

Wenxin Duihua 文心對話

A Dialogue on

The Literary Mind / The Core of Writing

Edited by Simona Gallo



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Editor's Preface 編者序言

This volume is the result of a fascinating encounter of knowledge and cultures coming from East and West, in the domain of the Chinese literary and aesthetic tradition, the tradition of which the *Wenxin diaolong* stands as landmark and milestone. The concrete occasion of this special encounter was the International Symposium “*Wenxin Duibua* 文心對話. Dialogue on *The Literary Mind / The Core of Writing*”, that took place on the 5th of May 2014, at the University of Milan, organised by the Confucius Institute of the University of Milan, with the generous help of the Department of Language Mediation and Intercultural Communication of the same University.

The publication of this volume witnesses the desire to pursue an intercultural dialogue (*duibua* 對話) – started with the International Symposium – crystallised into investigations and reflections on literature and poetry, and on the translations and the studies of Liu Xie's great heritage.

This book collects the essays of three Italian scholars – professors Alessandra Cristina Lavagnino and Itala Vivian, and the current writer¹ – and three Chinese scholars – Professors Zhang Shaokang and Tao Litian, and Wang Li – composed in English or Chinese. This deliberately bilingual volume offers the translations of the abstract of every essay and of the authors' biosketches. Furthermore, all Chinese texts have been uniformed to non-simplified Chinese, on the specific purpose of preserving the authentic linguistic profile of the *Wenxin diaolong*.

Forasmuch as the authors were entitled to determine the borders of their papers, and to introduce a variety of themes, focalizations and approaches, this book presents itself as wittingly multifaceted, both on the quantitative and qualitative level.

“*Wenxin Duibua* 文心對話: A Dialogue on *The Literary Mind / The Core of Writing*” is meant to represent a first stage in an ongoing process of confrontation, subsumed under the broader project of shaping a multicultural and multifarious debate.

¹ Simona Gallo (PhD).

Editor's Preface 編者序言

這本論文集是西方知識、文化與中國傳統文學、美學精彩碰撞的傑作。這其中，《文心雕龍》是一個里程碑。2014年5月5日，在米蘭國立大學孔子學院舉辦的“文心對話”國際研討會為中西方文化交流提供了平臺。此次會議也得到了米蘭國立大學跨語言文化交流專業的大力支持。

論文集的出版旨在開展國際對話，通過國際研討會，結合對文學和詩歌的調查與思考對劉勰這本偉大著作進行翻譯與研究。

論文集收集了三位義大利學者蘭珊德教授、魏易拉教授以及該書編者¹；兩位中國學者張少康、陶禮天和米蘭國立大學孔子學院專職教師王莉的中英文論文。雙語版的論文集對每篇文章的摘要和作者的簡介進行了翻譯。此外，中文版所有文章均使用繁體字，旨在反映《文心雕龍》最真實的語言面貌。

由於作者有權界定論文的範圍，介紹不同的主題、重點以及採用的方法，這本在定量和定性方面的呈現是多方位的。

文心對話—文學思想的對話/寫作的核心展現出的是文化間對抗的第一階段，最終將形成的是廣泛的多元文化與多元辯論的模式。

¹ 賈西媚博士。

A Dialogue on *The Literary Mind / The Core of Writing*

論“文心”——中西對話

Alessandra C. Lavagnino 蘭珊德

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ABSTRACT

The title of this volume, *Wenxin Duihua* 文心對話: A Dialogue on *The Literary Mind / The Core of Writing*, recalls the title of the International Symposium organized by the Confucius Institute of the University of Milan – thanks to the generous help of Hanban – at the Department of Language Mediation and Intercultural Communication, in May 2014. This title may sound quite unusual to a Western reader, owing to the limited familiarity with the Chinese literature in our world. It is true indeed that China today is an increasingly hot topic: its rapid economic development, the spread of its social transformation, the new signs of a different process of modernization amaze us and at the same time alarm us. Nevertheless, all this seems to overshadow its great cultural heritage, its important written tradition, the literature and poetry of classical China, a very wide field which, in Italy until now, has been largely unexplored. This is the reason why the title we decided to give our Symposium – which is taken from a masterpiece of Chinese literary criticism, *Wenxin diaolong* 文心雕龍 (WXD_L)¹, written at the beginning of the VI century A.D. by Liu Xie 刘勰 – is almost unknown to our readers². In fact, we decided to take this

¹ For the various translations of chapters titles, see Simona Gallo, “Decoding and Recoding Decoding and Recoding Signs and Images of *Wenxin Diaolong*: from Title to Titles” (pp. 99-113).

² The WXD_L contains approximately 37.000 characters. It is divided into ten *juan* 卷, each consisting of five chapters, carrying a descriptive title. It is written in *pian wen* 駢文 or *pian wen* 駢體文 (parallel prose), “[...] a technique employed in the writing of extra-poetic literary genres. Its most salient features are a preponderance

book as a starting point to initiate a dialogue (*duihua* 對話) between some Chinese and Western scholars on common themes of writing, poetry, literary criticism, because this masterpiece perfectly represents the Chinese traditional views on those important themes, views which are still shared and revered in today's China. Our choice was dictated on the one hand by our fascination for this text but, almost more importantly, it was motivated by the fact that *WXDL* is the first and unquestioned, systematic compendium of Chinese literary thinking, and the first systematic categorization of literary knowledge in traditional China.

Keywords: international Symposium, *Wenxin diaolong*, dialogue, literary thinking, today's and traditional China.

摘要

論文集題為“文心對話”。論“文心”——中西對話。回顧了於2014年5月在米蘭國立大學跨語言文化交流學院，由米蘭國立大學孔子學院組織舉辦的國際研討會。此次研討會得到了中國國家漢辦的慷慨幫助。由於西方世界對中國文學的熟悉程度有限，這個題目對西方讀者來說可能有些陌生。的確，當今中國是一個越來越熱門的話題，經濟快速發展、社會轉型擴大、不同現代化進程的新跡象令我們驚歎不已。然而，這一切似乎都掩蓋了其偉大的文化遺產，其重要的書面傳統—中國古典文學和詩歌，這是一個非常廣泛的領域，在義大利，到目前為止，很大程度上還未被探索。這也是為什麼我們決定把研討會命名為“文心對話”，這來源於劉勰六世紀初寫的中國文學批評一書《文心雕龍》，我們的讀者幾乎都不知道這本書。其實，我們決定把這本書作為中西方學者在寫作、詩歌、文學批評等廣泛主題開展對話的起點，因為這本傑作完全代表了那些在當今中國依然被分享和尊重的重要的傳統觀點。我們的選擇一方面基於對這本著作的喜愛，但更重要的是，《文心雕龍》是中國文學思想中首個、毋庸置疑的系統性綱要，也是第一個系統的中國傳統文學知識分類。

關鍵詞：國際研討會，《文心雕龍》，對話，文學思想，傳統和當今中國。

1. *WXDL*: A MILESTONE IN THE CONSTRUCTION OF CHINESE CULTURAL IDENTITY

In the Chinese tradition, *WXDL* is not only the essential reordering of the literary world as the first catalogue of literary genres and forms, but also – as Liu Xie himself declares in chapt. L:

of couplets in which metrical identity (most often four or six characters) and syntactical parallelism occur between corresponding lines. Thus, in terms of form it shows many of the same prosodic qualities of Chinese poetry. In fact, it was the style of writing favored from the late Han through early Tang” (Nienhauser 1986, 656).

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按轡文雅之場，環絡藻繪之府，亦幾乎備矣。

Gallop over the course of literature, in peering into the house of the poetic art. (Wong *et al.* 1999, 189)

In grasping the reins on the meadows of literary graces and looping the halter in the treasure house of eloquence, I think this is virtually complete. (Owen 1992, 197)

Si è cavalcato a briglia sciolta nei campi delle Lettere, si è perlustrato in lungo e in largo il palazzo della retorica, nulla lasciando di inesplorato. (Liu Xie 1995b, 326)

Today, *WXDL* is unanimously regarded to be the most important work on theory and criticism in Chinese literary history; it is widely quoted as an authoritative voice in studies of literature of all periods and genres. (Richter 2012, 210)

The *WXDL* is an incredible work, part literary criticism, part cosmological treatise, and it is also perhaps the best guide we know on how to write well in literary Chinese. (Eoyang 2005, 587)

[...] an anomaly in the history of Chinese literary thought, and it is a systematic treatise on literature as it was conceived around the turn of the sixth century. (Owen 1992, 183)

In its work, the author, Liu Xie, provides us with a systematic classification of knowledge, as it is recorded through written documents³.

In the first chapter of his book, “Tracing the origin to the Dao (*Yuan Dao* 原道)” – which is a chapter with a clear cosmogonic framework – the author elaborates on the polysemy of the term *wen* 文, a term which is fundamental to the entire book; it is a crucial part of the same title and it occurs more than 500 times in the whole text (Lavagnino 2011). *Wen*, in fact, means pattern, written graph, writing system, in a very complex system of thinking, which is strongly based on the preeminence of the written text over the oral form.

As an inner power (德), pattern (文) is very great indeed, born together with Heaven and Earth. And how is this? All colors are compounded

³ Throughout its history, Chinese civilization has always based its strong cultural foundations on the Chinese system of writing. The privilege of mastering this difficult writing system allowed the scholars to become part of the élite, through the complex examination system which developed through the centuries in the form of *keju* 科舉 (Wilkinson 2015, 504).

of two primary colors, the purple that is Heaven and the brown that is Earth. All forms are distinguished through two primary forms, Earth's squareness and Heaven's circularity. The sun and moon are successive disks of jade, showing to those below images (像) that cleave to Heaven. Rivers and mountains are glittering finery, unrolling forms that give order (理) to Earth. These are the pattern (文) of the Way. Considering the radiance emitted above, and reflecting on the loveliness (章) that inhered below, the positions of high and low were determined, and the two standards were generated. Only the human being, endowed with the divine spark of consciousness (性灵), ranks as a third with this pair. And they were called the Triad [Heaven, Earth, and human beings]. The human being is the flower (秀) of the elements: in fact, the mind (心) of Heaven and Earth. When mind came into being, language was established; and with the establishment of language, pattern became manifest [明 "bright", "comprehending", "admitting comprehension"]. This is the natural course of things, the Way (道). (Owen 1992, 187-189)

As we read in the powerful *exordium* of the book, the categorization of knowledge that Liu Xie introduces pays homage to the traditional cosmologic Triad (*san cai* 三才): Heaven, Earth, and human beings (*tian* 天, *di* 地, *ren* 人), which constitutes the foundations for the structuring of the world order in traditional China. And all the text is organized following a precise hierarchy, starting with the homage to the Sage, Confucius – the great Master, the first thinker who wanted to put things in order, giving to each thing its “correct name” (*zheng ming* 正名) because when the correct name responds to the real nature of the thing, the world of human beings would be in peace (*Analects* XIII, 3) – ... or to the Sages (according to other translations⁴) and then describing the main official literary genres in “rhyme” (*wen* 文, *yunwen* 韻文), and in “prose” (*bi* 筆, *sanwen* 散文). Wilkinson (2015, 409) enlists 33 genres.

The literary landscape described by Liu Xie displays, for the first time in the Chinese literary reflection and in a very systematic way, the ordering of knowledge according to three main categories: *shi* 史 (history), *zi* 子 (the Masters of thought), *wen* 文 (embellished/poetic). And these categories under the Sui dynasty (VI A.D.) became the orthodox classification system to systemize the entire wealth of knowledge gathered in the Imperial Library, the so called “four classifications (*sibu* 四部) system”.

⁴ For the various translations of chapters titles, see Simona Gallo's contribution (pp. 99-113).

This system through the centuries has informed the organization of knowledge and the ordering of the intellectual world in traditional China (Lavagnino 2017).

WXDL – as it clearly emerges through the flowing of chapters – is structured in a carefully thought-out systematic frame: it is written in a precise order and according to a definite program, developing different topics in a rational progression. The work is signed by a recognized author, Liu Xie, who in the last chapter, called *Xuzhi* 序志 (Declaration of intent), clearly expresses its scopes, boundaries, aims and purposes⁵.

And this work became the basis for any further development not only in the realm of literary criticism, but also in the categorization of knowledge.

For these reasons, we can now agree that *WXDL*, with its highly polished structure, its perfect refined language and its deep and profound content, has shaped the intellectual reflections and the critical thought of Chinese Literati, giving an invaluable contribution to the construction of Chinese cultural identity.

Although research on *WXDL* is mainly concerned with the literary questions raised by Liu Xie, “a considerable portion of scholarly interest has always been dedicated to the author himself” (Richter 2012, 215). We know that in the contemporary literary world of the Qi and Liang dynasties, Liu Xie (465-522) was not a major figure: he was not himself an experienced or well-known writer; as a lay-scholar in a Buddhist temple, his views on literature had not been formed in the great aristocratic salons on the day. The *WXDL* is said to have been composed when Liu Xie was in his thirties, and the work was fortunate in having met the approval of the most influential man of the age, Shen Yue (441-513) (Owen 1992, 183).

Shen Yue was a poet, a statesman, and an historian. He is probably best known in the history of Chinese prosody as the originator of the first deliberately applied rules of tonal euphony, called “four tones and eight defects” (*si sheng ba bing* 四聲八病) (Knechtges 2014, 861-870).

Much was written about the terminology adopted by Liu Xie in his book, whether it had been much influenced by Buddhist or Daoist thought. And much has been written on his literary theory. For a detailed bibliography on the subject see below⁶.

⁵ For a recent summary on this, see Knechtges 2014, 1357-1361.

⁶ See Wang Li's paper (pp. 115-118).

Alessandra C. Lavagnino 蘭珊德

As Stephen Owen has brilliantly pointed out,

It is difficult to properly evaluate the influence of *WXDL* on later generations. We know that the book never disappeared from circulation. From the Tang through the Ming dynasties there is a substantial and continuous corpus of references and quotations. (Owen 1992, 184)

During the Qing dynasty, the interest in this text grew substantially, and in modern and contemporary times, after a period of harsh criticism during the Cultural Revolution (1966-76) – the book was criticized as reactionary and feudal and banished from shelves and libraries – the text has received unparalleled attention mostly from scholars from China, Japan, Korea. And to emphasize the importance of this text, an International Association dedicated to *WXDL* was founded 1983 in Shandong (*Zhongguo Wenxin diaolong xuehui* 中國《文心雕龍》學會). A text which, as we just said, gave rise to a real discipline, a “school” (*xue* 學), a “specialization” (*zhuanye* 專業), the so called “dragonology” (*longxue* 龍學), both in China and abroad. And we also have an invaluable treasure of notes, commentaries and translations in contemporary Chinese.

2. THE SYMPOSIUM

For this reason, we invited three scholars from China, “experts on Dragons” (*longxuejia* 龍學家) and members of the Association to participate to our Symposium: Prof. Zhang Shaokang 張少康, formerly Professor at Peking University (*Beijing daxue* 北京大學), and now Head of Department of Chinese Language and Literature at Hong Kong Shue Yan University (*Xianggang Shu ren daxue* 香港樹仁大學), Prof. Tao Litian 陶礼天, from Capital Normal University (*Shoudu Shifan Daxue* 首都師範大學), and Prof. Zuo Dongling 左東岭, from Capital Normal University (*Shoudu Shifan Daxue* 首都師範大學), Member of the Research Center of Chinese Poetry.

They all made great contributions not only on textual commentaries or critical reflections but also on bibliographical repositories.

We also invited two young sinologists coming from France, Valérie Lavoix and Marie Bizais⁷, who were my partners in a panel organized in

⁷ Unfortunately, the two French scholars were not able to send their contribution for this publication.

Paris, in 2012 at the XIXth Conference of EACS (European Association for Chinese Studies). The title of the panel was “Uncarving the Dragon: Retrospective and Prospective Views on *Wen xin diao long*”.

In addition to this, we have had the privilege to have with us Itala Vivan, Professor and scholar of postcolonial studies at the University of Milano, and experienced and privileged interpreter of world literatures.

More than twenty years ago, when my translation into Italian of *WXDL* was published, she had the patience to read the entire Italian version of the book, and then she organized a Seminar at this University, the title of which was “Forme di draghi e modelli letterari”. On this occasion, Itala was able to put together some well-known Italian sinologists such as Enrica Collotti Pischel, Lionello Lanciotti, Edoarda Masi and colleagues who were experts on Western literary criticism. She had also invited some Italian poets to give their precious contributions to a common reflection⁸. During the Symposium, our dialogue wasn't neither easy or simple but it was very fruitful and profound. We are now very pleased to be able, finally, to put together at least some of the contribution to the Symposium together with some other materials that we hope will be useful to students and scholars on the state of the art on this topic.

3. *WXDL*: THE CHALLENGE OF TRANSLATING POETIC “AMBIGUITY”⁹

As we have just mentioned, in China there has always been a lot of interest in *WXDL*, but in the West the book arrived quite late: the first complete translation in English was made by Prof. Vincent Yu Chung Shih and published in 1959 (Shih 1959) ... And for more than a generation Western students and scholars of Chinese Literature have had to rely on this bilingual translation. All the Western specialists recognize that

while extremely useful this edition was very much in need of revision, given the enormous progress made in LX studies in the last half century. Shih's translation, while serviceable as a rough guide to the meaning of the original was, however, leaden and paraphrastic rather than evocative and metaphorical. (Eoyang 2005, 588)

⁸ See Lavagnino *et al.* 1996.

⁹ When using this term, I refer to William Empson's eminent work, *Seven Types of Ambiguity* (Empson 1930).

