



The Floating World

Leonie Rowan, Chris Bigum

The Floating World:

The Floating World Axie Oh,2025-05-13 Lower your gaze The light is not for you Final Fantasy meets Shadow and Bone in this unputdownable romantic fantasy from the New York Times bestselling author of The Girl Who Fell Beneath the Sea EXQUISITE SUE LYNN TAN ENTHRALLING JUDY I LIN An amnesiac sword for hire and a theatre troupe performer with mysterious powers discover that their destinies will change the fate of multiple worlds Ex soldier Sunho lives in the Under World a land of perpetual darkness Possessing just his name and sword he comes across the score of a lifetime a chest of coins for hunting down the girl who wields silver light Ren is a spirited acrobat travelling with her family But everything changes when they are attacked by a demon Desperate Ren releases a blast of silver light and kills the monster but cannot save her beloved uncle from grievous injury Determined to save him from succumbing to the poisoned wound Ren sets off for the mountains where the creature came from where Ren herself fled from ten years ago Her path collides with Sunho s but he doesn t realize who she is As the two grow closer it becomes clear their pasts and destinies are more entwined than they could possibly have imagined TROPES Amnesia Hidden identity Grumpy x sunshine x Strangers to allies to lovers Found family READERS LOVE THE FLOATING WORLD I really couldn t put this book down if my life depended on it Romance Fantasy Action Adventure This book has it ALL Deeply developed and truly compelling characters The Floating World is a beautiful work of fantasy She is truly the Miyazaki of books

Geishas and the Floating World Stephen Longstreet,Ethel Longstreet,2020-03-24 Geishas and the Floating World returns readers to a lost world of sensuality and seduction rich with hedonism abandon and sexual and personal politics Floating World refers to Japan s traditional Geisha pleasure districts but also to the artistic and literary worlds associated with them At the heart of the Floating World and the system it supported was an extensive network of talented courtesans and entertainers typified by the still fascinating enigmatic Geisha Stephen and Ethel Longstreet bring the reader on an in depth tour of the original and most infamous red light district in Japan the Yoshiwara district of old Tokyo that underwent tremendous changes during the more than three centuries of its existence Beyond the erotic allure the district held the Yoshiwara also fostered a rich culture and a much studied and revered artistic and literary tradition This account is adorned with examples of fine woodblock prints and quotations from often bawdy and always colorful original sources that offer a gripping portrait of life within the pleasure zone Geishas and the Floating World balances scholarly insights with a master storyteller s flair for the exploits and intrigues of people operating outside the confines of polite society Stephen Mansfield s new introduction bridges time examining gender realities and the Yoshiwara through contemporary eyes highlighting often overlooked subtleties and the harsh realities associated with this glittering world

Chushingura and the Floating World David Bell,2013-10-23 Kanadehon Chushingura has been one of the most popular bunraku and kabuki plays This fascinating study explores the full spectrum of ukiyo e floating world representations of the Chushingura story Essential reading for all students of Japanese theatre the history of Japanese art and the social

history of Japan **An Artist of the Floating World** Kazuo Ishiguro,2009-01-08 Kazuo Ishiguro s new novel Klara and the Sun is now available SHORTLISTED FOR THE BOOKER PRIZE WINNER OF THE WHITBREAD NOW COSTA BOOK OF THE YEAR 1948 Japan is rebuilding her cities after the calamity of World War II her people putting defeat behind them and looking to the future The celebrated painter Masaji Ono fills his days attending to his garden his two grown daughters and his grandson and his evenings drinking with old associates in quiet lantern lit bars His should be a tranquil retirement But as his memories continually return to the past to a life and a career deeply touched by the rise of Japanese militarism a dark shadow begins to grow over his serenity An exquisite novel Observer Pitch perfect a tour de force of unreliable narration Guardian A work of spare elegance refined understated economic Sunday Times **Tales of the Floating World** Daniel Lewis Barber,1984

