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For nearly two centuries, Hawaii's leaders have endeavored to forge a unique international role for the Islands in Pacific and even in world affairs. Colorful figures such as Kalakaua, Walter Murray Gibson, and a host of others labored mightily to transform the Islands into an oceanic political power. Although their campaigns eventually failed, Hawaii was put forever on the diplomatic map with such ventures as the attempted annexation of a distant South Pacific islands group, the provocation of a quarrel with Germany that led to the brink of war, and the persistent defense of the interests of Pacific islanders in the capitals of Europe and America. A very different but nonetheless ambitious surge of activism followed Hawaii's annexation by the United States at the turn of the present century. Shortly after World War I, local internationalists formed the Pan-Pacific Union and the Institute of Pacific Relations as the foci of a concerted effort to foster greater political and cultural understanding throughout the Pacific and the world. While both groups frequently created headlines with various programs and proposals, the latter organization became widely known when it came under the attack of the anticommunist movement during the late 1940's and 1950's. Related endeavors in more recent years have

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produced numerous activities in educational, political, scientific, and commercial circles that presently involve a fair proportion of the Island establishment as well as numerous prominent figures from abroad. Elusive Destiny brings the details of this little-known but always present impulse in Hawaiian history together for the first time and goes on to speculate about the likely causes of successes or failures. Carefully researched and documented, richly illustrated, and concisely written, the book should interest all persons concerned with the modern Hawaiian experience.

During the first half of the twentieth century, Zen Buddhist leaders contributed actively to Japanese imperialism, giving rise to what has been termed "Imperial-Way Zen" (Kodo Zen). Its foremost critic was priest, professor, and activist Ichikawa Hakugen (1902-1986), who spent the decades following Japan's surrender almost single-handedly chronicling Zen's support of Japan's imperialist regime and pressing the issue of Buddhist war responsibility. Ichikawa focused his critique on the Zen approach to religious liberation, the political ramifications of Buddhist metaphysical constructs, the traditional collaboration between Buddhism and governments in East Asia, the philosophical system of Nishida Kitaro (1876-1945), and the vestiges of State Shinto in postwar Japan. Despite the importance of Ichikawa's writings, this volume is the first by any scholar to outline his critique. In addition to detailing the actions and ideology of Imperial-Way Zen and Ichikawa's ripostes to them, Christopher Ives offers his own reflections on Buddhist ethics in light of the phenomenon. He devotes chapters to outlining Buddhist nationalism from the 1868 Meiji Restoration to 1945 and summarizing Ichikawa's arguments about the causes of Imperial-Way Zen. After assessing Brian Victoria's claim that Imperial-Way Zen was caused by the traditional connection between Zen and the samurai, Ives presents his own argument that Imperial-Way Zen can best be understood as a modern instance of Buddhism's traditional role as protector of the realm. Turning to postwar Japan, Ives examines the extent to which Zen leaders have reflected on their wartime political stances and started to construct a critical Zen social ethic. Finally, he considers the resources Zen might offer its contemporary leaders as they pursue what they themselves have identified as a pressing task: ensuring that henceforth Zen will avoid becoming embroiled in international adventurism and instead dedicate itself to the promotion of peace and human rights. Lucid and balanced in its methodology and well grounded in textual analysis, Imperial-Way Zen will attract scholars, students, and others interested in Buddhism, ethics, Zen practice, and the cooptation of religion in the service of violence and imperialism.

This volume constitutes the largest collection of writings by the Italian philosopher Giorgio Agamben hitherto published in any language. The essays consider several figures in the history of philosophy; the relation of linguistic and metaphysical categories; messianism in Islamic, Jewish, and Christian

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theology; and the state and future of contemporary politics.