Shih in 1983 published a new edition of the book, adding the Chinese text, but without providing any revision of his English translation, and without any updating of the critical framework.

It is worth here mentioning the titles of the complete translations that have been published in Western Languages.

In Italian there is my translation, Liu Xie, *Il tesoro delle Lettere. Un intaglio di draghi*, published in 1995 (Liu Xie 1995b). The same year, Alicia Relinque Eleta published her Spanish translation: Liu Xie, *El corazón de la literatura y el cincelado de dragones* (Liu Xie 1995a).

In 1999, the Hong Kong University Press published *The Book of Literary Design*, a translation into English by three scholars from the University of Hong Kong: Siukit Wong, Allan Chung-hang Lo and Kwong-tai Lam; the description on the back cover of the volume reads as follows:

[...] a fresh translation of the *WXDL* that is once authoritative and elegant. It may well be regarded as a standard reference by students of sinology and comparative literature. This new English translation is very useful indeed, straightforward and easy to understand, but in some ways, is too easy, and does not do justice to the richness and the depth of the original text. (Wong *et al.* 1999)

More recently, the new interest on *longxue* in Mainland China produced two new complete translations, one into English (Yang 2003): *Dragon-Carving*, published in 2003 Beijing by the Foreign Language Teaching and Research Press. Yang Guobin figures as the translator into English, from the previous translation into modern Chinese made by Zhou Zhenfu in 1986. And the most recent one in French (Chen 2010) entitled *L'essence de la littérature et la gravure des dragons*, was published in Beijing in 2010, edited and translated by Chen Shuyu, a Chinese scholar from Beijing, specialized in comparative literature; this version seems quite concise and easy, without deepening too much into the philological and critical aspects.

I want now to briefly focus on the translation made by Yang Guobin (2003); one of the authorities on English translations of Chinese texts, Eugene Eoyang Chen, said that Yang's translation has filled a gap:

This lacuna in Chinese aesthetics has been filled by a more recent 2003 bilingual edition, part of the Library of Chinese Classics Series, published by the Foreign Language Teaching and Research Press, featur-

ing an English translation by Yang Guobin, based on a previous (1986) translation in modern Chinese by Zhou Zhenfu, a celebrated authority among the *long xuejia*, author of important studies and commentaries¹⁰. To read the original in the light of the modern Chinese version, and then the English translation is an interesting exercise in genre study [...]. The modern Chinese version is not a translation so much as it is a commentary, often quoting the original verbatim, and modernizing certain idioms and constructions which are no longer current. (Eoyang 2005, 589)

In fact, we should remember that, starting from the Eighties, we have quite a few intralingual translation of *WXDL* in the contemporary and colloquial Chinese, and this is perfectly understandable, in order to fill the gap which was created by the repressive measures adopted during the Cultural Revolution: it was absolutely necessary at the time to make *WXDL* easily understandable to the ordinary Chinese reader¹¹.

The work of interpretation seems more evident in Yang Guobin's English version, which harkens to different reference points, and employs a different palette of nuances. Where the original embodies concepts, which may be understood by a native, if only by familiarity, the modern Chinese version needs merely to quote the original rather to translate it whereas the English must venture semantic equivalencies which cannot be the *ipsissima verba*. In this way, the modern Chinese may be less prone to 'inaccuracies' but it does not fully address problematic phrases and passages as the English must. (Eoyang 2005, 589)

It is worth here to make just a short remark: the English and French translations were all made by Chinese native scholars, while the Italian and the Spanish ones by Western scholars ...

Among the challenges of translating Chinese classical literature into English¹² or into another Western Language, one important aspect involved in the translation process is the concept of *yi jing* 意鏡, that James

¹⁰ For a synthesis of the contributions of Zhou Zhenfu, refer to "The Revival of Studies on *Wenxin diaolong* after the Cultural Revolution: the Contribution of Some Scholars" (pp. 25-42).

¹¹ For the invaluable contribution of some Chinese scholars to the revival old studies on *WXDL* see my abovementioned contribution.

¹² David Hawkes proposed that the least reproducible aspect of Chinese poetry is the formal one such as the tonal pattern, meter and rhyme (Hawkes 1971, 90-115).

Liu called “world” of poetry (Liu 1962). The expression literally means “the realm of meaning” (*yi* 意 “idea”, *jing* 鏡 “realm” or “sphere”). And we can easily apply to our task the reflections on translating poetry proposed by Tang Yanfang:

As a literary notion, *yi jing* refers to an ineffable and meaning-laden artistic space that the poet intently constructs through a combination of his thoughts and feeling with the object or scene he depicts in his poem. As an artistic space *yi jing* captures a feature or an effect common to all poetry because all poetry invites readers to enter its world and savor its meanings and artistic beauties. (Tang 2014, 188)

And one of the problems that we, Western translators, meet in our work lies precisely here: in many cases for us it is absolutely necessary to make definite linguistic choices where a Chinese translator, even the contemporary Chinese scholar who makes the intralingual translation, does not need any further explanation because the meaning of the text is perfectly transparent. We are obliged to bring to light and to simplify, even at times in the most unsatisfactory way, the marvelous, poetic ambiguities and the richness of significance that are embedded in the concision of classical Chinese language. Something that for the modern Chinese intralingual translator is in many cases almost taken for granted needs difficult and sometimes exhausting over-explanations for a Western translator: we have to explain, and explain and explain yet again the rich cultural context through footnotes and references ...

In fact, if the task of translating across cultures is particularly hard referred to the Chinese, for a text like *WXDL* it seems to become even harder as we will see in the next section of this contribution.

4. *WXDL*: AN UNTRANSLATABLE TITLE?

One of the best examples of these difficulties is given by the title itself: *Wen xin diao long*.

“The title is made up of two word-compounds, the first of which is unprecedented *wenxin*, while the second *diaolong* has enjoyed a relatively long history as metaphor and stereotype” (Lavoix 2000, 201). The two compounds are precisely defined by the author at the end of the work (chapt. L). The first, *wenxin*, is largely polysemic:

[...] “the literary mind”, or “to take the mind literary/cultivated/patterned”, or “to consider mind regarding the question of *wen*”, or (translating Liu Xie’s explanation literally) “the use/effort of mind in literature”. The second element, *diaolong*, literally “carve dragons”, refers in some way to the craft of literature. It seems to be a positive transformation of an old pejorative term for literary craft *diao chong* 雕蟲, “to carve insects” (a “dragon”, as a reptile, was classified under the general category of *chong*, “insects”, but his position in that generally lowly category raises it to the sublime). Liu Xie clearly wants to dissociate his idea of craft from the pejorative associations that hover around all the terms for craft in Chinese. The complete title may be read as a single predicate, something like “the literary mind carves dragons” [...]. Or with a slightly different emphasis, the title may be taken as two separate coordinate clauses, as Vincent Shih translates “The Literary Mind and the Carving of Dragons”. The English reader need only to keep in mind that there is a potential tension between these two elements and that the second element, “dragon-carving”, is more problematic, a hopefully positive term for ornamental craft, which Liu Hsieh alternately attacks and defends throughout the work. (Owen 1992, 185)

The invention of Liu Xie consists here in seeking the metaphor of “chiselled dragon” to identify the nature of the work as is understood almost unanimously by commentators.

An interesting opinion is expressed by Eugene Chen Eoyang:

There is no question about the “carving of dragon”, it is the “literary mind” that bothers me. Although it has the sanction of Vincent Yuchung Shih and James J.Y. Liu, and despite the fact that it reads well in English, [unfortunately not so well in Italian: “La mente letteraria” [...], “Literary Mind” doesn’t really capture the sense of *Wenxin* which really means “manifestation of mind”. The parallel with carving the dragon is extremely important: just as the dragon is brought out, so literature brings out what is in the heart. I cannot claim to have found the perfect translation either, but there are times when I think that something like “Carving Dragons, writing out our feelings” would serve the original better. (Eoyang 2005, 589)

We can admit that that the title for a Chinese reader could be understandable, and full of hidden meanings. As Liu Xie himself says in his *Xuzhi* – “Ordering (my)intentions” is the translation of the title of this chapter proposed by Dinu Luca (Luca 2010, 4) – at the end of his work:

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夫丈心誼。言為文之用心也。昔涓子琴心。王孫巧心。心哉美矣。故用之焉。

The patterned/literary mind means the use of mind (or “intense effort”) in writing. Once there was Juanzi’s “Mind of the Zither” and Wangsun’s “Artful Mind”. Mind is a fine thing indeed, and thus I have used it here. (Owen 1992, 292)

Liu Xie opens this chapter with a strong echo of the “Preface” to Lu Ji’s *The Poetic Exposition of Literature* (*Wenfu* 文賦): “Whenever I consider what is made by a person of talent (*cai* 才) there is something within me that allows me to grasp their strenuous efforts (*or use of mind yongxin* 用心)” (Owen 1992, 293). And just as Lu Ji had done one century before him, Liu Xie plays with words, referring to “mind” both as a term in the title of the two books (“Mind of the Zither” and “Artful Mind”) and as a faculty: “the use of mind” or an intense effort, though Owen observes that

Lu Ji was thinking of the “strenuous effort” in literary work, whereas Liu Xie considers it in composition of his own critical work. Liu Xie, concerned always with the value of writing about literature and with asserting the superiority of his own work to that of his predecessors, begins with a false genealogy, implicitly setting the title of his work in a set with two other, largely unknown works, while avoiding mentioning Lu Ji, to whom he owes so much. (Owen 1992, 293)

5. CONCLUSIONS

As we have seen, to translate this title is a puzzle without any satisfying solution.

In my opinion, in this title there is an ambiguity which is in fact impossible to resolve in any possible translation in a Western language. And this ambiguity resides precisely in the manifold meaning of the character *xin*. As we all know, *xin* could mean either what I call the personal, subjective (*zbuguande* 主觀的) component of the writer: his mind-heart, and this element is best illustrated by the first explanation given by Liu Xie: *yongxin* 用心, that is “the use of the mind” or “the intense effort”.

But also, as it is still now one of the meanings of *xin* in contemporary Chinese: *hexin* 核心 (core/kernel/heart/center/nucleus), a component that I would call objective (*keguande* 可觀的): the crystallization of the “use of mind” in written works, in books: from this meaning, we can better

understand the second part of Liu Xie's explanation, that recalls the titles of the two books (now lost) "Mind of the Zither" and "Artful Mind". We can understand then that the expression *wen xin* keeps at the same time the double meaning of the "Literary mind" (the efforts of the heart-mind in writing literature) and the Core, the *Summa*, the Treasure of literature.

As we can see¹³, some translators have then opted for the subjective component, others – and I'm among then – the objective one. Finally, in my Italian translation I opted for a title which in some ways echoes the Western medieval rhetoric: *Thesaurus delle Lettere*. But now, after more than twenty years since the publication of the book *Il tesoro delle Lettere. Un intaglio di draghi*, I'm still searching for my ideal translation.

¹³ Here is a list of the translations of the title:
Alexéiev B., "Le coeur de la littérature en dragon sculpté" (Alexéiev 1937, 24);
Bertuccioli G., "Gli ornamenti dello spirito letterario" (Bertuccioli 1969);
Chen Shuyu, *L'essence de la littérature et la gravure des dragons* (Chen 2010);
Eoyang E., "Carving Dragons, writing out our feelings" or "Carving Dragons, Manifesting Meaning" (Eoyang 2005, 588);
Fang A., "Dragon-carving on the Core (or Heart) of Literary Art" or "An Elaborate Presentation of the Quintessence of Literature" (Fang 1959, 713);
Gibbs D., "The Genesis and Artistry of Literature" (Gibbs 1970, 85);
Hightower J.R., "A Serious and Elegant Treatise on (the Art or Secret of) Literature" (Hightower 1959, 284);
Idema W. and Haft L., "The literary heart and the carving of dragons, i.e. the form and the content of a literary work" (Idema and Haft 1997, 111);
Jin S., "Le cœur du *wen* en dragon sculpté" (Jin 2013, 84);
Lanciotti L., "Segreti per il successo in letteratura" (Lanciotti 2007, 95);
Lanciotti L., "Lo spirito letterario e lo scolpire i draghi" (Lanciotti 2010, 225);
Lavagnino A.C., *Il tesoro delle Lettere. Un intaglio di draghi* (in Liu Xie 1995b);
Liu J., "The Literary Mind: Elaborations" (Liu 1975);
Masi E., "Arabeschi sulla mente letteraria" (Masi 2009);
Owen S., "The literary mind carves dragons" (Owen 1992, 85);
Pimpanau J., "L'esprit de la littérature et l'ornementation ouvragée" (1989, 109);
Wixted J.T., "Elaborations on the Essence of Literature" (1983, 248);
Yang G., *Dragon-Carving and the Literary Mind* (Yang 2003);
Yang G. and Yang H., "Carving a Dragon at the Core of Literature" (Yang and Yang 1962, 58).

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The Revival of Studies on *Wenxin Diaolong* after the Cultural Revolution: the Contribution of Some Scholars

文革後關於《文心雕龍》相關研究的復興：一些學者的貢獻

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ABSTRACT

This contribution will look back to the turning point at the end of the 70's when, in Mainland China, studies on *Wenxin diaolong* started to be published or re-published. I was in Shanghai in those years (1977-79) and I had the good fortune to know personally some of the heroic scholars whose work was fundamental to the revival of the research on *Wenxin diaolong*. They had the courage and generosity to share their profound knowledge and experience with young scholars, at a time when the study of, and research in Classical Chinese were still a sensitive matter. They promoted the publication of essays, critical editions and modern translations of the text. The paper will therefore focus on an account of this period and on a description of the most significant texts published in those years. Retracing this path could now be helpful to a deeper understanding of the revival of research on *Wenxin diaolong*, of the birth of The Chinese *Wenxin Diaolong* Association (*Zhongguo Wenxin diaolong xuehui* 中國《文心雕龍》學會) in 1983, and of the development of the Dragonology (*longxue* 龍學) in and outside China. Compared to the numerous and well documented research which was later carried out, the value and quality of the contributions which were published in the early years after 1978 bear witness the great courage needed to take on a difficult topic, at a time when Chinese intellectuals were gradually emerging from the most

difficult (*the hardest/toughest years*), drawing on their own profound knowledge of classical Chinese culture, that is to say (*and in doing so*) rediscovering their deepest roots. They were mostly intellectuals of a certain age who during the Cultural Revolution had been criticized, sent to the countryside to do hard labor, and obliged to humiliate themselves by bowing to the regime. Now courageously they were retrieving the meaning of the “predominance of Confucian knowledge”. Only a few years back Confucius had been the victim of a so called “mass-movement”, which was heavily orchestrated by political propaganda, and which lasted for almost two years. In the eyes of the average Chinese person at that time – and also in the minds of the ignorant Red Guards – Confucius was still seen as the “philosopher of the reactionary class”. *Wang Yuanhua he ta de pengyoumen* 王元化和他的朋友 (Wang Yuanhua and His Friends) – a book with this title has been published in China remembering these crucial moments (Luo 2009) – had the courage to go against the tide and return to their studies. At that time, they still couldn't make independent use of the results of international academic research because they simply were not yet allowed to have direct contact with intellectuals and scholars from abroad. This contact gradually happened throughout the eighties, and increasingly from the beginning of the '90s. These elderly scholars had no other option than to rely on their own knowledge and stick to the traditional Chinese academic tools such as reading and re-reading a text, interpreting and rediscovering the intertextual connections in the boundless heritage of the traditional literature. The mutual understanding which resulted from this gave them an awareness of their belonging to a common cultural élite. They were not only specialists of one single topic, as is now the case in the academic world, but rather they were intellectuals, men of great classical culture who in many cases did not concentrate their studies exclusively on a single topic of research, an author, on a specific historical period, but among themselves (*together / in each other's company*) savored (*xingshan* 欣賞) and appreciated reading and interpreting a literary work as a part of a process of acquiring greater knowledge. This is exemplified by the role played by Zhang Guannian 張光年, a famous writer, and a poet who became the first President of The Chinese *Wenxin Diaolong* Association. Thus, the sheer pleasure of reading a literary work which had been forbidden for such a long time, became once again for this group of intellectuals a way of acknowledging that their own cultural identity had survived the terrible events of the China of those years. And this identity was rooted precisely in China's classical past, the understanding and awareness of which had been denied to the younger Chinese. And this *plaisir du text* generated a new hope for the future.

Keywords: *Wenxin diaolong*, (after the) Cultural Revolution, revival of research, cultural identity, China's classical past.

