

Shinteiban, nenpu Saitō Mokichi den

Chūsekisha - Hitomaro: Poet as God (Brill's Japanese Studies Library)



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According to the Shoku nihongi Continued Chronicles of Japan, 797 , Saru died on the twentieth day of the Fourth Month of Wadō 1 708 ,8 and held the Junior Fourth Rank, Lower Grade, at the time. Im Jahr 1991 folgte die Debütsingle von SMAP und 1996 begann der Start ihrer Variety-Show SMAP×SMAP.

Hitomaro: Poet as God (Brill's Japanese Studies Library)

Itō accounts for the fictionality of the texts by positing Hitomaro as a poet-performer *uta haiyū* at the heart of a literary salon at the court of Empress Jitō. Revised and expanded edition, 1239—1288. Photo-reproduction in Kakinomoto no Hitomaro ronkō, by Aso Mizue.

Yomiuri Irodalmi Díj

Clues to this lie in the fact that Japanese poetry itself was evolving as a discipline and coming to be conceptualized as a Way of practice *michi*. There is something very conventional and *setsuwa*-like about the dream appearance itself, and about the way in which Kiyosuke recounts this development as 4 5 Also pronounced Kakinomotodera. The numerous Kintō-compiled poetry collections that include the Akashi Bay poem were noted earlier.

LIBRIS

The next link in the chain, as it were, someone who greatly admired Kintō and through him, Hitomaro, was Fujiwara Rokujō no Akisue 1055—1123 , host and originator of the first Hitomaro eigu, the worship ceremony for Hitomaro held in 1118. Yatomi Kumachirō, Kakinomoto no Hitomaro to Kamoyama, Masuda: Masuda kyōdo shi yatomikai, 1964, 283. The number and location of these sites varies from text to text.

Yomiuri

This poem follows that by Kasa Kanaoka when he went to Tang China. . Members of the poetic houses were concerned in this-worldly terms with their descent—by bloodline or scholarship—from great originating figures such as Fujiwara no Shunzei 1114—1204 and Fujiwara no Teika 1162—1241.

Masaoka Shiki, Itō Sachio, Nagatsuka Takashi shū. in SearchWorks catalog

The third is the growth of shrines dedicated to Hitomaro, where he came to be worshipped for distinctly non-literary purposes. The Kumo o yomu section consists of three poems, the first two of which are from the Kashū; Yama o yomu has seven poems, the first three of which are from the Kashū. The Goshūishū was commissioned by Shirakawa who was still emperor at the time in 1075, and the poet to whom the signal honor of compilation was given was Fujiwara no Michitoshi 1047—1099.

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