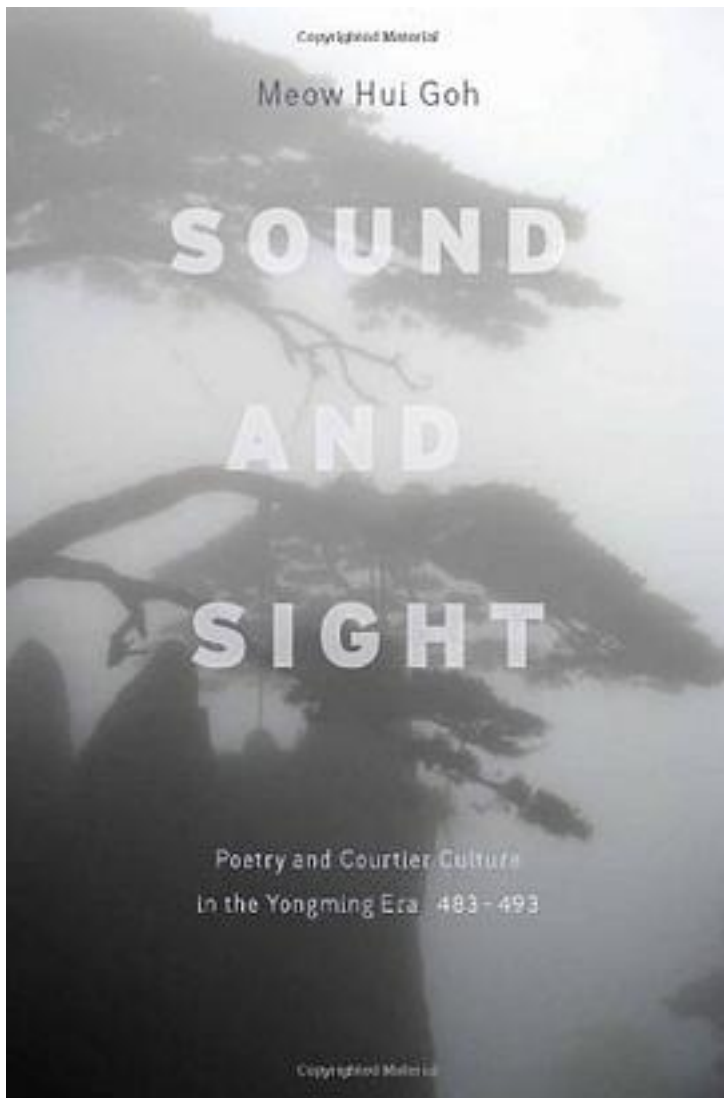


# Sound and Sight



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著者:Meow Hui Goh

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## Review

"Sound and Sight helps us to understand a pivotal period in Chinese poetry and its characteristic style. The formal innovations of the Yongming era, bearing particularly on sound patterns, are a forest of fearsomely technical issues ordinarily left to specialists. As this book demonstrates, "sound" is not just a physical phenomenon, but a mode of perception. Perception in all its modes was a matter of intense interest for the Yongming poets, an area in which their receptivity to Buddhist teaching met their attention to verbal craft; and it is through her attention to the modes of perception made active in the poetry that Meow Hui Goh links literary style with intellectual history."—Haun Saussy, Yale University

"Goh's solidly researched effort to understand the Yongming era through its own aesthetic ideals not only takes a comprehensive approach to the much debated euphonic guidelines, but examines a change in the poet's sense of self-worth and situates major themes in the context of the court's environment and culture."—Cynthia L. Chennault, Editor, Early Medieval China

## Product Description

This is the first book to examine Chinese poetry and courtier culture using the concept of shengse—sound and sight—which connotes "sensual pleasure." Under the moral and political imperative to avoid or even eliminate representations of sense perception, premodern Chinese commentators treated overt displays of artistry with great suspicion, and their influence is still alive in modern and contemporary constructions of literary and cultural history.

The Yongming poets, who openly extolled "sound and rhymes," have been deemed the main instigators of a poetic trend toward the sensual. Situating them within the court milieu of their day, Meow Hui Goh asks a simple question: What did shengse mean to the Yongming poets? By unraveling the aural and visual experiences encapsulated in their poems, she argues that their pursuit of "sound and sight" reveals a complex confluence of Buddhist influence, Confucian value, and new sociopolitical conditions. Her study challenges the old perception of the Yongming poets and the common practice of reading classical Chinese poems for semantic meaning only.

作者介绍:

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标签

诗歌

魏晋南北朝

英文书

海外汉学

海外

永明体

文学

文化研究

## 评论

题为”声色“，但全书更偏重于”色“的部分。佛教的线基本上是沿着《烽火与流星》的思路把论点往前推到了永明，但是感觉写得有点仓促，放到每一章里面都接入得比较生硬。用”寄言赏心客，得性良为善“两句证明小谢比大谢更为personal，略牵强。

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超级学术垃圾；所谓的tenure book, 居然还是Stanford up, 浅薄且不知所云；立论薄弱，论证极其勉强

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论述佛教成实宗之感知方式(perception)对永明诗人咏物写景之影响，颇有启发~

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## 书评

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