The Revival of Studies on Wenxin Diaolong after the Cultural Revolution

摘要

這一貢獻可追溯回70年代末期的一個轉捩點，當時，中國大陸關於《文心雕龍》的文章開始發表或者重新被發表。那幾年，我在上海(1977-79)，我很幸運地認識了一些對《文心雕龍》的研究和復興起到至關重要作用的傑出的學者。他們慷慨、英勇地與年輕的學者們分享他們淵博的學識和豐富的經驗。而在當時，中國古典文學的研究仍是一個敏感話題，也正是他們促進了相關論文、評述版和現代譯本的出版。因此，本文將重點介紹這一時期，並描述這一時期發表的重要的文獻資料。通過回顧這一歷史時期，有助於更深入地瞭解、研究《文心雕龍》的復興，如1983年成立的文心雕龍學會以及龍學在中國國內及國外的發展。與後來所做的大量有據可查的文獻研究相比，1978年以後發表的論文數量和價值證明了研究這樣一個艱難的課題需要巨大的勇氣。那時，中國的知識份子正在逐漸擺脫最艱難的時期，利用自己淵博的中國古典文學知識重新找回他們最深的根基。他們大多是中年的知識份子，在文革時期受到批判，被送往鄉下從事艱苦勞動，被迫向政權低頭。現在他們勇敢地找回了“儒家知識的主導地位”。就在幾年前，孔子曾是一場所謂群眾運動的受害者，這場運動是由政治宣傳機構精心策劃的，持續了將近兩年。在當時的中國人的眼中，在無知的紅衛兵的心目中—孔子仍被視為“反動階級的哲學家”。《王元化和他的朋友們》一書已經在中國出版，用於記住那些重要的時刻—有勇氣逆潮流而去，回到他們的研究中去。那時，他們還不能獨立使用國際學術研究成果，因為他們不允許與國外知識份子和學者直接接觸。從80年代逐漸允許他們接觸，90年代開始變得越來越頻繁。這些上了年紀的學者除了依靠自己的知識外，沒有其他選擇，只能依靠傳統的中國學術工具，如閱讀或重讀一篇文章。在傳統文學的廣闊海洋中，闡釋並重新找到文本之間的聯繫。由此相互理解，使他們意識到他們共屬同一文化。他們不只是某一單一課題的專家，他們也是偉大的中國古典文化的學者，像現在學術界的情況一樣，他們在很多情況下並沒有將他們的研究完全集中在單一的課題上。一個作家，在特定的歷史時期，都將欣賞、閱讀和理解文學作品作為獲取更多知識的過程的一部分。如著名的作家、詩人，文心雕龍協會的首位主席，張光年先生。因此，閱讀一部被禁了很久的文學作品的純粹樂趣，再次成為這些知識份子的一種方式，一種承認他們自身文化身份在這些年來的可怕事件中倖存下來的方式。而這種身份恰恰植根於中國的古典歷史，而這卻不被中國年輕一代所理解和認識。正是這篇文章為未來帶來了新的希望。

關鍵詞：《文心雕龍》，文革後，研究的復興，文化身份，中國的古典歷史。

1. FOREWORD

Among the many changes that had taken place in China after Mao's death, one of the most significant was certainly that one involving the intellectual and academic world: a world that during the years of the Cultural Revolution had been subjected to harsh debates and clashes and unprecedented violence. The present contribution retraces a little portion – the resumption of studies on *Wenxin diaolong* 文心雕龍 (hencefor-

ward, *WXDL*)¹ – of an important moment that the Chinese academic world crossed in the early years following the death of Mao. My aim is to add just a “little brick” to rebuild not only the memory of a period which was crucial to the development of subsequent academic studies, but also to bear witness to the vitality and passion for the research in China in those years.

The idea of proposing, about forty years later, a reflection on this subject was prompted by an invitation by some young French colleagues to participate in a panel dedicated to *WXDL* entitled “Un-carving the Dragon: Retrospective and Prospective on *Wen xin diao long*” during the XIX Congress of the European Association for Chinese Studies held in Paris in September 2012 (Guiheux, Lamarre, and Suchet 2012). The unexpected invitation became thus the occasion to return after many years to a subject, which in the past had been the focus of years of research that I conducted largely in China since 1978. With the present contribution, I would like to make a further excursion into the academic and cultural atmosphere of those years to share with colleagues some reflections on the extraordinary work done by some eminent Chinese scholars, and some ideas that come directly from the memories of those years. I hope in this way to provide a useful tool to better contextualize the development of a major academic topic that still today, especially in China, is articulated in an original richness of contributions.

2. 1978: THE BEGINNING

I will start with a short personal memory. I was in Shanghai in the Autumn of 1978: it was my second stay in China as a Foreign Expert (*waiguo zhuangjia* 外國專家), at what was then the Shanghai Foreign Languages Institute (*Shanghai waiguoyu xueyuan* 上海外國語學院), now Shanghai International Studies University (SISU).

I taught Italian Language and Culture there, and whereas during my previous stay (from the beginning of 1974 to the end of 1975) I hadn't been allowed to study Classical Chinese – I had graduated from Rome University with a degree in Classical Chinese Studies – this time I was

¹ For further discussion on the many possibilities of translating the title, refer to my other contribution (pp. 9-24).

able to. The University provided me with a teacher two afternoons a week, who made me read and learn selected passages from the celebrated *Guwen guanzhi* 古文觀止. Having obtained this permission was indeed a concrete sign of a new trend, a new development and not an obvious event because, when I had been in Shanghai two years before, the Cultural Revolution was still going on and studying Classical Chinese was strictly forbidden, not only for me but also for Chinese students: only the stereotyped slogans of *pilin pikong* 批林批孔 were allowed in those difficult years ...

During my lessons, then, my Chinese teacher introduced me to some chapters from *WXDL*, the obvious choice being chapt. I, *Yuandao* 原道 and chapt. XXVI, *Sben si* 神思². And I was enchanted! I immediately went to the bookshop – the huge New China Bookshop in Nanjing Road, which today has become a large Department Store, selling electronic goods and high street clothes ... – and there I found, fresh from the press, the *Wenxin diaolong zhu* 文心雕龍註: the text of *WXDL* with precious notes and comments by Fan Wenlan 范文瀾, which was first published in 1958 and republished then, in 1978, in non-simplified characters (Fan [1958] 1978)! This struck me at the time as a proof of enormous courage in a moment when the heritage of the past was still far away of being properly appreciated and the publications in non-simplified characters were almost forbidden.

I threw myself into this extremely difficult work, with the indispensable help of my Chinese colleagues of the Department of Chinese. They were mostly old men, who for twenty years had been forced to wear the infamous “hat” of “rightist” and who had just been recalled to their position. In order to really understand this atmosphere, it is worth to remember that between March '77 and December '78, about 2 million cadres were rehabilitated. They had been accused of being “followers of the capitalistic road” (*zouzipai* 走資派). There were also 552.877 (more than half a million) “right-wing elements” (*youpaifenzi* 右派分子), who at the end of the 50's had been thrown out of the party, and were at that time allowed to have their political rights back and resume a normal life. And more than four million four thousand were the “landlords, rich peasants, counter revolutionaries, and bad elements”, according to the orthodox Maoist classifications in use at the beginning of the PRC. Their “original sin”

² For the various translations of chapters titles, see Simona Gallo's contribution (pp. 99-113).

being their class origin, or political status, which for years had discriminated entire families and clans, was finally cancelled (Lavagnino 2014).

And here they are, now, timidly making their way into my office, the only one which had the privilege of having a little stove against the freezing Shanghai wintertime. They came to read *WXDL* with me and to explain and translate it to me into colloquial Chinese: for me they wrote notes and comments on paper which was almost transparent, which were then handed to me by ageing librarians, from friends of friends, who, after the initial shock, used the “young lady with big nose” as a nice excuse to return with increasing courage to topics which up until a few months earlier had been taboo. Now, once again, they could leaf through volumes which, if they hadn’t been burnt during the Cultural Revolution, had not been available because they were simply forbidden, considered examples of “feudal thinking” or “poisonous weeds”.

A volume, published in 2001, compiled by prof. Zhang Shaokang and other colleagues from Beijing University (*Wenxin diaolong yanjiu lishi* 文心雕龍研究歷史) (Zhang *et al.* 2001), lists and describes the articles on this subject which were published in the few Chinese Journals authorized by the Party in those difficult years.

As we can see from the chart I have prepared from the data of Zhang Shaokang’s volume, no research whatsoever was done in those years. We can see the number of articles in Chinese published per year – from 1964 to 1983 – on our topic in Mainland China (A) and in Korea, Japan, Taiwan, Hong Kong (B) (*Tab. 1*)³.

As we can see, the number of articles published in Mainland China in those years was very scarce, and the contents were all extremely negative about the value itself of *WXDL*, considered as a feudal and reactionary text. Those articles not only had no academic value, but were only used as tools in the political struggle.

This is the case of articles published in 1974, in the only one printed in 1975, three in 1976. From 1977 the trend started to change, the quantity of contributions published increased and contents were slowly shifted from the simple slogans of the Cultural Revolution to a more and more complex and diversified scope (Zhang *et al.* 2001, 323 ff).

³ This chart is limited to 1983, the year of the founding of The Chinese *WXDL* Association. See also Wang 2011.

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Table 1.

YEAR	A	B
1964	11	5
1965	—	3
1966	1	5
1967	—	12
1968	1	12
1969	2	13
1970	—	27
1971	—	21
1972	—	13
1973	—	19
1974	6	15
1975	1	26
1976	3	33
1977	20	22
1978	2	25
1979	57	11
1980	66	32
1981	82	14
1982	34	14
1983	156	19

It was only with hindsight that we realized the fundamental importance, even in the academic world – of the date of the 17th December 1978. That was the day on which the Third Plenum of the XI Central Committee of CCP was held, which endorsed the beginning of the new era of *gaige kaifang* 改革開放 (reform and opening), the policy launched by Deng Xiaoping. In Shanghai, where I was at the time, the first publications that interested us were soon on the shelves.

3. LU KANRU 陸侃如 AND MOU SHIJIN 牟世金

The first tiny volume I bought in Shanghai in 1978 is part of a collection which at the time was very popular: “Collection of Basic Knowledge of Ancient China” (*Zhongguo gudianwenxue jiben zhishi congshu*

Alessandra C. Lavagnino 蘭珊德

中國古典文學基本知識叢書). This was, in fact, one of the few series about ancient China of which the publication was not banned. We should remember that during the *pilin pikong* 批林批孔 movement, three years previously, the official purpose for studying classical Chinese was to criticize “feudal ideas and reactionary thinkers”, and no courses on Classical Chinese were allowed all over the country.

The Collection was described as follows on the back cover of each volume:

This series wants to provide basic knowledge of classical China to readers with an average standard of education. These books consist of basic knowledge of the works of writers who have in some ways influenced the history of Chinese literature, the main movements, and literary schools, literary genres and forms. The editors have done their best to express the correct position, to provide exhaustive contents, describe in a straightforward way the necessary things, with characters which are easy to understand and commonly used. Because of the limits of our level, it has been difficult to avoid mistakes. We hope that our readers will make their criticisms and correct us.

這套叢書是向中等以上文化程度的讀者介紹中國古典文學的基本知識，內容包括文學史上比較有影響的作家和作品，重要的文學活動和文學流派，以及文學體裁方面的基本知識。叢書的編寫力求觀點正確，內容充實，敘述簡明扼要，文字通俗易懂。由於我們水準有限，工作中難免有缺點錯誤，希望讀者批評指正。(Lu and Mou 1978)

The title of the book is *Liu Xie he Wenxin Diaolong* 刘勰和文心雕龍 (Lu and Mou 1978). There are only 76 pages; it is a thin volume, but the authors, Lu Kanru and Mou Shijin are important. Lu Kanru 陸侃如 (1903-1978), was an eminent scholar of classical Chinese poetry. In the Thirties he studied with his wife, Feng Yuanjun 馮沅君, in France, at Paris University, where he translated the works of Bernhard Karlgren into Chinese, and together with his wife wrote a *History of Chinese Poetry*. In the Fifties, he was labelled as “rightist”⁴. When he was teaching at Shandong University, Mou Shijin 牟世金 (1928-1989) was his student and followed in his academic footsteps. Mou was politically more trustworthy: according to his biography, he was a party member⁵.

Together they published a few articles and essays on *WXDL* before the Cultural Revolution, among them, the *Wenxin diaolong xuanyi*

⁴ <http://www.baike.com/wiki/陆侃如>.

⁵ <http://www.baike.com/wiki/牟世金>.

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文心雕龍選譯 (Lu and Mou 1962; 1963) and in 1963 *Liu Xie lun chuanzuo* 劉勰論創作. In the postscript of *Liu Xie he Wenxin diaolong* 劉勰和文心雕龍, the authors declared:

The book is an old draft written before the Cultural Revolution and now, apart from a few small changes, such as *Bixing* [chapt. XXXVI] which was included into the same chapter of *Zongsbu* [chapt. XLIV] and has now become an independent paragraph, a few misprints have been corrected. Obviously, there are going to be mistakes, which we hope our readers will correct.

附記

此書是我們在文化大革命前寫的舊稿。這次除了把原來在“總術”問題中附論的“比興”問題移出，擴大稱為一小節外，其餘只做了個別比要的修改。不當之處一定不少，切望得到讀者指正。(Lu and Mou 1978, 155)

“In a straightforward way” and “with characters which are easy to understand and commonly used” as it was clearly requested and it was the hallmark of the Editors of the series, the authors described in a clear and well-organized way the main characteristics of the work. They started by giving an essential explanation of the historical and literary context, a brief biography of the author, and an account of the literary theory before the age of Liu Xie.

Obviously, their conclusion cannot avoid the mandatory tribute to the current ideology:

Today under the guide of the principle “Make the past serve the present” we want to have a reasonably correct understanding of *WXDL*, we must adopt the method of Marxist historicism and class analysis to take what we need from this book. We have to study intensively this masterpiece and carefully distinguish what is good from what is bad, and critically inherit it. Liu Xie was a servant of the dominant feudal class and he judged literature from the point of view of Confucian Literati. His critical standards were heavily colored by feudalism ... He underlined the talent and the nature of each writer, and he did not understand their class nature.

今天，我們在“古為今用”的原則指導下，要對“文心雕龍”獲得一個比較正確的認識，從中有所借鑒，就應該正確運用馬克思主義的歷史主義和階級分析的方法，認真鑽就這部傑作，細緻地分辨其中的精華和糟粕加以批判地繼承。他為封建統治階級服務，並用儒家觀點來衡量作品。他的批評標準有濃厚的封建色彩。他強調作家的才華和性情，而不懂得作家的階級性。(Lu and Mou 1978)

As we said, this is a mandatory tribute which has obviously to repeat repeats the ideological tones of the propaganda, and which today sounds naive and sad, mostly because we all know the academic standing of these two scholars. But this tribute is a proof of the oppressive atmosphere in which the Chinese intellectuals were living in those years, and it also shows the political price that they had to pay daily to negotiate even the smallest amount of freedom for their research.

When his teacher died, Mou Shijin took the work in hand and continued it. It was published in both their names the volume *Wenxin diaolong yi zhu* 文心雕龍譯註 (the first volume was published in 1981 and the second in 1982, in 1995 it was reprinted in one volume) (Lu and Mou [1981-1982] 1995). The first volume contains 114 pages of “Introduction” which is not signed – according to the customs of the time – but as the date is 1980 and Lu Kanru died in 1978, it is obviously written by Mou Shijin. The introduction has 136 extensive bibliographical notes, which was a rarity for the time, and is divided into 6 sections:

1. “The historical conditions which produced *WXDL*”;
2. “Life and thought of Liu Xie”;
3. “General theory, and theoretical system of *WXDL*”;
4. “Poetry and prose, summing up the experience of his predecessors”;
5. “On creation”;
6. “On criticism”.

Each chapter is preceded by a brief explanatory introduction, the text of Liu Xie is divided into short passages – written in simplified characters –, has got (*zhu* 註) textual notes, and an *yiwén* 譯文, an intralingual translation in contemporary Chinese, which is easy to understand and clear. At the end of the second volume, there is an extensive bibliography of the works quoted, a practice that at that time was quite unusual. Mou Shijin carried on the work of his teacher and became one of the main initiators of The Chinese *WXDL* Association, which was officially established in 1983. In that year, he published a collection of his essays in a volume entitled *Diao long ji* 雕龍記 (Mou 1983).

His early death, in 1989, was a source of great sadness to his colleagues, who remembered him with great affection, and his academic contribution with great admiration. Thus, he is remembered by Wang Yuanhua, who wrote the “Preface” to his posthumous collection *Wenxin diaolong yanjiu* 文心雕龍研究 (Mou 1995). Wang Yuanhua wrote an early “Preface” in 1988, before the death of Mou Shijin, and updated it in 1990.

The volume has also a “Preface” written in 1988 by Mou himself, who said that because 1988 was a year of the Dragon, he felt that he wanted to write about dragons.

We will describe Wang Yuanhua’s contribution in details in the following pages.

I would like first to briefly describe the work of two more authors. They are important for our topic because in those crucial years, the Eighties, they were finally able to resume their studies on *WXDL* and circulate the results of their research once again.

4. ZHOU ZHENFU 周振甫

Zhou Zhenfu 周振甫 (1911-2000) didn’t have an academic career at University, but was a man of letters, active in literary circles, friend and colleague of celebrated scholars as Qian Zhongshu 錢鐘書. He was at first editor at the Kaiming shudian in Shanghai, and then he moved to the prestigious *Zhonghua shuju* 中華書局⁶. He is the author of ten volumes of essays on important authors of traditional Chinese literature and thought.

Zhou Zhenfu wrote some essays on *WXDL* before the Cultural Revolution, but for our purpose is interesting to point out that in 1980 he published a volume which is very helpful for a Chinese reader who is approaching this masterpiece for the first time. The volume, *Wenxin diaolong xuanyi* 文心雕龍選譯 (Zhou 1980), has a very useful selection of chapters.

In this publication, Zhou Zhenfu only selected 35 chapters. He didn’t include chapt. IV (*Zheng Wei* 正緯), which can most easily be associated with topics which at that time were still labelled as *mixin* 迷信 (superstition), like prodigies, omens, and apocryphal texts ... He traces a biography of Liu Xie, and puts the last chapter (*Xuzhi* 序志) at the beginning of the volume, followed by the 34 chapters of his selection. The original text of each chapter is preceded by a brief explanation written in accessible and easy language by Zhou himself, and then the text is divided into passages followed by a translation into colloquial Chinese, with brief explanatory notes. No references are made to sources and bibliography (Zhou 1980).

