

Courtesans, Concubines, and the Cult of Female Fidelity



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This book traces changing gender relations in China from the tenth to fourteenth centuries by examining three critical categories of women: courtesans, concubines, and faithful wives. It shows how the intersection and mutual influence of these groups—and of male discourses about them—transformed ideas about family relations and the proper roles of men and women.

Courtesan culture had a profound effect on Song social and family life, as entertainment skills became a defining feature of a new model of concubinage, and as entertainer-concubines increasingly became mothers of literati sons.

Neo-Confucianism, the new moral learning of the Song, was significantly shaped by this entertainment culture and by the new markets—in women—that it created. Responding to a broad social consensus, Neo-Confucians called for enhanced recognition of concubine mothers in ritual and expressed increasing concern about wifely jealousy. The book also details the surprising origins of the Late Imperial cult of fidelity, showing that from inception, the drive to celebrate female loyalty was rooted in a complex amalgam of political, social, and moral agendas. By taking women—and men's relationships with women—seriously, this book makes a case for the centrality of gender relations in the social, political, and intellectual life of the Song and Yuan dynasties.

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标签

海外中国研究

妇女史

女性史

女性

历史

gender

社会史

性别史

评论

三星半 BB很努力的使用詩歌
但是明顯還是社會史的路子--比如對比宋代的散文元代文人以詩歌形式書寫節孝
作者僅僅指出文體的不同 卻沒有往下深究
最後得出了漢人在異族政權下努力傳承自己文化這樣泛泛的結論.
如果了解過色目和蒙古官員連筆都不會拿的狀況以及元代文人一以貫之批判宋代經術
文藝分離的聲音應該會發現詩才是"文化保護"最關鍵的形式.
制度史上也有一些非常基本的錯誤 比如反復強調元朝幾乎沒有科舉
(1313重新開科取士大概算常識了吧)
而且對儒戶和免役的關係似乎毫不知情--以至於闡述了一個節孝變成了免役的手段的觀點.
這些之前都有比較成熟的研究了. 最後對紅巾起義前後的變化也沒有太多的注意
畢竟元代最後20年簡直堪比當今敘利亞 道德明顯去政治化
和之前政治上選擇合作的態度完全不一樣.

一开始不太理解作者把这三种女性放在一起的意思，到后面才逐渐明白，但还是觉得例证有些少，所以结论不是特别令人信服。

中规中矩~~~~

受史料限制仍然大部分是通过女性看男性

應該講，本書可以說是性別史、政治史、社會史和思想史的綜合，作者從上述諸層次相當詳盡地勾勒出了宋元時期中國性別意識和制度的轉型，光是這點本書就可以稱得上是一流的歷史學著作了。但是作者並沒有提供了一個解釋這種轉型的一個完整框架或線索。

有堆砌的嫌疑。

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书评

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