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Titolo	Haiku before haiku : from the Renga masters to Basho // translated, with an introduction, by Steven D. Carter
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Collana	Translations from the Asian classics
Altri autori (Persone)	CarterSteven D
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Soggetti	Haiku Japanese poetry - 1185-1600 Japanese poetry - Edo period, 1600-1868 Renga
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Contents; Acknowledgments; Introduction; The Poems; The Nun Abutsu; Musho; Zenna; Reizei Tamesuke; Muso Soseki; Junkaku; Gusai; Nijo Yoshimoto; Shua; Soa; Asayama Bonto; Mitsuhiro; Fushiminomiya Sadafusa; Chiun; Takayama Sozei; Gyojo; Noa; Shinkei; Senjun; Sugiwarara Soi; Sogi; Hino Tomiko; Emperor Go-Tsuchimikado; Ouchi Masahiro; Inko; Shohaku; Sakurai Motosuke; Socho; Inawashiro Kensai; Sanjonishi Sanetaka; Soseki; Reizei Tamekazu; Tani Soboku; Shukei; Soyo; Arakida Moritake; Shokyu; Ikkado Joa; Sanjonishi Kin'eda; Miyoshi Chokey; Satomura Joha; Satomura Shoshitsu; Oka Kosetsu; Hosokawa Yusai Satomura GenjoMatsudaira letada; Shotaku; Matsunaga Teitoku; Wife of Mitsusada; Miura Tamenori; Nishiyama Soin; Nojun; Konishi Raizan; Matsuo Basho; Bibliography
Sommario/riassunto	While the rise of the charmingly simple, brilliantly evocative haiku is often associated with the seventeenth-century Japanese poet Matsuo Basho, the form had already flourished for three hundred years before Basho even began to write. These early poems, known as hokku, are identical to haiku in syllable count and structure but function

differently as a genre. Whereas each haiku is its own constellation of image and meaning, hokku opens a series of linked, collaborative stanzas in a sequence called renga. Under the mastery of Basho, hokku first g