The same didactic purpose is evident in his publication the following year, which is entitled *Wenxin diaolong zhushi* 文心雕龍注釋 (Zhou 1981). Here he reproduces the whole text of *WXDL*, each chapter has a brief

⁶ <http://xbsh.net/author/1410.html>.

ping 評, as introductory comment, the notes are very extensive, at the end of each chapter there is a *shuoming* 說明, which is very clear and straightforward.

We should also mention Zhou's *Wenxin diaolong jinyi* 文心雕龍今譯 (Zhou 1986): preceded by a concise biography of Liu Xie, all the chapters are reproduced according to the original order, and *Xuzhi* 序志 comes at the end. Each chapter is provided with a brief introduction, then the original text is divided into passages, accompanied by notes and by an extremely clear translation in contemporary Chinese. It comes with a "Brief glossary" (*ciyu jianshi* 詞語簡釋, 455-542), organized by stroke order.

This part of the volume was to become core of the "Dictionary of *WXDL*" (*Wenxin diaolong cidian* 文心雕龍詞典) that Zhou published ten years later (Zhou 1996).

It is worth to mention that the 1986 volume became the one which was used by Yang Guobing for his translation into English, published in 2003 (Yang 2003).

5. YANG MINGZHAO 楊明照

Another important scholar whose works started to be available again at the beginning of the Eighties was Yang Mingzhao 楊明照 (1909-2003), who back in 1939, when he was only thirty, had wrote *Wenxin diaolong jiaozhu* 文心雕龍校注 (Yang 1958), a contribution that Hong Kong's important newspaper *Dagongbao* 大公報 had acclaimed at the time as a milestone in the studies on *WXDL*, and which in Mainland China was considered a real Encyclopedia on *WXDL*. After the years of forced silence during the Cultural Revolution, he resumed his research and in 1978 became the Head of the Department of Chinese at Sichuan University⁷. The breadth of his research is impressive (Yang *et al.* 1995; Yang 2008), as we can see from the vast biobibliography recorded by the Chinese academy.

In 1982 the prestigious *Shanghai Guji shudian* 上海古籍書店 republished his revised edition of the text he wrote in 1939, entitled *Wenxin diaolong jiaozhu shiyi* 文心雕龍校注拾遺 (Yang 1982). The decision to print such a challenging work, which is of a considerable academic depth and difficulty, shows us that the intellectual and publishing world at that time were deeply concerned to raise the level of studies related to classical

⁷ <http://www.guoxue.com/rw/yangmingzhao/ymz01.htm>.

Chinese literature. They no longer wanted to limit themselves to publishing things that were accessible to a wide reading public, “easy to understand and politically correct”, as we have just seen it was the case in the previous years. Their concern was now to publish works which were more academically demanding, grounded in a solid basis of classical tradition. And to overcome the ten years of darkness in the classical Chinese training, they were almost obliged to go back to a masterpiece published forty years earlier. I don’t need to add anything more about Yang Mingzhao’s vast range of knowledge and numerous publications. But I would just like to say that I knew him personally when I had the honor to be invited to participate at the III Conference of The Chinese *WXDL* Association, which was held in Guangzhou in the Autumn of 1988. And it happened to be that he was the kind and attentive Chairman of the Session where, overcome with emotion, I presented my paper (Lavagnino 1989).

6. WANG YUANHUA 王元化

I would like to close this brief panorama of this crucial period by devoting a few words to somebody who – to my mind – represents the ideal Chinese intellectual, who lived through the suffering and hardship of the dramatic years of XX century’s China with great dignity, intelligence and courage. The person who I am referring to is Wang Yuanhua 王元化 (1920-2008), and I was honored by his friendship.

He had been a member of CCP since 1938, he toed the party line following the literary enthusiasms for Russian literature, but he also paid a heavy price for his commitment to the political struggle. In fact, in 1955 he was involved in the “Hu Feng case”, and he was only rehabilitated in 1981. This meant only at the beginning of the eighties was he able to hold public office again. He then became a Professor at Fudan University, member of distinguished institutions and distinguished counselor and friend of Wang Daohan 汪道涵⁸, the first Shanghai Municipality Major after the fall of the Gang of Four⁹.

⁸ <http://zh.wikipedia.org/wiki/汪道涵>.

⁹ For more details on the biography and works of Wang Yuanhua, see Ma 2008; Liu 2009; Lu 2009; Luo 2009. See also “Wang Yuanhua”: <http://www.guoxue.com/rw/wangyuanhua/wyh01.htm>.

His first work on *WXDL*, *Wenxin diaolong chuangzuolun* 文心雕龍創作論 (Wang 1979), was published in 1979, but, as the author himself admits, it was written in 1966. Obviously at that time he could not publish it. This text is divided in two parts: the author, Liu Xie, the period in which he lived, his literary theory, and a choice of eight chapters which are discussed in detail. In the second edition (Wang [1979] 1984), the original text is republished in *fantizi* 繁体字, it contains a more detailed *apparatus criticus* and an “Appendix”, which was further corrected and republished (Wang [1984] 1992). This contribution is unanimously recognized as a masterpiece of critical analysis.

In the first years of the Eighties, Wang Yuanhua also became a leading figure in the New Enlightenment Movement (*xin qimeng* 新启蒙), a source of inspiration for the hopes and expectations of Chinese intellectual whose main concern was a more open cultural policy that China should adopt.

Thus, in 1983 The Chinese *WXDL* Association was founded. It gathered together scholars, most of whom were of a certain age. Initially they were only Chinese from Mainland China, but soon the Association included scholars from Hong Kong and Taiwan and a few foreigners, such as South Koreans, and Japanese who during the years of the Cultural Revolution contributed to keeping the studies on *WXDL* alive. We Europeans joined the Association later, in 1988. This was the beginning of an international academic community: materials and documents started to be exchanged cautiously among the various scholars. Thanks to the acknowledged academic prestige and a remarkable ability to communicate, Wang Yuanhua will soon become one of the main ambassadors of the international academic community, carrying out an irreplaceable work to foster a genuine openness of the Chinese academic environment to colleagues from other countries. And yet again is thanks to Wang Yuanhua that Chinese scholars discovered the extent of the work done by Japanese sinologists on *WXDL* (Wang 1983).

7. CONCLUSIONS

Compared to the valuable, extensive and well documented research which was done later on, the value and quality of the contributions which were published in the early years after 1978 bear witness to the great courage needed to take on a difficult topic, at a time when Chinese intellectuals

were gradually emerging from the toughest years, drawing on their own profound knowledge of classical Chinese culture, and rediscovering their deepest roots.

They were mostly intellectuals of a certain age who during the Cultural Revolution had been criticized, sent to the countryside to do hard labor, and obliged to humiliate themselves by bowing to the regime. Now courageously they were retrieving the meaning of the “predominance of Confucian knowledge”. Only a few years back Confucius had been the victim of a so called “mass-movement” which was heavily orchestrated by political propaganda, and which had lasted for almost two years. In the eyes of the average Chinese person at that time – and also in the minds of the ignorant Red Guards – Confucius was still seen as the “philosopher of the reactionary class”.

Wang Yuanhua he ta de pengyoumen 王元化和他的朋友 (Wang Yuanhua and His Friends) – a book with this title has been published in China remembering these crucial moments (Luo 2009) – had the courage to go against the tide and go back (*return*) to their studies.

At that time, they still couldn't make independent use of the results of international academic research because they simply were not yet allowed to have direct contact with intellectuals and scholars from abroad. This contact gradually happened throughout the Eighties, and increasingly so from the beginning of the '90s.

These elderly scholars had no other option than to rely on their own knowledge and stick to the traditional Chinese academic tools such as reading and re-reading a text, interpreting and rediscovering the inter-textual connections in the boundless heritage of the traditional literature. The mutual understanding which resulted from this, gave them an awareness of their belonging to a common cultural élite. They were not only specialists of one single topic, as is now the case in the academic world, but rather they were intellectuals, men of great classical culture who in many cases did not concentrate their studies exclusively on a single topic of research, author, or a specific historical period, but among themselves (*together / in each other's company*) savored (*xingshan* 欣賞) and appreciated reading and interpreting a work of literature as a part of a process of acquiring greater knowledge. This is exemplified by the role played by Zhang Guannian 張光年, a famous writer, and a poet who became the first President of The Chinese WXDL Association.

Thus, the sheer pleasure of reading a work of literature, which had been forbidden for such a long time, became once again for this group

of intellectuals a way of acknowledging that their own cultural identity had survived the terrible events of the China of those years. And this identity was rooted precisely in China's classical past, the understanding and awareness of which had been denied to the younger Chinese.

And was this *plaisir du text* which generated a new hope for the future.

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《文心雕龍》的價值和意義

The Value and the Significance of *The Literary Mind and the Carving of Dragons*

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摘要

本文概要論述了劉勰《文心雕龍》學術價值，說明它是一門國際顯學，它的基本性質是一部傑出的文學理論專著。同時研究了它的理論體系和幾個具有獨創性的主要文學理論觀點，以及它對學習、研究中國古代文學的重要意義。

關鍵詞：顯學，理論體系，文以心為本，神與物遊，體性，六觀。

ABSTRACT

This paper briefly expounds the academic value of Liu Xie's *Wenxin diaolong* (*The Literary Mind and the Carving of Dragons*), and shows that the work is essentially an outstanding treatise on literary theory and a prominent subject on the international level. Furthermore, this paper investigates the *Wenxin diaolong* theoretical system and several original and important viewpoints concerning literary theory. Additionally, it illustrates the great significance the work has for the study and research on ancient Chinese literature.

Keywords: prominent subject, theoretical system, *wen yi xin wei ben*, the Spirit wandering with Things, style and personality, *liuguan*.

西元五、六世紀，當歐洲的文藝理論和美學的發展進入黑暗、停滯的中世紀，在東方卻出現了一位具有世界意義的偉大文學理論批評家劉勰。魯迅先生稱：“東則有彥和之《文心》，西則有亞理士多德之《詩學》，解析神質，包舉洪纖，開源發流，為世楷式”（《題記一篇》，原

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為手稿，係為一位青年學者的詩學論著寫的題記，本無標題。此為2005年《魯迅全集》編者所加，見《魯迅全集》第八卷《集外集拾遺補編》，魯迅把《文心雕龍》與西方的亞理士多德《詩學》相比美，這是并不誇大的。從某種意義上說，《文心雕龍》更有許多超過《詩學》的地方。它顯然比《詩學》有更為嚴密的理論體系，更加豐富的具體內容。大家把對《文心雕龍》的研究稱為“龍學”，這是它當之無愧的。

《文心雕龍》是一門具有廣泛國際影響的顯學

《文心雕龍》已經成為當代漢學研究中一門具有廣泛國際影響的顯學，這從國內外《文心雕龍》研究和翻譯的情況中可以清楚地看出來。《文心雕龍》現在已經有外文全譯本，五種文字的十種本子。

日文三種：

興膳宏譯本 1968年摩築書房出版

戶田浩曉譯本 1974、1978年分上下冊明治書院出版

目加田誠譯本 1974年東京平凡社出版，在日本最早發表譯文

英文兩種：

1959年施友忠譯本

1999年黃兆傑譯本

韓文三種：

1975年崔信浩譯本，漢城玄岩社出版

1984年李民樹譯本，漢城乙酉文化社出版

1994年崔東鎬譯本，漢城民音社出版

義大利文一種：

1995年蘭珊德譯本

捷克文一種：

1968年奧·克拉爾譯本

其他選譯則有美國宇文所安、法國朱利安、德國李兆礎、瑞典羅多弼、俄羅斯李謝也夫等。

國際、國內二十世紀有兩百四十多部專著，近三千篇論文。二十一世紀十多年就有2500多篇文章，上百部專著。

以上詳見我和我的幾位學生編寫的《文心雕龍研究史》（北京大學出版社出版）。

《文心雕龍》是一部什麼性質的書

《文心雕龍》所說的“文”的範圍寬廣，包括所有用語言文字寫的著作和文章，涵蓋了整個人文科學。

從“人文”闡明“文”的本質，是以“心”為本，而體現“道”的，這是各種類型“文”的共同本質。但是，每一種文體又有自己特殊的特點。

但是，當時最主要的文學形式詩賦和散文，則是《文心雕龍》論述的重點，是它所有有關“文”的理論和思想之基礎，所以它的性質是一部文學理論批評的專著。

學術界對《文心雕龍》的性質一直有爭議。主要是對劉勰是什麼家、《文心雕龍》是文章學還是文學理論著作，有不同看法，這是和對劉勰文學觀的認識和對《文心雕龍》的特點之把握有關的。只有正確理解他的文學觀，深刻地理解《文心雕龍》，才能對他書的性質作出合乎實際的判斷。其實，《文心雕龍》的重點還是論述以詩、賦、散文為中心的藝術文學為主的，但是他要從論述“人文”的共同本質出發，再對不同文學體裁的特點，作出具體分析。而其中特別是對藝術文學和非藝術文學的兩類文章之區別，有非常清楚的認識。對以藝術形象塑造為中心的藝術文學的特點之概括就是“隱秀”，這就是指的image的特徵，而且是有中國特色的特徵，它對後來唐宋藝術意境的產生和發展有深遠的影響，其實就是對藝術意境的美學特徵之概括。而對非文學的歷史著作寫作則明確提出了“實錄無隱”的要求。這就是文學和歷史的基本區別所在。文學是要有誇張和想像的，但是非文學的學術著作則不應該有過分的誇張和想像，《諸子》篇特別提出諸子的著作是“入道見志”的思想學術著作，所以過多的誇張和想像被批評為“踳駁”，學術著作中也可以有些誇張比喻，但是和文學之以誇張想像構成形象是完全不同的。所以，他在《諸子》篇中說：

若乃湯之問棘，雲蚊睫有雷霆之聲；惠施對梁王，雲蝸角有伏屍之戰；列子有移山跨海之談，淮南有傾天折地之說，此踳駁之類也。

藝術文學是以表達感情為中心的，而政論、說理這些非文學文章則是以說理為中心的。文學藝術家是以形象思維為中心的，而思想家、理論家是以抽象思維為中心的。後者以“精研一理”為主，從而使“心與理合”，不想前者以情為主，而使理寓於情中。所以他對玄言詩作了尖銳批評：《明詩》篇說：

及正始明道，詩雜仙心；何晏之徒，率多浮淺。[...]

江左篇制，溺乎玄風，嗤笑徇務之志，崇盛忘機之談，袁、孫以下，雖各有雕采，而辭趣一揆，莫能爭雄，所以景純《仙篇》，挺拔而為雋矣。

《時序》篇說：

自中朝貴玄，江左稱盛，因談餘氣，流成文體。是以世極連遭，而辭意夷泰，詩必柱下之旨歸，賦乃漆園之義疏。

這和鍾嶸批評玄言詩“理過其辭，淡乎寡味”（《詩品序》）一樣，認為在詩歌這種藝術文學中，是不能以抽象的“理”來代替具體的“情”的。更為明顯的是，他在論創作的各篇中，都是以詩賦散文這些藝術文學為例來論述創作原理的。所以我們說《文心雕龍》的性質是一部文學理論批評的專著。

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《文心雕龍》的書名含義

劉勰的書為什麼叫“文心雕龍”，他在《序志》篇中已經作了清楚的說明。他說：

夫「文心」者，言為文之用心也。昔涓子《琴心》，王孫《巧心》，心哉美矣，故用之焉。古來文章，以雕縵成體，豈取騷爽之群言“雕龍”也！

文心，即指為文之用心，源於陸機《文賦》序：“餘每觀才士之所作，竊有以得其用心。”故清代章學誠在《文史通義·文德》篇中說：“自劉勰氏出，本陸機之說，而昌論‘文心’。”雕縵成體，自古以來，文章皆以辭采華麗構成文體。騷爽是齊國學者，其思想學說宗騷衍，其文則十分華麗，如雕飾之龍文。《史記·孟子荀卿列傳》：

騷爽者，齊諸騷子，亦頗采騷衍之術以紀文。……故齊人頌曰：談天衍，雕龍爽。

這裏，劉勰說明瞭他的書名中“雕龍”的含義，指出為文之用心，當以華艷美麗的文詞來表現。這就是劉勰對他的書為什麼以“文心雕龍”為名的說明。從書名也可以看出劉勰的上述文學觀念。

《文心雕龍》的結構和它所顯示的文學理論體系

《文心雕龍》的體例和結構，可以從分析全書五十篇的排列次序看出來。劉勰的《文心雕龍》一共五十篇，是一部有完整的科學體系和嚴密的組織結構的文學理論巨著。劉勰在《文心雕龍》的《序志》篇中曾對他全書的體系作過一個概況的介紹。他說：

蓋《文心》之作也，本乎道，師乎聖，體乎經，酌乎緯，變乎騷，文之樞紐，亦雲極矣。若乃論文敘筆，則固別區分，原始以表末，釋名以章義，選文以定篇，敷理以舉統，上篇以上，綱領明矣。至於割情析采，籠圈條貫，摘神性，圖風勢，苞會通，閱聲字，崇替於《時序》，褒貶于《才略》，怛悵于《知音》，耿介於《程器》，長懷《序志》，以馭群篇，下篇以下，毛目顯矣。位理定名，彰乎《大易》之數，其為文用，四十九篇而已。

