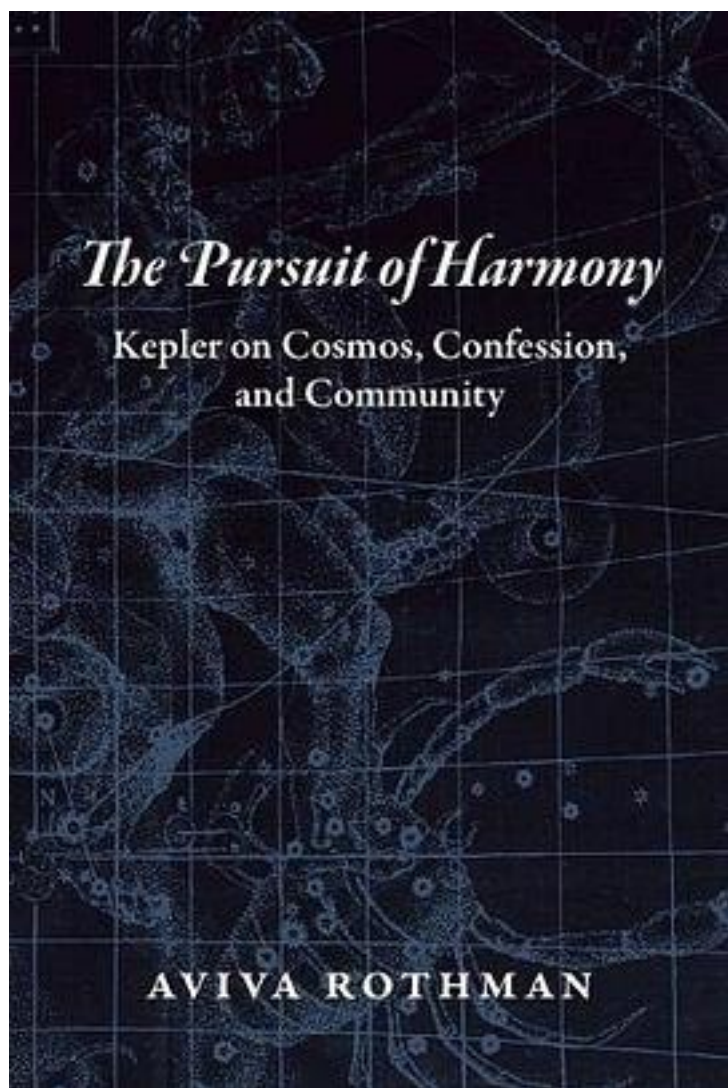


# The Pursuit of Harmony



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"The Heian court of the late ninth and early tenth centuries represents one of the most innovative and influential periods in the history of Japanese poetry. It witnessed the creation of entirely new forms of verse in poetry matches, screen poems, and officially sponsored anthologies, none of which had a precedent in earlier times. At the apex of these phenomena lay compilation of the *Kokin wakashu* (Collection of Poems Ancient and Modern), whose status as the first imperial anthology of native poetry would make it integral to Japanese court culture for centuries afterward. Despite the enormous historical significance of these new forms of poetry and the marked interest displayed by powerful individuals in patronizing them, however, little sustained attention has been paid to the ties between the practices of producing and performing verse and processes of economic, ideological, political, and social change in this period. This book is intended to address such issues through an investigation of the ways in which different members of the court community deployed poems in the pursuit of power."  
—from the Introduction

作者介绍:

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# 评论

感觉作者并不知道自己在写什么。撇开事实性错误不谈，全书前后矛盾、难以让人信服之处遍地皆是，很多时候并非论述而是断言，全书读下来不停让人想起Williams Carlos Williams那首“So much depends on a red wheelbarrow”。作者根据实录和假名序臆想出了一个不同于和歌（=唱和之歌）的“やまとうた”的概念，彻底无视文本中一切不能与他的预设相符合的证据，且不说这一概念自身能否站得住脚，实录中的やまとうた与假名序中的やまとうた也已经有了相抵牾之处。一二两章将摄关家的诗宴与宇多院政下的歌合强行塞进一个对立的性别叙事中，又强行把古今集折射出的共同体与诗宴挂钩，可以说是步步皆为臆想，用一个又一个的断言构建起更大的空中楼阁。完美的反面教材。

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# 书评

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