Reconstructing Hybridity Joel Kuortti,Jopi Nyman,2007 This interdisciplinary collection of critical articles seeks to reassess the concept of hybridity and its relevance to post colonial theory and literature The challenging articles written by internationally acclaimed scholars discuss the usefulness of the term in relation to such questions as citizenship whiteness studies and transnational identity politics In addition to developing theories of hybridity the articles in this volume deal with the role of hybridity in a variety of literary and cultural phenomena in geographical settings ranging from the Pacific to native North America The collection pays particular attention to questions of hybridity migrancy and diaspora

The Floating World, rev. ed. James A. Michener,1984-02-01 The Floating World by novelist James A Michener is a classic work on the Japanese print of the Edo period 1615 1868 Mr Michener shows how the Japanese printmakers cut off from revivifying contacts with the art of the rest of the world and hampered by their own governmental restrictions were able to keep their art vital for two centuries through their vigor and determination For this new edition Howard A Link updates the scholarship and expands on many theoretical aspects introduced in Michener s study

The Floating World Cynthia Kadohata,1993 A NEW YORK TIMES Notable Book of the Year Magical THE FLOATING WORLD is about families coming of age guilt memory It is also about being Japanese American in the United States in the 1950 s NEW YORK TIMES BOOK REVIEW

Sex and the Floating World Timon Screech,1999 This book offers an entirely new assessment of the genre of Japanese paintings and prints today known as shunga Recent changes in Japanese law have at last enabled erotic images to be published without fear of prosecution and many picture books have since appeared in Japan There has however been very little attempt to situate the imagery within the contexts of sexuality gender or power Questions of aesthetics and of whether shunga deserve a place in the official history of Japanese art have dominated and the question of the use of these images has been avoided Timon Screech seeks to re establish shunga in its proper historical contexts of culture and creativity Sex and the Floating World opens up for us the strange world of sexual fantasy in the Edo culture of eighteenth century Japan and investigates the tensions in class and gender of those who made and made use of shunga

The Margin Without Centre Chu-chueh Cheng,2010 Approaching Ishiguro s writings as a corpus this volume highlights the significance of

margins and the instability of demarcation seeking to expose what is deliberately obscured or revealed within the narrative

Inside the Floating World Weatherspoon Art Museum, Allen Hockley, Hood Museum of Art, University of Oregon.

Museum of Art, 2002 *Inside the Floating World* presents an overview of Japanese social history from the seventeenth through nineteenth centuries using images of children, actors, courtesans, and landscape. All of the most eminent woodblock artists are featured, including Hiroshige, Hokusai, and Utamaro. In the last two decades, visual culture of our own time has come under the scrutiny of specialists from such diverse disciplines as anthropology, sociology, film studies, psychology, comparative literature studies, and art history. Methodologies and critical practices have emerged from each discipline that focus on the wide range of experiences contemporary visual culture offers to its consumers. *Inside the Floating World* affords a unique opportunity to bring these recent critical approaches to bear on the historical and aesthetic issues surrounding Japanese printmaking. The book serves as both an introduction to and a serious explication of the social meanings imbedded in Japanese prints. Allen Hockley is associate professor of art history at Dartmouth College. He is the author of *The Prints of Isoda Koryusai: Floating World Culture and Its Consumers in Eighteenth-Century Japan* and *Images from the Floating World*, 1982. Ukiyo-e was the Japanese woodblock print tradition, one of the highpoints of classical Japanese civilization. Written by one of the foremost experts on Japanese prints, *Images from the Floating World* provides the definitive history of this wonderfully graceful and evocative artistic tradition. Ukiyo-e gives an incomparable record of Japanese life during the heyday of the geisha and the samurai.

Floating World John Reeve, British Museum, 2006. Ukiyo-e are paintings and prints of the floating world of Edo/Tokyo, which had transformed itself in just a century from a swampy village to a metropolis of about a million people. This book offers a glimpse of a vanished world that is fresh and visually rewarding to modern eyes.