可見，劉勰在寫作《文心雕龍》以前，是有過一個周密的考慮的。從他的這一段說明中，我們可以知道，《文心雕龍》全書內容分“上篇”及“下篇”，其中包括三大部分：前五篇是總論，第六至第二十五篇是對各類不同文體的歷史發展狀況敘述；第二十六篇至第四十九篇是有關文學創作、文學批評、文學發展、作家修養等綜合性理論的論述。我們可以根據他的這段論述列表說明其中的邏輯層次：

文之樞紐（文學本體論）——“本乎道，師乎聖，體乎經，酌乎緯，變乎騷。”

原道	通
徵聖	通

宗經	通
正緯	變（方向錯誤）
辨騷	變（方向正確）

論文敘筆（文學文體論）——“原始以表末，釋名以章義，選文以定篇，敷理以舉統。”

有韻之文
明詩
樂府
詮賦
頌贊
祝盟
銘箴
誄碑
哀悼
雜文（兼有無韻之筆）
諧譌（兼有無韻之筆）
無韻之筆
史傳
諸子
論說
詔策
檄移
封禪
章表
奏啟
議對
書記

割情析采（文學創作論）——“摘神性，圖風勢，苞會通，闕聲字。”

創作原理
神思——創作構思
體性——個性風格
風骨——藝術美理想
通變——繼承創新
定勢——文體風貌
情采——內容形式
表現技巧
鎔裁

章句
比興
事類
聲律
麗辭
誇飾
煉字
意象特徵
隱秀
常見弊病
指瑕
作家修養
養氣
統籌兼顧
附會
重視文術
總術

披文入情（文學批評論）——“崇替於時序，褒貶于才略，惛悵于知音，耿介於程器。”

時序——文學和時代
物色——文學和自然
才略——作家才能
知音——文學批評的態度和方法
程器——文人遭遇

全書總序——“長懷序志，以馭群篇。”

序志

上述簡易列表是完全以現存《文心雕龍》的篇目次序來作分析的，從中可以看出，《文心雕龍》篇目的排列，是經過作者非常細緻的理論思考的，體現了一個完整的文學理論體系，不僅在中國文學理論批評是史上是獨一無二的，而且在世界文學理論史上也是極為罕見的。它把史和論結合在一起，互相補充，為具有東方特色的中國文學理論批評構建了一個基本的框架，為後來文學理論批評的發展和深化奠定了一個基礎。中國古代有很多豐富的文學理論批評遺產，在這麼多的文學理論批評家和他們的著作中，有沒有具有完整理論體系的著作呢？我以為在我們兩千多年的文學理論批評發展中，只有劉勰的《文心雕龍》是具有最為完整的理論體系的。其他很多文學理論批評家，雖然有很重大的貢獻，特別是在創作論方面，像司空圖、蘇軾、嚴羽、王夫之、葉燮、金聖歎、王士禛、袁枚，一直到王國維，都有較為深刻的論述，但是並沒有哪一家的著作具有全面系統的文學理論建構。而

《文心雕龍》則在文學的本體論、創作論、文體論、批評論、風格論、作家論、語言論等各個方面，都有完整系統的論述。而且他在《文心雕龍·序志》篇中，已經非常清楚而概要地說明瞭他的理論體系架構。從《文心雕龍》產生到“五四”運動有一千四百多年，在這麼漫長的年代裏，文學理論批評的發展是非常繁榮、非常豐富的，毫無疑問，是劉勰所不可能預想到的，也是《文心雕龍》所絕對不可能概括進去的。即使我們承認《文心雕龍》的文學理論體系可以作為中國古代文論體系的雛形，那麼它也僅僅只是一個雛形，只是我們在研究構建古代文論體系時的一個基礎和出發點，我們必須看到《文心雕龍》之後，文學理論批評發展的領域之廣、範圍之寬、理論之深，是《文心雕龍》所難以企及的。可是有沒有這個基礎和出發點還是很不同的。

《文心雕龍》中所展示的幾個重要的獨創性文學理論原理

劉勰的《文心雕龍》不僅為我們構建了一個具有民族特色的文學理論體系，而且提出了很多有獨創性的重要文學理論原理，我們在這裏著重介紹幾個比較突出的方面，由此可見它的理論深度和敏銳的眼光。

一，文以心為本，及其和道、物、辭、象的關係。劉勰對文學的本質和特點有深刻的認識，他在傳統的言志、緣情說的基礎上，把它進一步深化了，而且理順了各個相關理論概念之間的關係。《文心雕龍》中，“心”的概念是核心，文就是人的心（性靈）的體現，心為文之本。但是，這個“心”又可以表現各個不同的方面，它包含著“神”、“情”、“理”、“意”、“志”等因素。所以，神和物、情和物、理和辭、意和言、志和言等，其實也都是體現心和物的。或者說都是主體和客體的關係，是兩者的結合。文以心為本，但心也和宇宙萬物一樣是客觀的“道”的體現，“道”是宇宙萬物包括人在內的一切事物之內在本體，也是人心的本體，這樣他就把文學既是主觀的心的展示、又是客觀的道的體現，表達得十分明白。而文在展示心、體現道德時候，有時要通過對“物”的描寫而實現的。這就是文學的特點，也是和非文學不同的地方。同時，文學是語言的藝術，所以對物的描寫，是通過語言文字作為工具的，因此和辭有不可分割的聯繫。而運用辭來描寫物的時候，又要塑造形象（意象），故而和象又是聯繫在一起的。這樣，他就把心、道、物、辭、象之間關係理得非常之清楚。同時，也在論說文的本質時把文學的特點說得非常之正確。

二，最早提出文學創作過程的思維活動特點。也就是說，早在一千多年前就已經指出了文學藝術家創作過程的形象思維特點，這就是：“神與物遊。”簡單地說，神與物遊就是說作家在進行創作構思時，他的思維活動是和客觀物象緊密不可分的聯繫在一起的，這就是十九世紀西方形象思維論的主要內容。劉勰認識到文學創作思維是和其他非文學寫作的思維活動不一樣的，所以他說：“思理之妙，神與物遊。”內心思維最精彩的就是，它始終不脫離外

界物象! 所以我們說劉勰的《文心雕龍》是一部文學理論平批評著作, 因為這種形象思維特點、也就是“神與物遊”的狀態, 是只有藝術文學創作才有的, 而且是不可或缺的。俄國著名文學批評家別林斯基 (V.G. Belinskij, 1811-1848) 是形象思維的重要提倡者。他說: 哲學是用概念和邏輯來思維, 而“詩人則用形象來思維, 他不是論證真理而是顯示真理。”(《評智慧的痛苦》) 因此, “詩和思維(指哲學的思維)畢竟不是一回事, 她們在形式上是嚴格區分開來的。”兩者的思維特點不同, 心理功能也不同。“哲學或廣義的思維是通過理智起作用而且對理智起作用”, 一般“無須借助於情感和想像”, 然而, 詩卻以“想像為主要的動力”, “任何情感和任何想像都必須用形象表達出來, 才能成為詩的情感和思想。”這就可以看出劉勰的論述確是難能可貴的。

三, 文學形象的特點是“隱秀”。劉熙載在《藝概》中說: “《文心雕龍》以‘隱秀’二字論文, 推闡甚精。”劉熙載是一位很有美學眼光的文藝理論批評家。他的這個精闢見解說明, 他看到了“隱秀”乃是劉勰在《文心雕龍》中提出的極為重要的美學原則, 是劉勰論文學創作的一個重要指導思想。黃侃先生在《文心雕龍劄記》中也覺察到了這一點, 他說: “夫隱秀之義, 詮明極艱; 彥和既立專論, 可知於文苑為最要。”這也是一個相當深刻的見解。劉勰在《隱秀》篇中說:

隱也者, 文外之重旨也; 秀也者, 篇中之獨拔者也。隱以複義為工, 秀以卓絕為巧, 斯乃舊章之懿績, 才情之嘉會也。夫隱之為體, 義生文外, 秘響旁通, 伏采潛發, 譬往爻象之變互體, 川瀆之韞珠玉也。

秀, 係指意象的象而言, 它是具體的、外露的, 是針對客觀物象的描繪而言, 故要“以卓絕為巧”; 隱, 係指意象的意而言, 它是內在的、隱蔽的, 是指通過對客觀物象的描繪而寄寓的作家的心意情志而言的, 故要“以複義為工”。文學作品的思想是寓於形象之中的, 藝術形象的意是從象中流露出來的, 這是藝術創造的一個基本原則。宋人張戒在《歲寒堂詩話》中引《文心雕龍》說: “情在詞外曰隱, 狀溢目前曰秀”。而不見於今本《文心雕龍》, 但可以使我們對劉勰的“隱”和“秀”的含義有更為清楚而確切的瞭解。文學作品的形象不僅要有從形象本身可以直接看出的意義, 而且要有間接的、從形象的暗示, 象徵作用所體現的意義。為此, 劉勰說隱的特點是有“文外之旨”, “以複義為工”。藝術形象既要有它所表現的客觀內容, 而且還要有藝術形象的聯想作用所能引起讀者思考的內容、啟發讀者去想像的內容, 這方面展示的意義就要比前一方面更為深廣。所以說隱的特點要求藝術形象有兩重意義, 而不是一重意義。後一重意義又是和不同的讀者的不同體會相聯系的, 因此又並不是十分確定的, 同時也正為此具有它的生動性與靈活性。對於秀來說, 它也不是一般的描繪客觀事物, 而是要使客觀事物的面貌非常逼真地呈現在讀者的面前, 如親眼目睹一般, 即是說要做到“狀溢目前”, 而且應當比現實生活中的景象更加集中、更加典型。這就是“卓絕”的首要意義。秀的卓絕與否, 還有另一方面的因素, 這就是它能否充分體現隱的含義。秀的部分和隱的部分是不能分割的, 隱是要借秀來體現的, 秀必須有隱藏於其中, 才能成為藝術形象。所以借用劉永濟先生《文心雕龍校釋》中講的話, 就是“蓋隱處即秀處也。”

四，在作家的個性和作品的風格關係上的獨創見解。劉勰不僅強調了兩者之間的必然聯繫，具體展示了“風格即人”的內容，而且指出了形成作家個性的四個因素：才、氣、學、習。而這四個因素又可以歸納為先天的和後天的兩大類。“才”和“氣”主要是先天的，因各人稟賦不同而異；而“學”和“習”則是後天的，是和作家自己的努力和他所生活的社會環境的影響，不可分割地聯係著的。才，是指作家的才能。劉勰認為作家的才能之不同，首先是由於先天稟賦的不同，這自然有強調過分的地方，但他並沒有把先天性這一點絕對化，而是同時肯定了才能是可以因後天條件之影響而有所變化的，而且它的最終成形，還是由後天因素決定的。氣，是指作家的氣質個性特徵，對於氣的看法，劉勰也和對才的看法一樣。劉勰認為，作家的才和氣，雖有先天條件好壞的差別，但是，它們又可以受後天的學和習的狀況影響而有所發展，而逐漸定型的。先天稟賦聰慧的，可能由於學和習的不合適，而不能充分發揮其作用；先天稟賦笨拙的，可能由於學和習的補充，而得到改變，並且在創作中作出好成績來。先天的因素，人們是無法改變的，但後天的因素，卻可以通過自己的努力或客觀條件的影響，而使之產生重要的積極作用。同時他還提出了“因性以練才”的重要思想，要求每個作家要根據自己才能的特點，去寫作適合自己長處的文體。這不僅發展了曹丕、陸機的論述，而且在中國文學理論批評史上不只是“前無古人”，也是“後無來者”。後來講文學風格的幾乎沒有人能超越他的這些深刻精彩的論述和分析。

五，在文學批評方法上提出的“六觀”論。從文學批評方法論上看，劉勰在孟子“以意逆志”和“知人論世”的基礎上，指出分析文學創作的優劣，要從六個方面進行，這就是：

將閱文情，先標六觀：一觀位體，二觀置辭，三觀通變，四觀奇正，五觀事義，六觀宮商。斯術既形，則優劣見矣。

劉勰提出的這“六觀”，是與文學批評的“披文以入情”特點有關的，是“披文以入情”的具體途徑，是分析文學作品優劣的方法，而並不是批評標準。現在我們來分析“六觀”的具體內容。“一觀位體”，是指要考察文學作品的體裁風格和它所包含的情理是否相契合。“二觀置辭”，是指文辭運用是否能充分表達內容。“三觀通變”，是指要考察文學作品在處理繼承和創新方面是否做到了在通的基礎上有變，在認真繼承前代文學優秀傳統的前提下，有所創造，有所發展，作出新的貢獻。能不能“憑情以會通，負氣以適變”，而做到“望今制奇，參古定法”。劉勰是反對因襲模稜的，但也反對一味追求新變，而丟掉自己的傳統。“四觀奇正”，是指內容是否純正、形式是否華美，以及兩者的關係處理得是否正確。《辨騷》篇雲：“若能憑軾以倚《雅》《頌》，懸轡以馭楚篇，酌奇而不失其真，翫華而不墜其實；則顧盼可以驅辭力，欬唾可以窮文致，亦不復乞靈於長卿，假寵於子淵矣。”這裡“酌奇而不失其真”的“真”，唐寫本作“貞”即“正”之意。劉勰這一段中所說的奇不失正、華不墜實，亦即此篇上文所說《楚辭》能“取鎔經意”又“自鑄偉辭”之意。“奇正”即“華實”，能“銜華而佩實”，則能得奇正之旨矣。“五觀事義”是指要考察文學作品中所描寫的客觀內容與作家主觀情志是否協調，亦即作品中思想內容的客觀因素和主觀因素是否統一。“六觀宮商”，是指文學作品的聲律美問題。“六觀”是針對當時文學創作以詩賦文為主的情況下提出的，所

張少康 *Zhang Shaokang*

以它不適合於小說、戲劇。因此不能用它來當作今天的文學批評方法。他還特別提出文學批評家注重自身修養，提出“操千曲而後曉聲，觀千劍而後識器”，他就正了曹植在《與楊德祖書》中的片面性，也是非常突出的獨到之見。

劉勰《文心雕龍》中的獨創見解是非常之多的，差不多每篇都有。這裏由於時間所限，我們只舉以上幾點為例，已經可以看得很清楚。

學習《文心雕龍》對研究古代文學的重要意義

對於我們從事研究和學習文史的人來說，學點《文心雕龍》是非常必要的，也是很有好處的。

1.《文心雕龍》中的二十篇文體論，就是一部從上古到齊梁的文學史。

《文心雕龍》中的二十篇文體論所討論的文體，達到六、七十種，包括了所有文類的不同文體，而且對每一種文體都闡述了它從產生到齊梁的歷史發展，分析了發展過程中的不同階段和特點，以及每種文體的創作要領，和類似文體的異同。它是我國最早的、非常全面的文學史。我們知道上個世紀初著名的學者劉師培先生有過一本《中古文學史》是很有名，也是學術水準很高的。薄薄的一本書，引用了大量的《文心雕龍》論述，其基本框架和內容都來自《文心雕龍》。所以我們研究自上古至齊梁的古代文學史，就必須要深入研究劉勰的論述。

2.《文心雕龍》的文學理論是對古代文學創作經驗的總結。

《文心雕龍》作為文學理論批評著作，它的特點是理論和創作的緊密結合。它的理論來自創作的經驗，是從總結創作經驗中提煉出來的，每個理論思想都有豐富的創作例證。例如《神思》篇講創作構思的遲速，各舉了六個作家的例子；《體性》篇講作家的個性和風格之間關係，就舉了十二個著名作家的例子。論述理論思想從來都不是泛泛空論，而是以實際創作作為基礎的。包括它對各種藝術表現技巧的分析闡述，也都是對文學創作發展到南朝的最新文學成就之總結，例如對當時流行的聲律、對偶、用典的研究，對傳統的比興、誇飾的研究，都有鮮明的當代特色。它對我們正確理解和認識古代文學，領會它深層次的藝術美，有極大的啟發和幫助。

3.《文心雕龍》為古代文學的藝術美提出了最高境界。

《文心雕龍·原道》篇不僅論說了文的本質，而且提出了要以天然美作為衡量“人文”藝術美之最高標準。由於“心生而言立，言立而文明，自然之道也。”他主張：“雲霞雕色，有逾畫工之妙；草木叢華，無待錦匠之奇。夫豈外飾，蓋自然耳。”所以範文瀾在《文心雕龍注》中說：“彥和論文以循自然為原則。”這種美學觀念是貫穿《文心雕龍》全書的。他在《明詩》篇論詩歌本質強調“感物吟志，莫非自然。”在《體性》篇論詩歌風格則強調“自然之恒資”。在《定勢》篇論文學的態勢則強調“自然之趣”。同時，在以天然美為最高境界時，又

不否定人工美，主張兩者的互補，如《隱秀》篇說：“故自然會妙，譬卉木之耀英華；潤色取美，譬繒帛之染朱綠。”這就成為我國後來文學藝術發展中對作品藝術美要求的基本思想。例如鐘嶸在《詩品》中提倡“自然英旨”“直致之奇”；李白在《贈江夏韋太守良宰》中主張詩歌要做到“清水出芙蓉，天然去雕飾”。皎然《詩式》中贊賞謝靈運詩歌的“不顧詞彩，風流自然。”司空圖《詩品》中所說：“情性所至，妙不自尋。遇之自天，泠然希音。”蘇軾提倡文章要如“行雲流水”、“文理自然”。在他《次韻孔毅甫集古人句見贈》中說：“前生子美只君是，信手拈得俱天成。”嚴羽要求詩歌寫得“透徹玲瓏，不可湊泊”，贊揚蔡文姬《胡笳十八拍》“渾然天成，絕無痕跡”；“淵明之詩質而自然”。元好問《論詩絕句》的“一語天然萬古新，豪華落盡見真淳”。直到金聖嘆的文章三境中以“化境”為最高境界，王國維《人間詞話》要求寫“真景物、真感情”，“其辭脫口而出，無矯然妝束之態”。就可以瞭解《文心雕龍》美學思想的深遠影響。

