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Nota di bibliografia	Includes bibliographical references (p. [292]-300) and index.
Nota di contenuto	Preliminary Materials / C.A. Crowley -- Introduction / C.A. Crowley -- Chapter One. Buson, The Bunjin (Literati), And The Bash Revival / C.A. Crowley -- Chapter Two. Buson And His Audience: Anxiety And Transcendence / C.A. Crowley -- Chapter Three. Anxiety And The Formation Of A Poet: Hokku 1740–1770 / C.A. Crowley -- Chapter Four. An Unarmed Blossom Guard: Hokku 1771–1783 / C.A. Crowley -- Chapter Five. Resisting Communalism: Linked Verse Sequences / C.A. Crowley -- Chapter Six. Buson And Haiga / C.A. Crowley -- Epilogue / C.A. Crowley -- Appendix / C.A. Crowley -- Bibliography / C.A. Crowley -- Cited Buson Hokku / C.A. Crowley -- Index / C.A. Crowley.
Sommario/riassunto	This book uses the haikai verse and paintings of the brilliant, innovative artist Yosa Buson (1716-1783) as a focal point from which to explore how Japanese writers competed for artistic authority in a time when popular responses to economic, technological, and social changes were creating the beginnings of a modern literature. The first part of the book discusses Buson's role in the Bash Revival movement, situating his haikai in the context of the social networks that writers of his time both relied on and resisted. The second part explores Buson's hokku , linked verse, and haiga (haikai painting). The book concludes

with a discussion of Buson's reception in the modern period, and includes translations of his principal works.

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