Utamaro □□

□, 1993. Who was the man behind the pseudonym Utamaro? We know that he was one of the greatest artists of eighteenth-century Japan and that he was a master portraitist of women in the woodblock print tradition known as ukiyo-e. But as for the man himself, we know almost nothing. The little there is gleaned from contemporary books, miscellaneous writings, temple registers, and brought together in this book to present as clear a picture of Utamaro's life as modern researchers are capable of. Utamaro is placed in his cultural setting, the pleasure-loving urban culture of eighteenth-century Tokyo, the shogun's capital and the de facto center of Japan. Utamaro's world was that of teahouse girls and courtesans whose fame and popularity can only be compared in modern terms to those of a movie actress whose name is on every man's lips. His was a world of popular literature and art of publishers competing for the work of the most talked-about writers and artists. This world, however, was under the constant scrutiny of the authorities and, near the end of his career, Utamaro fell afoul of the government's proscription of certain subject matter and he was sentenced to three days in prison and fifty days in hand chains. But Utamaro's life is only one theme of this book. The other is the development of his art, the perfection of his depictions of women that enabled him to capture subtle moods and differences of character. The prints of women produced by the ukiyo-e

artists preceding Utamaro showed expressionless beauties of little individuality It was against this that Utamaro rebelled creating such prints as that of the kashi one of the lowest ranking of courtesans in fact a mere prostitute Recognizing within himself the power to see and depict the individual behind the outward appearance Utamaro added to some of his prints the notation Studies in Physiognomic Judgment of Character by Utamaro Modern opinion tends to agree with Utamaro s assessment of himself and his reputation as an artist of the inner woman has firmly established him in the top ranks of the ukiyo e world **BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Picturing the Floating World Julie Nelson Davis, 2021-08-31** Today we think of ukiyo e the pictures of the floating world as masterpieces of Japanese art highly prized throughout the world Yet it is often said that ukiyo e were little appreciated in their own time and were even used as packing material for ceramics In *Picturing the Floating World* Julie Nelson Davis debunks this myth and demonstrates that ukiyo e was thoroughly appreciated as a field of artistic production worthy of connoisseurship and canonization by its contemporaries Putting these images back into their dynamic context she shows how consumers critics and makers produced and sold appraised and collected and described and recorded ukiyo e She recovers this multilayered world of pictures in which some were made for a commercial market backed by savvy entrepreneurs looking for new ways to make a profit while others were produced for private coteries and high ranking connoisseurs seeking to enrich their cultural capital The book opens with an analysis of period documents to establish the terms of appraisal brought to ukiyo e in late eighteenth century Japan mapping the evolution of the genre from a century earlier and the development of its typologies and the creation of a canon of makers both of which have defined the field ever since Organized around divisions of major technological and aesthetic developments the book reveals how artistic practice and commercial enterprise were intertwined throughout ukiyo e s history from its earliest imagery through the twentieth century The depiction of particular subjects in and for the floating world of urban Edo and the process of negotiating this within the larger field of publishing are examined to further ground ukiyo e as material culture as commodities in a mercantile economy *Picturing the Floating World* offers a new approach a critical yet accessible analysis of the genre as it was developed in its social cultural and political milieu The book introduces students collectors and enthusiasts to ukiyo e as a genre under construction in its own time while contributing to our understanding of early modern visual production **Ukiyo-e Explained David Bell, 2021-10-01** A great many volumes already exist on the subject of ukiyo e mostly single focus works intended to appeal to connoisseurs or art historians *Ukiyo e Explained* however is the first integrated study with wider scholarly appeal to show how ukiyo e is art but also social history culture and craft Indeed ukiyo e or floating world pictures form one of the most popular and widely known forms of Japanese art Their history has been well documented in the past and their distinctively decorative often sensual pictorial character is familiar to audiences around the world This study illuminates new pathways to a greater appreciation of ukiyo e by addressing the environments and conditions under which the artists worked together with the factors that