4.《文心雕龍》所構建的具有民族特色的文學理論體系及其重要理論原理，對後代文學理論批評和文學創作的發展，又極為深遠的影響。

《文心雕龍》雖然寫成在西元五百年左右。但它所構建的文學理論體系，實際上是中國古代文學理論體系的最初形態，它對後來文學理論批評的發展，影響十分深遠。後來文學理論批評的發展是在《文心雕龍》提出的基本理論框架基礎上的深化和擴展。唐宋以來的很多文學理論問題和文學批評流派的思想，都可以在《文心雕龍》裏找到它的最初淵源。唐宋文論中所討論的文道關係，其實是和《文心雕龍》中所說的文道關係一致的，當然他們所理解的道之內涵，並不完全相同，然而從文是道的體現，道是內容，文是它的形式，這一方面，並沒有差別。不過，唐宋古文家都沒有也不會提到劉勰，因為劉勰的《文心雕龍》是用精緻的駢文來寫的，而唐宋古文家是反駢文出身的。韓愈是以儒家思想為正統的，而劉勰雖然也十分敬仰孔子，但畢竟是佛教徒，是以寫佛學碑誌出名的。不過從文學理論的發展來說，我們不能不承認他們之間有著某種內在聯繫。唐宋時期發展起來的詩詞意境理論，也是在《文心雕龍》的直接影響下產生的。意境理論的正式提出，是從王昌齡的《詩格》開始的。對意境美學特徵的研究，在中晚唐時期已經有了相當重要的理論成果，其主要代表是劉禹錫的“境生於象外”論和司空圖的“象外之象，景外之景”論。而他們這種詩歌意境理論的歷史淵源則是在六朝，是在劉勰《文心雕龍》中的情物關係論、“隱秀”論的基礎上發展起來的。劉勰在《詮賦》篇裏提出的“情以物興”、“物以情觀”論和《物色》篇中的心“隨物宛轉”和物“與心徘徊”論，提出了意境的基本構成要素及其相互關係。《隱秀》篇中對“隱”和“秀”含義的分析，特別是關於“文外重旨”和“義生文外”的論述，正是後來有關意境美學特徵論述的濫觴，其說一方面曾受到劉宋時期宗炳《畫山水序》“旨微於象象之外者，可心取於書策之內”說的影響，另一方面也啟發了鍾嶸《詩品序》解釋“興”時所說的“言有盡而意無窮”的提出。這些在皎然《詩式》和北宋初期梅堯臣和歐陽修的詩論中可以看得非常清楚。

明清流行的幾大詩派來說，神韻說其實講的就是意境的特徵，所以王國維說：“滄浪所謂‘興趣’，阮亭所謂‘神韻’，猶不過道其面目，不若鄙人拈出‘境界’二字，為探其本也。”王漁洋對神韻的論述，不管是“得意忘言”也好，“語中無語”也好，“逸品”也好，都是承繼司空圖、嚴羽而來，其淵源就是劉勰的“隱秀”。性靈說雖然袁枚有“抄到鍾嶸詩品日，該他

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知道性靈時”之說，但是實際上也是劉勰最早提出的，他在《原道》篇和《序志》篇都明確地指出了“人文”是人的性靈之體現。沈德潛的“格調”雖然是對前後七子的繼承和發揮，是以“唐音”為準的，但是他所強調的“規格”，是自然的、靈活的，他的“以意運法”說，雖然是從公安派的“以意役法”說化出，但是，這種思想不是也可以從《文心雕龍》中看出來嗎？在法度和自然的關係上，劉勰就是既重視各種法度和規矩，而又以自然為最高標準的。

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Cultural Meditations on Poetry and Landscape, and the Landscape of Poetry, in Contemporary Italy

當代義大利詩歌景觀文化的思考以及當代義大利詩歌景觀

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ABSTRACT

The relevance of landscape in the great tradition of Chinese poetry is acknowledged and discussed by Liu Xie in the *Wenxin diaolong*, where special attention is devoted to the subject. This essay therefore starts from an appreciation of this Chinese classic, and especially from chapter XLVI of his work, entitled, in Alessandra Lavagnino's Italian version, "Il colore delle cose" (The color of things). In Italy, a century-long tradition of poetry and painting that dates back to Petrarch and Leopardi on the one side, and to Giorgione and Giovanni Bellini on the other, has developed a special way of looking at landscape, a gaze that is still visible in contemporary time. An age-long yearning after beauty in Nature that is visible in the painters of the Venetian Renaissance has survived through the centuries and become part of a cultural worldview where landscape is still a relevant element, although in a totally different relationship when compared to the past. Modernity has broken into the serenity that pervaded those ancient landscapes, causing an implosion of their hitherto harmonious balance. An excellent example of this complex approach where memory, contemplation and fraught observation of the present coexist and are intertwined, can be found in the lines of the poet Andrea Zanzotto, who died in 2011 and can be considered the most important voice in contemporary Italian poetry. His reading of the presence of landscape in contemporary Italian culture, and enchantment with landscape itself, interacts with a radical criticism of our times. This discourse is linked to the great tradition of landscape poetry and painting (in Italy as well

as in China), but also, on another side, to the worldwide destruction of natural and ancient landscapes caused by urban and industrial development in our age. Sprawling cities, uncontrolled industrial exploitation, and disregard for territorial conservation are threats to the world's beauty, increasingly understood as an endangered common good. Is landscape doomed to be confined to the poetic imaginary and memories of the past? Where has the poetry of our landscapes gone? In Zanzotto's first collection of poems, significantly entitled *Dietro il paesaggio* (Behind the landscape, 1951), the poet sees in landscape a shelter against the dramatic fury of life similar to the lightning running through the sky in Giorgione's painting *The Tempest*. Since then, the poet's consciousness gradually absorbed the facts of a destructive modernity that has maimed his landscape and betrayed the beauty that was inscribed in it, causing the end of a context that was also his own personal Eden. Beauty then becomes a memory, or, rather, a phantasm of the mind that has taken refuge on poetry, and gazes upon a schizoid self from a sidereal distance. In his later poetry, Zanzotto looks for salvation through the language that will enshrine his beloved landscape allowing its eternal presence although a demented modernity has materially destroyed it. His poetry – as it is analyzed in this essay – embodies the tragedy of cultural and emotional loss. Hills and mountains were cut open by quarries to dig for marble and stone, to make gravel and sand; woods were cut down and destroyed or strangled; fields were left untended by farmers and went wild; rivers and lakes were contaminated by chemical waste and/or abandoned in general neglect. Little by little, the well-ordered, harmonious countryside that we see in the great paintings of Venetian Renaissance was eroded, or vanished and disappeared, giving way to a multitude of chaotic buildings, mushrooming suburban conglomerations. The territory of the Venetian inland, defenseless, was devoured by a mounting tide of monsters that went so far as to threaten Venice itself with chemical plants erected right by its splendid lagoon. This is a tragedy common to many places in the world where economic growth does not care to protect the immense common good that is the land, whose aesthetic version is landscape. Andrea Zanzotto was among the most passionate guardians of his territory while he was alive, and frequently intervened in public debates in order to influence local and central governments and persuade them to protect the endangered patrimony of Italian landscape and artistic tradition. But it is especially through his poetry that he provided a testimonial of our Venetian landscape, which he absorbed into his language and imagery, inside the broken and halting music of his verses. The ancient master Liu Xie would surely consider Andrea Zanzotto one of those happy (or unhappy) few who could reach and express “the subtle meanings and the profound inner workings of the heart [...]. [because] Only the subtlest soul understands their secret, and only the most flexible mind comprehends their number”.

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Keywords: Liu Xie, Andrea Zanzotto, Italian poetry, landscape, Venetian Renaissance painting.

摘要

在中國傳統文學巨著——劉勰的《文心雕龍》中對風景進行了探討，並特別關注這一主題。因此這篇文章從對這本中國古典作品的欣賞開始，尤其從他作品中第四十六章開始，在蘭珊德教授翻譯的義大利語版本中，標題為“物色”。在義大利，長達一個世紀的詩歌和繪畫傳統，一方面追可溯到彼特拉克和賈科莫萊奧帕爾迪時期，另一方面也可追溯到喬爾喬內和喬凡尼貝利尼時期，他們採用了一種特殊的觀察景觀的方法，這種方法在當代仍被採用。在威尼斯文藝復興時期的畫家中，對自然之美的漫長渴望已經存活了數百年，並已成為文化世界觀的一部分，這其中，景觀仍是一個重要元素。儘管與過去相比，已完全不同。現代性打破了這些古老景觀的平靜，並引發了迄今和諧平衡的大爆發。採用這種記憶、沉思、觀察入微共存且交織在一起的複雜方法的一個很好的例子可以在詩人安德列贊佐托的詩中找到，他於2011年去世，他的詩被看做當代義大利最重要的聲音之一。他對當代義大利文化中景觀的看法、景觀自身的魅力與對時代的激進批評相互作用。這種論述不僅與景觀詩歌、繪畫相關聯，（不止在義大利，在中國亦如此）另一方面，也是我們這個時代，由於城市與工業化進程而導致的世界範圍內自然與古老景觀的破壞。不斷擴張的城市、不受控制的工業開發、對領土保護的無視都是對這世界上美好事物的威脅，且越來越成為瀕危的共同利益。所以，景觀註定要成為詩意的想像和過去的記憶嗎？我們的景觀詩歌哪兒去了？贊佐托以醒目的標題“（景觀背後1951）”命名他的第一本詩集，詩人在風景中看到了一個避風港，如同喬爾喬涅畫作“暴風雨”中對抗生命的憤怒的閃電。此後，詩人逐漸接受了這已遭破壞的現代性的事實，這一破壞了自然的風景，背叛了鐫刻的美感，從而導致了一種語境，也是他個人伊甸園終結的事實。美麗隨之成為一個記憶，或者是一個在詩歌中避難的心靈的幻想，並從一個恒星的距離凝視著一個分裂的自我。在他後來的詩歌中，贊佐托通過語言珍藏他所愛的景觀，使其永恆地存在，儘管瘋狂的現代性已經實質毀滅了它。他的詩歌——如本文中分析的那樣——反映了文化和情感淪喪的悲劇。丘陵和山脈被開採，挖掘大理石和石頭，製成礫石和沙子；森林被砍伐、被摧毀或扼殺；農場沒有耕種，逐漸荒蕪；河流和湖泊受到化學廢物的污染或普遍被忽視的遺棄。威尼斯文藝復興時期的偉大畫作中，我們所看到的秩序良好、和諧的鄉村一點一點地消失了，消失了，消失了，讓位於許多混亂的建築物和如雨後春筍般增長的城郊群。威尼斯內陸的領土，手無寸鐵，被一大堆“怪獸”吞噬，甚至威脅到威尼斯本身和其生長在美麗瀉湖中的化學植物。這是世界上許多地方共同的悲劇，經濟增長並不在於保護巨大的共同利益，即土地的美學版本——景觀。安德列贊佐托(Andrea Zanzotto)在活著的時候是對領土最熱情的守護者之一，經常參與公開辯論，以影響地方和中央政府，使他們保護義大利景觀和傳統藝術的瀕危遺產。尤其是通過他的詩歌，為我們提供了威尼斯風景的證明，他把自己的語言和意象融入到了他詩歌斷斷續續的音樂中。古代大師劉勰肯定是能夠瞭解安德列贊佐托(Andrea Zanzotto)那些幸福（或不幸福），能夠觸碰和表達“心靈的微妙含義和深刻的內在運作的人之一。[因為]只有最微妙的靈魂才能理解他們的秘密，只有最靈活的頭腦才能理解他們的數字”。

關鍵詞: 劉勰, 安德列贊佐托, 義大利詩, 風景, 威尼斯文藝復興繪畫。

When I first perused the Italian version of the *Wenxin diaolong* (*The Literary Mind and the Carving of Dragons*) I was dazzled, as if I had opened a casket full of shining diamonds and rubies: amazing jewels hitherto hidden under a lid carved in a language unknown to me. Alessandra Lavagnino's elegant translation (Liu Xie 1995) seemed to pierce and gradually dissolve the opacity created by language barriers, and I felt I was being admitted into the realm of an entirely new beauty, but also into the complex cultural structure of a different world.

Do we learn along the lines of similarity, I wondered, or by exploring sharp differences and boldly leaping into what appears to be totally new? Should I be looking for ideas like the ones I grew up with, for an aesthetic that might recall my own Italian tradition? An idle question indeed, since I soon discovered that the gap between my line of analysis and Liu Xie's was far too wide for any attempt to proceed by way of comparisons and analogies.

The moment of enlightenment came when I decided to abandon myself to the text of the ancient master Liu Xie while keeping as my only guide the golden thread of poetry itself, or, rather, the magic presence of an absence that lies at the secret core of the human search for poetry. Chapter one of the *Wenxin diaolong* – “On *Tao*, the source (*Yüan-Tao*)”¹ – intrigued and enchanted me immediately, with the initial invocation to the *wen*:

Wen, or pattern, is a great power indeed. It is born together with Heaven and Earth. Why do we say this? Because all color-patterns are mixed of black and yellow [the colors of Heaven and Earth], and all shape-patterns are differentiated by round and square [that is, the shapes of Heaven and Earth]. The sun and moon, like two pieces of jade, manifest the pattern of Heaven; mountains and rivers in their beauty display the pattern of Earth. There are, in fact, the *wen* of *Dao* itself [...]. (Liu Xie 1983, 8-9)

Liu Xie considers and defines as “wise” the person who creates, and as “enlightened” the person who transmits meaning. But he also writes that:

The sounds of the forest wind blend to produce melody comparable to that of a reed pipe or lute, and the music created when a spring strikes upon a rock is as melodious as the ringing tone of a jade instrument or bell². (Liu Xie 1983, 9)

¹ Hereafter, all references to the English version of the *Wenxin diaolong* report the translation by Vincent Yu-chung Shih (Liu Xie 1983).

² It is not by chance that in English we refer to *wind instruments* / *stringed instruments*.

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and he wonders: “If inanimate objects possess such great qualities, how could the container of the mind [that is, the human being] not possess the *wen*?”. This statement is reinforced and summed up in the closing lines of that same first chapter:

The Map the dragon carried presents the substance,
And the Writing the tortoise brought makes manifest the form
Here may be seen the patterns of heaven
Which serve all people as models.

(Liu Xie 1983, 13)

Chapter XLVI of the *Wenxin diaolong* offers rich thoughts about poetry and Nature, under the general title “The physical world (*Wu-se*)”, translated by Alessandra Lavagnino as “The color of things”. I am not attempting here to comment on the wise and learned words of the ancient master, but I would like to recall his observations, for us to meditate upon them:

[...] spring and autumn roll around, succeeding one another, and the *yin* and *yang* principles alternately darken and brighten. When objects in the physical world change, our minds are also affected. [...] as the new year is rung in and the spring begins to burgeon, we experience a joyous mood; as the luxuriant summer rolls by, our minds become filled with happy thoughts; as the sky heightens and the air becomes clear and brisk, our hearts become darkened and heavy with distant thoughts; and when the ground is covered by boundless sleet and snow, our souls become burdened with serious and profound reflections. Many different things appear in the course of the year, and each has a number of phases.
(Liu Xie 1983, 245-246)

Of course, we all know that the physical world, and landscape, permeated Chinese poetry at the same time as Liu Xie was writing, and even much earlier. If we only had time for that now, I would like to quote some examples from the classic English translation by Arthur Waley or the brilliant remaking by Ezra Pound. In fact, the book of Chinese poetry I read as a student was *Liriche cinesi* (Chinese lyrics), a 1952 Italian version with an admiring introduction by the poet Eugenio Montale (Valensin 1952). It was here that I first met, among others, the poet Po Chu-i, and his charming evocations of sites and seasons.

Liu Xie then gives a survey of the styles and manners used by poets in the *depiction*, as he calls it, of natural things in a variety of forms. “Because of such skills”, he writes, “we are able to see the appearance of things through the descriptive words, or to experience the season through the

diction” (Liu Xie 1983, 248). It is important to notice how poetic writing is viewed by the ancient master as close to painting. An interestingly polysemic situation, I suppose, partly because Chinese writing is done with a brush and is in fact a sort of painting, but also because of the visual factor implied in the definition of *description*, where the eye becomes a relevant element in the process of poetic creation and its corollary, i.e., reading and meditating. The eye can decode a poem as well as it reads a natural landscape.

Liu Xie looks at natural facts – the changing of seasons, the rich array of colors and shapes, etc. – as something that is *used* by the poet and stimulates his mind by evoking powerful and different emotions. In a telling passage, he concludes:

The four seasons repeat their cycle, proliferating forms in great confusion; but to use them as the elements of poetic metaphors requires measure and control. The physical world presents a variety of colorful objects, *but the language one uses to analyze them* must be brief. Such control of content and language makes the reader experience a sense of exhilarating lightness, and puts him in an emotional mood ever refreshingly new. [...] *Mountains, forests, plateaus, and plains are certainly the ultimate source of literary thought.*³ (Liu Xie 1983, 248-249)

These remarks by the ancient master remind us that writing is a complex process where the magic undertaking achieved by Cang Jie, who created it and therefore made demons cry, and rice grains fall from the sky at night time⁴, goes hand in hand with professional skill. A final result of harmony can be reached only through a combination of thought on the one side and technical skill on the other, plus the careful management of measures and rules derived from previous, recognized models. But Liu Xie states – and we acknowledge – that the creative process is deeply rooted in one’s relationship with the world of phenomena, that is, Nature and – as we call it here – landscape.

