
nothing of the  
ocean," but Kazan  
actively sought out  
Western learning.

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He appreciated European civilization and bought every scrap of European art that was available in Japan. He became a painter to help his family out of poverty and, by employing the artistic techniques of the West, achieved great

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Success with his realistic and stylistically advanced portraits. Although he remained a nationalist committed to the old ways, Kazan called on the shogunate to learn from the West or risk disaster. He strove to improve



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the agricultural and economic conditions of his province and reinforce its defenses, but his criticisms and warnings about possible coastal invasions ultimately led to his arrest and exile. Frog in the Well is the first full-

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length biography of Kazan in English, and, in telling his life's story, renowned scholar Donald Keene paints a fascinating portrait of the social and intellectual milieus of the late Tokugawa period. Richly illustrated with Kazan's

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Paintings, Frog in  
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illuminates a life  
that is emblematic  
of the cultural  
crises affecting  
Japan in the years  
before revolution.

Tracing the  
evolution of state  
military institutions  
from the seventh  
through the twelfth

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centuries, this book challenges much of the received wisdom of Western scholarship on the origins and early development of warriors in Japan. This prelude to the rise of the samurai, who were to become the masters of Japan's medieval and early

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modern eras, was initiated when the imperial court turned for its police and military protection to hired swords--professional mercenaries largely drawn from the elites of provincial society. By the middle of the tenth century, this provincial

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military order had been handed a virtual monopoly of Japan's martial resources. Yet it was not until near the end of the twelfth century that these warriors took the first significant steps toward asserting their independence from imperial court

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control. Why did they not do so earlier? Why did they remain obedient to a court without any other military sources for nearly 300 years? Why did the court put itself in the potentially (and indeed, ultimately) precarious situation of

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contracting for its military needs with private warriors? These and related questions are the focus of the author's study. Most of the few Western treatments see the origins of the samurai in the incompetence and inactivity of the



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imperial court that forced residents in the provinces to take up arms themselves.

According to this view, a warrior class was spontaneously generated just as one had been in Europe a few centuries earlier, and the Japanese

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court was doomed to eventually perish by the sword because of its failure to live by it. Instead, the author argues that it was largely court activism that put swords in the hands of rural elites, that court military policy, from the very

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Since the beginning of the imperial state era, followed a long-term pattern of increasing reliance on the martial skills of the gentry. This policy reflected the court's desire for maximum efficiency in its military institutions, and the policy's success

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major goals in critically examining the historical and philosophical relation between the writings of Dogen and the Zen koan tradition. First, it introduces and evaluates recent Japanese scholarship concerning Dogen's two Shobogenzo

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texts, the Japanese (Kana) collection of ninety-two fascicles on Buddhist topics and the Chinese (Mana) collection of three hundred koan cases also known as the Shobogenzo Sanbyakusoku. Second, it develops a new methodology for clarifying the

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development of the  
koan tradition and  
the relation  
between  
intellectual history  
and multifarious  
interpretations of  
koan cases based  
on postmodern  
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emphasis on a  
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challenges the  
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reading of koans  
stressing the role  
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culminating in  
silence.

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“Mushotoku mind”

means an attitude  
of no profit, no

gain. It is the core  
of master Taisen

Deshimaru's Zen.

This respected  
teacher of

Japanese Soto Zen  
moved from Japan

in 1967 and

brought this work

to Paris, from

where it was

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disseminated  
throughout the  
West. This book  
presents his  
commentary on the  
most renowned of  
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in Japanese as  
Hannya Shingyo-a  
philosophical  
investigation on  
the futility of  
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### investigation.

Deshimaru's work fills a great gap in the interpretations of this seminal text in that he emphasizes "mind-emptiness" (ku) as the foundation of Zen practice, in contrast to the usual "mindfulness" focus of many

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### other Zen

approaches. This “emptiness” and “purpose of no purpose” is one of the most difficult ideas for Westerners to understand. Yet we know that our most cherished values are based on mushotoku mind when it comes, for

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example, to love.

We value the unselfish love of family or country that is based not on what we can get from the relationship but on what we can give. We know, too, that these virtues are not accomplished directly through our will but

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indirectly through  
dropping our  
expectations. His  
lectures on this  
subject have been  
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Coupey of  
Deshimaru's British  
and French groups;  
and here  
completely revised  
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American audience  
by Reishin Richard  
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emphasizes  
Deshimaru's  
chorus: Mushotoku  
mind is the key  
attitude  
characterizing the  
way of the Buddha,  
the way of the  
bodhisattva, the  
way of Zen and  
zazen, and the way

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of all sutras  
(teachings). Taisen  
Deshimaru (d.  
1982) was the  
founder of the  
Association Zen  
Internationale, one  
of the largest  
influences on Zen  
in the West. He is  
author of: The Ring  
of the Way and The  
Zen Way to Martial  
Arts: A Japanese



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Samurai. Richard  
Collins is a Zen  
teacher in the  
lineage of Taisen  
Deshimaru and  
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California State  
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Buddhism; Religion

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Scholars;  
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Students, and  
Readers of Taisen  
Deshimaru's Books.

In about 1307 a remarkable woman in Japan sat down to complete the story of her life. The result was an autobiographical narrative, a tale of

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thirty-six years  
(1271-1306) in the  
life of Lady Nijo,  
starting when she  
became the  
concubine of a  
retired emperor in  
Kyoto at the age of  
fourteen and  
ending, several  
love affairs later,  
with an account of  
her new life as a  
wandering

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Buddhist nun.

Through the vagaries of history, however, the glory of Lady Nijo's story has taken six and half centuries to arrive. The Confessions of Lady Nijo or Towazugatari in Japanese, was not widely circulated after it was written,

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perhaps because of the dynastic quarrel that soon split the imperial family, or perhaps because of Lady Nijo's intimate portrait of a very human emperor. Whatever the cause, the book was neglected, then forgotten completely, and

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only a single manuscript survived. This was finally discovered in 1940, but would not be published until after World War II in 1950. This translation and its annotations draw on multiple Japanese editions, but borrow most heavily from the

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