determined or conditioned the peculiar stylistic character of ukiyo e It also examines the particular forces that governed this distinctive type of picture making and the corresponding development of popular tastes with the audiences of the day focusing especially on contemporary aesthetic sensibilities the ways artists learned their craft and the conditioning qualities of their medium Transformative Approaches to New Technologies and Student Diversity in Futures Oriented Classrooms Leonie Rowan,Chris Bigum,2012-01-13 In this book we outline an optimistic aspirational and unashamedly ambitious agenda for schooling We make cautious use of the concept of future proofing to signal the commitment of the various authors to re thinking the purposes content and processes of schooling with a view to ensuring that all children from all backgrounds are prepared by their education to make a positive contribution to the futures that are ahead of them The book focuses on issues relating to technology and social justice to re examine the traditional relationship between schools and technology between schools and diverse learners and between schools children and knowledge Drawing from examples from around the world the book explores practical ways that diverse schools have worked to celebrate diverse understandings of what it means to be a learner a citizen a worker in these changed and changing times and the ways different technologies can support this agenda

The floating world R. A. Crighton,1973 The Floating World John Warwicker,2008 The Floating World Ukiyo e is the first monograph on Warwicker s work Rather than simply collect old work from commercial commissions and personal projects Warwicker has written and designed an extensive original book which only occasionally references prior work

Cherry Blossom Epiphany -- The Poetry and Philosophy of a Flowering Tree Robin D. Gill,2006-10 Cherry Blossom Epiphany the poetry and philosophy of a flowering tree a selection translation and lengthy explication of 3000 haiku waka senry and ky ka about a major theme from I P O O H In Praise Of Olde Haiku by robin d gill 1 Haiku Translation from Japanese to English 2 Japanese poetry 8c 20c waka haiku and senry 3 Natural History flowering cherries 4 Japan Culture Edo Era 5 Nonfiction Literature 6 Translation applied 7 You tell me If the solemn yet happy New Year s is the most important celebration of Japanese Yamato ethnic culture and the quiet aesthetic practice of Moon viewing in the fall the most elegant expression of Pan Asian Buddhism religion the subject of this book Blossom viewing which generally means sitting down together in vast crowds to drink dance sing and otherwise enjoy the flowering cherry in full bloom is less a rite than a riot a word originally meaning an uproar The major carnival of the year it is unusual for being held on a date that is not determined by astronomy astrology or the accidents of history as most such events are in literate cultures It takes place whenever the cherry trees are good and ready Enjoyed in the flesh the blossom viewing or hanami is also of the mind so much so in fact that poetry is often credited with the spread of the practice over the centuries from the Imperial courts to the maids of Edo Nobles enjoyed link verse contests presided over by famous poet judges Hermits hung poems feting this flower of flowers to say the generic flower hana in Japanese connotes cherry on strips of paper from the branches of lone trees where only the wind would read them In the Occident too flowers embody beauty and serve as reminders of mortality but there is no flower

that like the cherry blossom stands for all flowers Even the rose by any name cannot compare with the sakura in depth and breadth of poetic trope or viewing practice In Cherry Blossom Epiphany Robin D Gill hopes to help readers experience metaphysically some of this alternative world Haiku is a hyper short 17 syllabet or 7 beat Japanese poem directly or indirectly touching upon seasonal phenomena natural or cultural Literally millions of these ku have been written some perhaps many times about the flowering cherry sakura and the human activity associated with it blossom viewing hanami As the most popular theme in traditional haiku haikai cherry blossom ku tend to be overlooked by modern critics more interested in creativity expressed with fresh subjects but this embarrassment of riches has much to offer the poet who is pushed to come up with something anything different from the rest and allows the editor to select from what is for all practical purposes an infinite number of ku Literary critics take note Like Rise Ye Sea Slugs 2003 and Fly ku 2004 this book not only explores new ways to anthologize poetry but demonstrates the practice of multiple readings an average of two per ku as part of a composite translation turned into an object of art by innovative clustering Book collectors might further note that while Cherry Blossom Epiphany may not be hardback it takes advantage of the many symbols included with Japanese font to introduce design ornamentation the circle within the circle the reverse Buddhist swastika etc hitherto not found in English language print It is a one of a kind work of design by the author

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