The blowing of winds and storms, the rugged profile of mountains and the undulating line of hills, the emerald nuances or sapphire transparencies of skies are components of landscape all over the world, wherever human beings dwell, and call home. Familiar landscapes enter into the vision and concept of *home*, and become an intimate part of it – such is

³ Emphasis mine.

⁴ See chapter XXXIX of the *Wenxin diaolong*.

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the process through which a culture is born and shaped. When I hear the ancient master hint at the ringing of jade bells and rustling of winds, and describe how “Mountains rise one behind another, and waters meander and circle; / trees interlace and clouds mingle” (Liu Xie 1983, 249), my mind goes to familiar sights of landscapes in my own part of the world, the Venetian hinterland, from the Adriatic Sea beside Venice to the Alps, from the green plains to the sub-alpine hills. It is an ancient landscape celebrated by the painters of the Venetian Renaissance, who decided to abandon the gold, abstract backgrounds of medieval art so as to transfer into their tableaux the living shapes of trees and skies, mountains and rich green pastures, together with signals of human life – huts and houses, castles and towers, bridges and boats.



Figure 1. – Giorgione, The Tempest.

In European culture, landscape became prominent for the first time in the XV century through the oil paintings of Giorgione, who was born in Castelfranco Veneto, a gracious little town encircled by pink walls. Giorgione's most famous work, *The Tempest* (see Fig. 1), combines the depiction of a storm, announced by lightning, with the serenity of human life in a cocoon of rural, almost Arcadian surroundings. A strange sort of music emanates from this scene, as happens again in his intensely green *Rural Idyll* (see Fig. 2). In fact, Giorgione often portrayed figures of young people playing in concert, whose enigmatic melodies seem to re-echo from the silent canvases. The intimacy implicit in these scenes betrays the secret bond that links human beings to their landscape, making them part of it and creating a compact and meaningful cultural whole.



Figure 2. – Giorgione, *Rural Idyll*.

The culture of pictorial landscape reflected an outside world still ruled by harmony, where architecture fitted into the natural scene without the slightest effort, as one can see in Cima da Conegliano, another painter from the Venetian school, born in the hilly area of Conegliano, near Venice. Cima's view of castles, walls and towers, still medieval in style, is framed by trees and the pure transparency of a light blue sky, so typical of that area and created by sunshine reflecting off the seawater in the meandering lagoons of the Adriatic coast (see Fig. 3).

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Figure 3. – Cima da Conegliano, Madonna of the Orange Tree (detail).

The previous tradition of Italian painting had been mainly religious in inspiration and theme, and had thus derived a transcendent approach to saintly or divine figures. The Renaissance brought into the foreground a new kind of model, human and earthly, although often meant to represent the divine world of God, Christ, the Saints and the Madonna. It then placed this new man/woman against a background of familiar landscapes, a process eventually leading to the prominence of the landscape over the figures, so that in the end, only the landscape or still life was left on the canvas. The transition took over a century to complete, however, and before then, there were other splendid painters in whose works landscape combines enchantingly with figures, expressing a harmonious relationship between man and Nature.

Another great painter of the Venetian Renaissance whom I would like to quote in this context is Giovanni Bellini. He was a master at combining the Venetian landscape with human figures to create effects of sublime beauty (see *Fig. 4*), and Italian poetry of that period follows a similar pattern, which is first visible in Petrarch's sonnets and from there continues its course through the whole tradition of Italian poetry, from Ariosto and Tasso up to the XIX century poet Giacomo Leopardi.



Figure 4. – Giovanni Bellini, *Madonna with Child*.

With Leopardi, we are well into Romanticism, where the view of Nature is dramatic, and the poet's contemplation leads to an acknowledgement of catastrophe, as happens with the German poet Friedrich Hölderlin. Leopardi's poem *L'Infinito* (The Infinite, in 2010 Galassi's translation) is perhaps the highest example of such poetic contemplation.

The Infinite

This lonely hill was always dear to me,
and this hedgerow, which cuts off the view
of so much of the last horizon.
But sitting here and gazing, I can see
beyond, in my mind's eye, unending spaces,
and superhuman silences, and depthless calm,
till what I feel
is almost fear. And when I hear
the wind stir in these branches, I begin
comparing that endless stillness with this noise:

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and the eternal comes to mind,
and *the dead seasons*, and *the present*
living one, and how it sounds.
So my mind sinks in this immensity:
and foundering is sweet in such a sea.⁵

Had Liu Xie been able to observe the development of the Italian poetic tradition, we might now be reading his comments on the patterns and rules created by the subsequent schools as our history unfolded. I believe he would have devoted whole chapters to the role of landscape and its dominance over human figures in the Venetian school of painting.

Our Venetian masters and the Renaissance poets left us an idealized worldview where there seemed to be no fractures, no conflicts nor contradictions between man and Nature, and where the former interrogated his environment in tranquility, while the latter was friendly or even maternal to him. The result of such harmonious relations was an essential serenity (see *Fig. 5*).



Figure 5. – Giovanni Bellini, St. Jerome in the Desert (detail).

⁵ My emphasis.

The age-long yearning for beauty in Nature that is visible in the painters of the Venetian Renaissance has survived through the centuries and has become part of a cultural *Weltanschauung* where landscape is still a relevant element, although in a totally different relationship when compared to the past. Modernity has broken into the serenity that pervaded those ancient landscapes, causing an implosion of their hitherto harmonious balance. An excellent example of this complex approach where memory, contemplation and fraught observation of the present co-exist and are intertwined, can be found in the lines of the poet Andrea Zanzotto, who died in 2011 and can be considered the most important voice in contemporary Italian poetry.

Here, I would like to remind my readers that I am myself part of the cultural milieu of Venetia, the Venetian hinterland, since I grew up amidst those suave hills, not far from the familiar line of the Alps on one side, and the flat line of the Adriatic Sea on the other. Thus, my heart resonates with the soft colors of Venetian painting and the ringing jade bells of our poetry, both ancient and contemporary. This was one more reason why I chose to introduce Andrea Zanzotto in my discourse on the ancient master.

Andrea Zanzotto was born in Pieve di Soligo, a small-town nestling among the hills just south of the North-Eastern Alps, and although he travelled around the world, and as a young man even emigrated abroad, he lived there till the end of his life. The Soligo area, and Venetia in general, was his home – his *Heimat*, in Hölderlin's definition – and formed an essential element of his poetry. At the same time, from the beginning of his poetic itinerary, his native landscape was both an emotional and cultural factor, on the one side and, on the other, a metaphor for the whole outside world, engaging him in an interminable conversation with the changing face of things.

His first collection of poems was significantly entitled *Dietro il paesaggio* (Behind the landscape) and appeared in 1951, when the echoes of World War Two were still alive. War marks Zanzotto's sky with the dramatic fury of that lightning in Giorgione's *Tempest*, but here it strikes the old landscape causing a horrendous metamorphosis where parts of that very landscape – night, moon, grass, wind – seem to revolt and change under the effect of a phenomenon alien to the natural world:

Night is diminished
and all its lances honed
but more especially in the moon

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that has already divided
the lost fragments of the world from light
[...]

The grass grows beak and feathers, and the ricks of phosphorous
startle the toothed
shadow of the wind
which has hollowed out the moon above.

(Zanzotto 1975, 37-39)

Through contemplation of the landscape, the poet does not wish to describe a natural scene, but rather to pour into his lines the intense activity of his self. The familiar landscape becomes a shelter against the risky adventure of life, perhaps of poetry itself, and the danger implicit in the sublime, in the poem entitled *Ormai* (By now):

By now the primrose and the warmth
at one's feet and the green insight of the world

Uncovered carpets
the loggias shaken by wind and sun
quiet larva of thorny woods;
my distant pain, thirst distinct
as another life in the breast

Here all that's left is to lock the landscape around the self
to turn one's back

(Zanzotto 1975, 13)

The poem that gives the collection its name, *Dietro il paesaggio* (Behind the landscape), indicates the double function of landscape, mountains that enclose and at the same time are there to be overcome:

In the closed mountain places
they reached me
called to me
touching my feet. [...]
Through the most distant ways of fallen earth
helped by late days and few
I descend in the sun of shivers
that blows from the tramontana.

(Zanzotto 1975, 69)

From 1951 onward, Andrea Zanzotto evolved his worldview through the eyes of poetry. His consciousness gradually absorbed the facts of a

destructive modernity that has maimed his landscape and betrayed the beauty that was inscribed in it, causing the end of a context that was also his own personal Eden. He thus becomes a central witness of the tragic extraneousness of poetry when confronted with the transformations brought about by contemporary times. There ensues a shift, then, toward a new role taken up by the poet, who, although marked by an unredeemable trauma, identifies the defense of poetry with a defense of what is human.

The poetic province of his native land is still with him, albeit defaced, disfigured and fractured into a thousand fragments. Beauty becomes a memory, or, rather, a phantasm of the mind that has taken refuge in poetry, and gazes upon a schizoid self from a sidereal distance.

Andrea Zanzotto is what one might call a civil poet, that is, in his case, a poet whose inspiration moves from the inside toward the outside – a poet whose language, the very engine of his vision, bends its exceptional singularity to a conversation with the human world.

In his prose writing – mainly essays, but also short fiction, biographical sketches and autobiography – he often meditates on his native landscape and the nature of landscape itself, occasionally in the context of a critical discourse on painting (he wrote on Cima da Conegliano, Camille Corot) and photography. Referring to the painter Cima, Zanzotto writes that “It was the Venetian painters who made the Venetian inland, a land that imposes itself with its violent grace” (Zanzotto 2013, 41).

One important essay in this regard is *Il paesaggio come eros della terra* (Landscape as eros of the earth).

The landscape [...], or, rather, what we call ‘landscape’, breaks into the human soul from early childhood with all its powerful strength. From this first ‘wonder’ originate all the infinite series of attempts made by the child [...] to experience things as they happen, [...] like a ‘movement to and fro’ between the growing self and the landscape as a horizon that can be perceived totally, as ‘world’. The world is the limit within which one acknowledges oneself, and this relationship, which has its epiphany within the circle of the landscape, is in fact what defines the circle of our own self.⁶ (Zanzotto 2013, 32-33)

All cultural acquisitions, then, depend on this uninterrupted dialogue between man and nature, a dialogue between the mother and her fetus

⁶ My translation.

who is in fact doomed never to leave the womb (Zanzotto 2013, 34). In his famous poem *Yes, the Snow Again*, from the collection “La beltà”, a voice enquires:

What will happen to the snow
what will happen to us?
A curve on the ice
and then and then and then ... but the pines, the pines
all emerging to meet the snow, and until the last age
surrounded by pines. Sic et simpliciter?
[...] What are they saying up there in life,
there from those parts there in part;
what is being hatched peeled opened up
in that little in that dimness
inside the small nut inside the small almond?
And the thousand milk teeth that gnaw it?
And the pine-tree. And the pines-ines-ines by profiles
ines-ines at the side in front
behind the eternal the external the internal (the landscape)
behind before on all sides,
the pines how are they, are they all right?
Said to the snow: “You’ll never abandon me, right?”
And small pincers, now, a small clamp.⁷

(Zanzotto 1975, 215-221)

In positioning his phantasmal natural elements, the poet puts the landscape in brackets: a visual version, or instance, of the process of otherization suffered by what used to be his own beloved world.

Here the poet looks for salvation through the language – not a literary language, but the material aspect of language – and the background is provided by Freudian and Lacanian concepts. The terrible clash between macro- and micro-history, and the precipitous advent of consumerism, are threats to the immaculate beauty of snow and moon (two basic elements of poetic imagery), while the whirl of destruction is getting at the trees, the landscape.

From 2001 dates the moving poem *Ligonàs*, an invocation to his beloved landscape that is forever present to the poet although materially destroyed by a demented modernity:

⁷ My emphasis.

No, you never betrayed me, [landscape]
on you
I poured all that you
infinite absent, infinite embrace
cannot have: the black of enemy
doom/cloud or of guilt, of implosive maelstrom.⁸

(Zanzotto 2001, 15)

Landscape remains behind, or rather outside, the poetic voice, which crosses it as if it no longer existed in reality, but only in the poetic mind. Yet poetry germinates out of that crossed landscape that cannot, however, be erased or disappear from the phantasmal world of imagination.

Andrea Zanzotto experimented with haiku in the eighties, a period when he suffered from writer's block. In the Japanese tradition, the haiku is always linked to natural phenomena, and Zanzotto's compositions are no exception – but even here, the theme of landscape is often contradictory, as if it were stated and at the same time denied:

Insight, if possible, into the landscape
which has not yet quiet faiths—
insight, sigh now, tomorrow blue blank.

(Zanzotto 2012, 48)

There are also instances when an implosion takes place in the poet's inner world, as a consequence of the polluted outside world:

An interior world-fog generates
frogs and rotten foods
swift fires of eyes burn it all.

(Zanzotto 2012, 8)

A poem dated 2009, from a section of *Conglomerati* (Zanzotto 2009), entitled "Isola dei morti" [Island of the dead], sounds like an extreme invocation launched from a horrid, desolate cemeterial land threatened by dark apocalyptic shadows, where one place only – poetry? – survives as a shelter against the wrath of a Cosmos enraged at human madness:

While stench and hail and heaps of war
While everything shakes in the delirious climate
and the killing rage, an evil, invents invents

⁸ My translation.

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Rare are the places where to resist,
places where the Muses gather
to maintain the echo of a harmony
to remind us the sublime still exists
to re-praise ancient splendors and receive new ways of Beauty

Rare yet again, and buried in the shadowy forests of total weapons
a Place: and now it is reborn, and it tries to defend us from the Cosmos' wrath.

(Zanzotto 2009, 131)

Our meditations on the poetry of our contemporary Andrea Zanzotto calls attention to the cultural changes experienced by Italy in the second half of the XX century and, even more so, in the XXI century. The end of World War 2 (1945) found the country half destroyed, destitute and torn by terrible memories. Urban and industrial areas had been heavily bombed, rural areas were impoverished. The Centre-North of the country had seen two years of German occupation and a puppet fascist regime collaborating with Nazi occupiers. The North-East of the peninsula – i.e., the Venetian hinterland, the region we have been focusing on – had seen a violent civil war fought by the antifascist Resistance. Zanzotto had lived through all this; like many of his generation, he fought in the Resistance and then took active part in public life during the Reconstruction period. He was a socialist, and, although he never entered into politics, he was an influential figure in Italian public life.

A great cultural change took place in Italy after the sixties. A wide-ranging, rapid industrialization and remarkable economic boom caused internal migrations from underdeveloped areas to the highly-industrialized ones. The pattern of Italian migration, which used to be directed towards the US, Canada, Australia and various European countries – Zanzotto himself emigrated temporarily to Switzerland in the early postwar period – was redirected from the poorer South and its underdeveloped areas towards the more rapidly developing parts of Italy.

The gradually improving standards of living, the strong influence of a hegemonic American culture, the advent of new communication systems – first television, then all the rest – changed the lives of Italians and brought them new wealth and leisure. Yet the speed of change, disorderly growth and all the rest caused a generalized looting of the land. Today we see that among the victims of that inordinate growth, that neglect of our cultural and natural patrimony, one of Italy's most beautiful assets, the Italian landscape, can be counted.

The poet sensed the approaching disaster, and his poetry embodies the tragedy of cultural and emotional loss. Hills and mountains were cut open by quarries to dig for marble and stone, to make gravel and sand; woods were cut down and destroyed or strangled; fields were left untended by farmers and went wild; rivers and lakes were contaminated by chemical waste and/or abandoned in general neglect. Little by little, the well-ordered, harmonious countryside that we see in Giorgione, Cima and Bellini's paintings was eroded, or vanished and disappeared, giving way to a multitude of chaotic buildings, mushrooming suburban conglomerations. The territory of the Venetian inland, defenseless, was devoured by a mounting tide of monsters that went so far as to threaten Venice itself with chemical plants erected right by its splendid lagoon.

This is a tragedy common to many places in the world where economic growth does not care to protect the immense common good that is the land, whose aesthetic version is landscape. Is China also affected by a similar disaster, in the wave of the gigantic economic growth that it has been experiencing in recent years? And how are poets and artists reacting to such a catastrophe?

I would like to mention here the artistic experience of Ai Weiwei, whose installations are often a discourse focusing on the feared loss of natural beauty and an attempt to recover landscape by creating its phantasmal referent through art. His *Birds Nest Stadium* inaugurated for the Olympic Games in Beijing captured the peculiarity of animal dwellings; the *Sunflower Seeds* installation, exhibited at Tate Modern in London, plunged visitors into a sea made of a million China seeds; his *Trees*, at the Louisiana Art Museum in Denmark, created a strange new sort of metallic forest; his deep blue *Bubbles of 25*, exhibited in San Gimignano but also in Milan, seem an intriguing device, an artefact capable of trapping the colors of the sky, the sea, the lake, while reminding the observer of a classic Chinese color and a traditional Chinese material, porcelain. Ai Weiwei might well be considered a poet of our times, who marks the vertiginous changes of his culture with a strong sense of history and tradition.