This extended monograph examines the work of the radical journalist Kotoku Shusui and Japan's anti-imperialist movement of the early twentieth century. It includes the first English translation of *Imperialism* (Teikokushugi), Kotoku's classic 1901 work. Kotoku Shusui was a Japanese socialist, anarchist, and critic of Japan's imperial expansionism who was executed in 1911 for his alleged participation in a plot to kill the emperor. His *Imperialism* was one of the first systematic criticisms of imperialism published anywhere in the world. In this seminal text, Kotoku condemned global imperialism as the commandeering of politics by national elites and denounced patriotism and militarism as the principal causes of imperialism. In addition to translating *Imperialism*, Robert Tierney offers an in-depth study of Kotoku's text and of the early anti-imperialist movement he led. Tierney places Kotoku's book within the broader context of early twentieth-century debates on the nature and causes of imperialism. He also presents a detailed account of the different stages of the Japanese anti-imperialist movement. *Monster of the Twentieth Century* constitutes a major contribution to the intellectual history of modern Japan and to the comparative study of critiques of capitalism and colonialism.

When Bela Bartók died in September of 1945, he left a partially completed viola concerto commissioned by the virtuoso violist William Primrose. Yet, while no definitive version of the work exists, this concerto has become arguably the most-performed viola concerto in the world. The story of how the concerto came to be, from its commissioning by Primrose to its first performance to the several completions that are performed today is told here in *Bartók's Viola Concerto: The Remarkable Story of His Swansong*. After Bartók's death, his family asked the composer's friend Tibor Serly to look over the sketches of the concerto and to prepare it for publication. While a draft was ready, it took Serly years to assemble the sketches into a complete piece. In 1949, Primrose finally unveiled it, at a premiere performance with the Minneapolis Symphony Orchestra. For almost half a century, the Serly version enjoyed great popularity among the viola community, even while it faced charges of inauthenticity. In the 1990s, several revisions appeared and, in 1995, the composer's son, Peter Bartók, released a revision, opening the way or an intensified debate on the authenticity of the multiple versions. This debate continues as violists and Bartók scholars seek the definitive version of this final work of Hungary's greatest composer. *Bartók's Viola Concerto* tells the story of the genesis and completion of Bartók's viola concerto, its reception over the second half of the twentieth century, its revisions, and

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future possibilities.

"Having been born a freeman, and for more than thirty years enjoyed the blessings of liberty in a free State—and having at the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve years—it has been suggested that an account of my life and fortunes would not be uninteresting to the public." —an excerpt

`In all areas of human endeavour, time and again an individual appears who, due to a multitude of personal attributes, elevates his or her field to a hitherto unknown height. Such an individual was William Primrose. His name and the viola are synonymous.' Janos Starker This unique book is the result of a series of conversations with Primrose in the last years before his death in 1982. David Dalton describes how he came to the great artist armed with every question he could think of pertaining to performing on and teaching the viola. The lively dialogue contains a wealth of illuminating advice for the student on the technicalities of playing the viola. It is, however, far more than a technical guide. The two violists discuss the unique position of their instrument - `an instrument without tradition' is Primrose's bald description. They cover the topic of repertoire with fascinating insights into the performance of the great concertos by Bartók and Walton, with which Primrose was so closely associated. Still more invaluable advice emerges from the discussion of Primrose's own experience, on the art of performance, on demeanour on stage, on competitions, on recordings, and on preparing for a career. The book is a tribute to one of the greatest artists of this century.

To all my fans, readers and followers! This book is part of the same, best-selling series by Alex Brian that was previously published as "Diary of a Minecraft Creeper" by "Alex Brian". Your favorite unofficial Minecraft series is now available as "Hugs of a Creeper".Ever wondered how the life of a Minecraft Creeper would be?In this book, you will meet a Minecraft Creeper and get to know if creepers are any different than us.Do they have a heart?Do they have feelings?Well, only a creeper could answer this question!If you are a Minecraft fanatic, you would definitely want to know more about what it takes to be a Minecraft creeper. This diary written by a Minecraft Creeper will help you uncover the many secrets and mysteries related to the Creeper's life. *** Download Your Copy Or Read It FREE With Membership ***Disclaimer: This is an unofficial Minecraft book. Minecraft is a registered trademark of, and owned by, Mojang AB, and its respective owners, which do not approve, endorse, sponsor, or authorize this book.Minecraft(r)/TM & (c) 2009–2015 Mojang AB/Notch

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