



Waka Anthology

JL Elias



Waka Anthology:

A Waka Anthology, Volume Two Edwin A. Cranston, 1993 This text is the second of four volumes that will follow the story of waka the classical tradition of Japanese poetry from its beginnings in ancient song to the 16th century *A Waka Anthology: The gem-glistening cup* Edwin A. Cranston, 1993 After more than 15 years of preparation this volume of nearly 1 600 songs and poems from the earliest times to 784 is now available These translations aim to be both faithful to the original and alive as literature with great attention paid to nuance cadence and tone Edwin A Cranston s extensive commentary introduces the poems and provides historical biographical and literary information that allows for a full appreciation of the poems Not only does the collection include many of the 1 nest works in the literature it also provides evocative glimpses of the spirit and folkways of early Japanese civilization *A Waka Anthology* ,2006 **A Waka Anthology: Grasses of**

remembrance pt. A-B ,1993 Poetry Kaleidoscope Nicolae Sfetcu, 2014-05-12 Introduction in poetry nature of poetry tools history terms periods styles and movements technical means tropes measures of verse verse forms national poetry Poetry ancient Greek poieo I create is traditionally a written art form although there is also an ancient and modern poetry which relies mainly upon oral or pictorial representations in which human language is used for its aesthetic qualities in addition to or instead of its notional and semantic content The increased emphasis on the aesthetics of language and the deliberate use of features such as repetition meter and rhyme are what are commonly used to distinguish poetry from prose but debates over such distinctions still persist while the issue is confounded by such forms as prose poetry and poetic prose Some modernists such as the Surrealists approach this problem of definition by defining poetry not as a literary genre within a set of genres but as the very manifestation of human imagination the substance which all creative acts derive from

Murmured Conversations ,2008-04-16 Revealing the central place of Buddhist philosophy in medieval Japanese artistic practices this text illuminates the significance of each section of the treatise within the context of waka and renga poetics and the role of Buddhism in the contemporary understanding of cultural practices such as poetry Heart's Flower Esperanza U. Ramirez-Christensen, 1994 Shinkei 1406 75 one of the most brilliant poets of medieval Japan is a pivotal figure in the development of renga linked poetry as a serious art In an age when anyone who wished to signal his denial of mundane concerns or make his way in the world with relative freedom donned the robes of a monk Shinkei stood out by being a practicing cleric with a temple in Kyoto the Japanese capital His priestly duties and his devotion to Buddhist ideals are directly reflected in the intensely pure lyrical longing for transcendence that is the most notable quality of his sensibility Shinkei s life and work also provide a vivid portrayal of a tumultuous period of Japanese history that was one of the defining moments of its culture when Zen Buddhism began to directly influence the arts The book is in two parts The first part is a literary biography based primarily on Shinkei s own writings his critical essays waka sequences hokku collections and commentaries supplemented by various external sources What emerges is the compelling portrait of a man who bore witness

to the tragic anarchy of his times while clinging to the ideal of poetic practice as a mode of being and access to Buddhist enlightenment Shinkei became embroiled in the factional struggles preceding the Onin War 1467-77 and died a refugee in what is now Kanagawa The second part consists of annotated translations of Shinkei's most representative poetry 1 selected hokku opening verse of a sequence and tsukeku linked pairs of verses along with Muromachi period commentaries on them 2 two 100-verse renga sequences the first a solo composition from 1467 and the second a collaboration with Sogi and other poet-priests and samurai from 1468 and 3 a selection of one hundred waka poems highlighting Shinkei's most characteristic mode of ineffable remoteness Throughout the author's annotations seek to define and clarify the unique genre called linked poetry

Japan and the Culture of the Four Seasons Haruo Shirane, 2013-03-05 Introduction Secondary nature, climate and landscape Poetic topics and the making of the four seasons Visual culture classical poetry and linked verse Interiorization flowers and social ritual Rural landscape social difference and conflict Trans-seasonality talismans and landscape Annual observances famous places and entertainment Seasonal pyramid parody and botany Conclusion History genre and social community

Japan's Frames of Meaning Michael F. Marra, 2010-10-31 In *Japan's Frames of Meaning* Michael Marra identifies interpretative concepts central to discussions of hermeneutical practices in Japan and presents English translations of works on basic hermeneutics by major Japanese thinkers Discussions of Japanese thought tend to be centered on key Western terms in light of which Japanese texts are examined alternatively a few Buddhist concepts are presented as counterparts of these Western terms Marra concentrates on Japanese philosophers and thinkers who have mediated these two extremes bringing their knowledge of Western thought to bear on philosophical reinterpretations of Buddhist terms that are thus presented in secularized form Marra focuses on categories relevant to the development of a history of Japanese hermeneutics calling attention to concepts whose discussion sheds light on how Japanese thinkers have proceeded in making sense of their own culture The terms are organized under three headings The first deals with koto which in Japanese means both things and words Koto is the center of a series of interesting compounds such as kotodama the spirit of words and makoto truth that have shaped Japanese discourses on philosophy ethics aesthetics and religion Writings on koto by twentieth-century philosophers Watsuji Tetsuro 1889-1960 and Omori Shozo 1921-1997 and Edo-period scholar Fujitani Mitsue 1768-1823 are included The second heading is dedicated to two well-known aesthetic categories yugen and sabi which point to notions of depth in physical space as well as in the space of interiority The University of Kyoto aesthetician Ueda Juzo 1886-1973 guides the reader through a history of these concepts In the third part of the book notions of time in the form of ku emptiness and guzen contingency are examined through the work of Ueda's colleagues at Kyoto Nishitani Keiji 1900-1990 and Kuki Shuzo 1888-1941 Perceptive and erudite *Japan's Frames of Meaning* will become a landmark resource in particular for the insights and provocations it offers to contemporary cross-cultural philosophical dialogue for anyone interested in traditional and modern Japanese thought

Linked Verse in Medieval Japan H. Mack Horton, 2025-09-23

Linked verse renga was the most popular form of poetry in Japan's medieval era c 1200 1600 CE Renga poets linked verses of seventeen and fourteen syllables into long sequences in accordance with complex rules and literary allusions the first verse which initially stood alone was the ancestor of the modern haiku Courtiers warriors and commoners alike practiced linked verse in an atmosphere of literary artistry scholarship social sensitivity and charged competition The masters were often invited at great expense to warrior domains to preside at linked verse sessions and provide instruction in the art and in allied works of the classical canon such as *The Tale of Genji* Some of Japan's most famous poets among them S ōgi and Bash ō not only composed renga sequences still revered today but also made important contributions to the study of renga history theory composition and etiquette This book is the most comprehensive work in English on premodern Japanese linked verse It includes a history of the genre in both its formal ushin and unorthodox haikai manifestations up through the time of Bash ō an introduction to linked verse composition and commentaries and an overview of the art's performative aspects These three parts are each linked to original English translations an early treatise on renga history theory and rules a particularly intricate hundred verse sequence and its contemporary commentaries and two guides to mental attitude and deportment at a renga session Wide ranging and erudite *Linked Verse in Medieval Japan* is a masterful account of the history theory and practice of one of Japan's great art forms

Kasen-e Maribeth Graybill, 1983 〇〇〇〇〇 〇〇〇〇〇〇, 2003 **The Journal of Japanese Studies**, 2006 *Tales of Ise*, 1968 **Kokin Wakashu** Helen Craig McCullough, 1985 A Stanford University Press classic *The Year Book of Japanese Art* Inō Dan, 1930 **The Year Book of Japanese Art**, 1930 **Information Bulletin** Japan. Gaimushō. Jōhō Bunkakyoku, 1973 *Proceedings of the Association for Japanese Literary Studies*, 2001 *The Road to Komatsubara* Steven D. Carter, 1987

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