Andrea Zanzotto was among the most passionate guardians of his territory while he was alive, and he frequently intervened in public discussions and debates in order to influence local and central governments and get them to protect the endangered patrimony of Italian landscape and artistic tradition. But it is especially through his poetry that he provided a testimonial of our Venetian landscape, which he absorbed into his language and imagery, inside the broken and halting music of his verses.

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The ancient master Liu Xie, whom we are celebrating today, would have spoken highly of him – he would surely consider Andrea Zanzotto one of those happy (or unhappy) few who could reach and express:

[...] the subtle meanings beyond our thought and the profound inner workings of the heart [...]. Only the most subtle soul understands their secret, and only the most flexible mind comprehends their number. (Liu Xie 1983, 157-158)

Liu Xie concluded his chapter XXVI – “Spiritual thought or imagination (*Shen-ssu*)” – with the following wise and intriguing lines:

Under the operation of the spirit the phenomenal world becomes articulate,
In response to varying emotional situations.
Things are apprehended by means of their appearances,
And the mind responds by the application of reason.
It carves and engraves in accordance with sound patterns,
Forging similes and metaphors as it goes.
It gathers together all its ideas and worked them into harmony,
And [like General Chang Liang] wins victory afar while sitting in his tent.
(Liu Xie 1983, 158)

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《文心雕龍》文學批評範式研究

On the Literary Criticism Paradigm of *The Literary Mind* and the Carving of Dragons

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摘要

本文較為全面地討論《文心雕龍》的文學批評的總體原則和方法，即所謂《文心雕龍》的文學批評範式問題，把《文心雕龍》的文學批評範式分析四種批評模式：(1)經典批評模式，是從文學的立場出發總結出儒家經典著作的特點作為文學批評的原則和方法，在具體的分文體的“文學史論”中，也是選擇優秀的典範作品來總結寫作規範等問題。(2)才性批評模式，是把關於作家的才能和性格、性情之間的關係理論作為文學批評的原則和方法。(3)文體批評模式，是從文學的發展歷史出發去總結某類經典作品的文體特點作為文學批評的原則和方法，也是經典批評的具體體現和具體實踐。(4)知音批評模式，它注重文學作品的文本分析，這是其原則和方法。如聽懂一位音樂家演奏的音樂才能去理解他的內心世界，如果一個批評家對作品文本具備這種鑒賞能力，那麼他就是那位作家的“知音”。

關鍵字：批評範式，經典，才性，文體，知音。

ABSTRACT

This paper comprehensively discusses the overall principles and methods of the *Wenxin diaolong* literary criticism – namely, the issues of the *Wenxin diaolong* literary criticism paradigm – by identifying and analyzing four different patterns. The first is the classical literary criticism pattern: it derives from literature, as it takes features of the major Confucian literary classics as principles and methods for literary criticism, and draws composition norms and other related issues from the outstanding works and typical genres within the theory of literary history. The second is the *Cai xing* 才性 pattern: it considers the theories about the relationships with the author's talent, natural disposi-

tion, and character as principles and methods for literary criticism. The third is the literary style criticism pattern: its principles and methods are drawn from the typical features of the classical styles of writing throughout the history of the literary evolution. It also represents the concrete expression and practice of classical criticism. The fourth is the *Zhi yin* 知音 (Appreciative critic) pattern: it emphasizes the textual analysis of the literary work that corresponds to its criticism criteria. This pattern tries to interpret the author's inner world of as though he were a musician expressing his talent in a musical performance. If a critic possesses this kind of literary sensibility and taste, then he could be the author's *Zhi yin* 知音 (Appreciative critic).

Keywords: criticism paradigm, classics, talent, literary style, *Zhi yin*.

一、引論

劉勰的《文心雕龍》，成書於西元五、六世紀之交的南齊末年¹。本文研究《文心雕龍》全書所體現出的文學批評的原則和方法問題，當然也包括其關於“文學批評”之原理的分析，但並不是如此前學術界在研究《文心雕龍》文學批評時，主要致力於全書五十篇的所謂“文用”論四十九篇的“後五篇”，即《時序》、《物色》、《才略》、《知音》、《程器》這五篇，儘管我也認為這“後五篇”可以統稱為“文學批評論”。關於“文學批評”的內涵，學術界有不同的解釋，這裡略作說明。劉若愚在《中國文學理論》開篇的“導論”中說：“一般似乎都認為文學的研究，可以分為兩個主要部門——文學史與文學批評——雖然有時也分成三部分：文學理論、文學批評與文學史。後者的分法中，‘文學批評’事實上是指實際批評；這種分類至今仍未獲得普遍採納，而許多作者仍然使用‘文學批評’一詞以包括理論探討與實際批評這兩者。”²並加兩條注釋，說明“三分法”見於韋勒克與沃倫的《文學理論》，美國M.H.艾布拉姆斯所著《歐美文學術語詞典》關於“文學批評”詞條解釋說：“文學批評是有關解釋、

¹ 清代學者紀昀、郝懿行、顧廣圻等均據《時序》篇而考定《文心雕龍》作於南齊。其後劉毓崧《通誼堂集·書文心雕龍後》考定《文心雕龍》成書於南齊末年（西元501-502年間），今從之。學術界亦有主張《文心雕龍》成書於梁初者。參見本《文心雕龍注》之《序志篇》注六，《範文瀾全集》第四卷和第五卷，河北教育出版社2002年版，第636頁。又所引《文心雕龍》文，均據範文瀾此注本（並參考其校文），不少地方重新增加了標點符號，一般僅于文中直接標明篇名，不再加注，必要者另加注說明。又本文引用書目，凡同一版本之著作，一般只于第一次引用時註明作者、出版年代與時間，再次引用時，只註明頁碼或卷次等。

² 參見（美）劉若愚：《中國文學理論》（Chinese theories of literature），中譯本，杜國清譯，江蘇教育出版社2006年版，第1頁。按：韋勒克與沃倫（Wellek and Warren）《文學理論》關於“文學理論，文學批評和文學史”的論述，參見中譯本第四章，劉象愚等譯，（北京）三聯書店1984年版，第30-40頁。

分類、分析和評價文學作品的一種研討。”³ 本文所說的“文學批評”，是作為與文學理論、文學史相對而言的“文學批評”，與上述M.H.艾布拉姆斯的解釋較為一致。事實上，文學批評是與文學理論、文學史論密不可分的，所以英文literary criticism，有時包括文學理論和文學批評的意義，中國早期的“中國文學批評史”說的“文學批評”就是這個內涵。

本文討論《文心雕龍》文學批評範式，堅持上述“文學批評”立場，又兼顧《文心雕龍》全書，兼及《文心雕龍》的文學理論和文學史論，將史、論、評三者結合起來討論問題⁴。在此，我把《文心雕龍》的文學批評模式概括分析為四種，各有所側重，相互之間又構成一種整體（這種整體性內涵我借用“範式”來表示）：即(1)經典批評模式——其批評原則與方法首先集中表述於“文之樞紐”的前五篇，並作為思想原則貫徹於全書中，尤其是體現為文體批評模式中的“選文”批評的具體實踐；(2)文體批評模式——主要集中表述於“論文敘筆”的二十篇文體論，其原則與方法其實也是貫徹全書的；(3)才性批評模式——主要體現在其有關作家及其創作過程（“剖情析采”部分）的論述中；(4)知音批評模式——主要體現為《文心雕龍》從創作和鑒賞角度對作品本身的一種“文本分析”。每一種批評模式中又系統地包括一系列具體的原則和方法，而這些“模式”共同形成《文心雕龍》文學批評的整體“範式”，代表了中國六朝時期文學研究水準和理論思辨高度，而且涵蓋了前人運用過的主要批評方法。

二、範式的構成：《文心雕龍》的四大批評模式

展開分析之前，預先說明兩點：一是本文從文學批評角度對《文心雕龍》相關篇章的概括分析，並不是說該篇只有我總結出的那幾點意思，因為《文心雕龍》的文本內容是很豐富的，我可能只是側重在某個問題、某個方面來分析的，這可能對我要論述的問題是最突出的。說明這一點，是為了避免引起不必要的爭論；二是以下的分析論述，限於篇幅，也還僅僅是綱領性的，扼要性的。

（一）經典批評模式：五經皆文與宗經“六義”

這裡所謂經典批評模式，就是指運用歷史上已經產生的被人們（最少在知識界）認可的“文學經典”為批評標準，來對後代的文學作品進行批評。《文心雕龍》文學批評的經典批評模式，就是指劉勰以儒家“五經”為標準，來對其後的一切“文”、“文學”作品進行批評，它的理論闡述主要體現在《文心雕龍》“文之樞紐”的前五篇中，進而貫徹於《文心雕龍》全

³ (美) M.H.艾布拉姆斯：《歐美國學術語詞典》“文學批評”詞條，中譯本，朱金鵬、朱荔譯，北京大學出版社1981年版，第64頁。

⁴ 按：對《文心雕龍》全書的組成結構，張少康師《劉勰及其〈文心雕龍〉研究》一書第二章第二節分析全面透徹，本文大要也作如此理解。北京大學出版社2010年版，第54-57頁。

書——因為全書都體現出一種“選文”（選取各體文章的優秀的代表性的作品）批評的特點，如果我們把《文心雕龍》論及到的“選文”編輯成書，就是另一本與蕭統《文選》大體類同的具有“經典”意義的“文選”，或者說是優秀作品選集。

《文心雕龍》前五篇是“文之樞紐”，是劉勰論文學之綱領，當然屬於文學理論性質的，它解決的文學理論問題，主要就是關於文“本”論即文學的本體論（《原道》）、文“源”論即文學的歷史源流論（《宗經》）和文“變”論即文學的發展變化論（《辨騷》）等大問題。從文學批評的立場看問題，我們對《文心雕龍》前五篇還可以有更豐富的理解和分析。也就是說，《文心雕龍》前五篇的“樞紐”意義，就文學批評而言，概括地說，就是建立起一種經典批評模式，主要包括其關於文學批評的合理性依據、正當性立場、價值判斷原則、文學發展的合法性和基本批評標準，簡單說，就是合理性、正當性、價值性、合法性和準則性這“五性”原則與方法——其圍繞的核心就是“文”要“宗經”，因為“五經”是中國歷史上存在的最早的“文”，也是本原於“道”的“文”。後代“文”皆源發於“五經”，經即是文，五經皆文。進一步簡析如下。

1, 合理性——確立“宗經”和文學批評的合理性依據。《文心雕龍》的經典批評模式首先體現為“道、聖、經”三位一體的綱領，論證了“宗經”的合理性。《文心雕龍》之《原道》篇總結出“道沿聖以垂文，聖因文以明道”的觀點，體現出劉勰文學研究的“道、聖、經”三位一體的綱領，也是其文學觀的集中體現，如上所說，“道、聖、經”三位一體的綱領的核心是“經”，是“文”要“宗經”；其理論內涵就是：道顯現於具體自然萬物和通過聖人之心而表述於“五經”（六經因“樂經”失傳而其實只有五經）的都是“文”，“文”與“章”其語義之一，就是“美”。文、文章或文學作為總名時，包含“文”（有韻）和“筆”（無韻），一切“文”都必須是具有“文”的特性，也就是說都是“美”的。

《原道》篇的思想實際本於《周易》（《易經》）之《易傳》，主要是《繫辭上傳》和《繫辭下傳》。如果我們把《原道》與《周易》之《易傳》（《十翼》）的《繫辭上傳》和《繫辭下傳》對讀，就會發現其思想和理論邏輯如出一轍。劉勰所謂“文之為德”的“文”字，從《原道》篇“人文之元，肇自太極”等思想來看，主要當是運用的《周易·繫辭下傳》所謂“物相雜為文”的思想⁵。《原道》篇說：

人文之元，肇自太極，幽贊神明，《易》象惟先。庖犧畫其始，仲尼翼其終。而乾坤兩位，獨制《文言》。言之文也，天地之心哉！若乃《河圖》孕乎八卦，《洛書》韞乎九疇，玉版金鏤之寶，丹文綠牒之華，誰其屍之？亦神理而已。

關於《河圖》、《洛書》的論述以及所謂“神理”觀念，都是直接來自於《周易·繫辭上傳》。⁶《易傳》的文本具體完成時間大體在春秋戰國期間，其中明顯吸取了老莊道家的

⁵ 《周易·繫辭下傳》說：“易之為書也，廣大悉備。有天道焉，有人道焉，有地道焉。兼三才而兩之，故六。六者非它也，三材之道也。道有變動，故曰爻；爻有等，故曰物；物相雜，故曰文；文不當，故吉凶生焉。引據（魏）王弼注，（唐）孔穎達疏：《周易正義》，北京大學出版社2000年版，第375頁。

⁶ 《周易·繫辭上傳》說：“是故，易有大極，是生兩儀，兩儀生四象，四象生八卦，八卦定吉凶。……是故，天生神物，聖人則之；天地變化，聖人效之。天垂象，見吉凶，聖人象之。河出圖，洛出書，聖人則之。”引據（魏）王弼注，（唐）孔穎達疏：《周易正義》，北京大學出版社2000年版，第3340頁。

思想，其“自然之道”的觀念並非出自儒家，但《易經》作為儒家的五經之一，《文心雕龍》中對此是沒有質疑的，並且劉勰直接贊同前人《易傳》為聖人孔子所作，所謂“仲尼翼其終”。《老子》主張“道法自然”，《莊子》繼承並發展之。《老子》書中有五處論及“自然”的概念，都是“自然而然”的意思，“自然而然”的本義就是“本來的樣子”，本來如此的自在、自為的存在狀態與方式。所謂“道法自然”就是“道”以“自然”這種本來的狀態為“效法”、為屬性，所以是“自然之道”，也就是說，並沒有一個“抽象”的“道”的存在，“道”存在於一切現象本身。《老子》分為“道”論與“德”論兩個部分（故又稱為《道德經》），反復論述“道”為“本體”而“德”為現象和功用。“德”的本義就是“得”的意思，“得”之於“道”，所以，“德”為“道”之顯現的現象、功用。

劉勰《原道》篇所謂“文之為德也大矣”，就是說“文”作為（屬於）“道”之顯現的“德”是廣大的，無所不在的。如前分析，“道”就是天地自然萬物存在的本身的狀態與方式，“文”是現象，所謂“本乎道”（《序志》），而“道”是本體，有天地萬物，就有“天文”、“地文”，所以說“文”是與“天地並生”的。其論證的邏輯清楚，並不混亂。“自然”而有“文采”，是《文心雕龍》的創作論的一個基本立場，也是其文學批評的一個基本立場。而“宗經”和“文源於五經”就是其“經典批評模式”的首要的原則與方法——劉勰正是通過“原道”的論析，為其確立了合理性依據。

2. 正當性——確立“宗經”和“文源於經”的正當性立場。《文心雕龍》前五篇《原道》、《征聖》、《宗經》、《正緯》和《辨騷》即所謂“文之樞紐”，其所體現出一個重要原則和判斷立場——就是“五經皆文”。劉勰將神聖的儒家“五經”稱之為“經文”、“聖文”，把它作為最高的最為典範的“文”。這在劉勰看來，並不是對五經的“貶低”，而是一種特別的推崇，其目的就是要為其“宗經”和“文源於經”的立場確立正當性的理論依據。從詮釋學的立場看，這反映了劉勰的“我注六經”的思維方法，表面上，《文心雕龍》中似乎處處遵守儒家經典的“本義”和“原則”的，是“我注六經”的，但事實上並非如此。

在劉勰看來，五經皆文。對此，在“文之樞紐”的五篇中予以反復論證和分析說明。那麼劉勰認為五經皆文，主要有哪些具體內涵和文學批評的意義呢？我認為主要有如下幾點：

第一，儒家聖人所製作的“五經”，都是本源于“自然之道”的“文”，“聖文”就是聖人的言辭，除《易經》八卦符號外，就是用文字書寫成的“經文”。而“六經”（實質只有五經，下文不再說明）是經過孔子“鎔鈞”（整理）而成的。通過上文關於“合理性”的論證，進一步說明了“宗經”的正當性。

第二，聖人的經文成為後世一切文明、文化的原典，成為教化百姓並且用之不竭的思想源泉，由此樹立起文學創作要遵守“經文”的原則——文以明道，這也是劉勰批評後世（尤其是晉宋乃至南齊時代“訛濫”文風（《序志》）的根據。《原道》說：儒家經典“莫不原道心以敷章，研神理而設教，……觀天文以極變，察人文以成化；然後能經緯區宇，彌綸彝憲，發揮事業，彪炳辭義。故知道沿聖以垂文，聖因文以明道，旁通而無滯，日用而不匱。《易》曰：‘鼓天下之動者存乎辭。’辭之所以能鼓天下者，乃道之文也。”聖人的經文是道之文，是“因文以明道”的。

第三，“五經含文”論。文要“宗經”，是因為“經文”是有文采的，也是有“文理”的，是美的，是“文勝其質”（見前引《原道》篇）的典範。“文勝其質”，勝，是勝任、適當的意思，就是說“文”和“質”（可以理解為內容與形式）是相符的，是統一的。《宗經》篇說：

揚子比雕玉以作器，謂五經之含文也。夫文以行立，行以文傳，四教所先，符采相濟。邁德樹聲，莫不師聖；而建言修辭，鮮克宗經。是以楚豔漢侈，流弊不還，正末歸本，不其懿歟！

範文瀾注引揚雄《法言·寡見篇》：“或曰：‘良玉不雕，美言不文，何謂也？’曰：‘玉不雕，瓊璠不作器；言不文，典謨不作經。’”劉勰經過解讀，得出結論：“五經之含文也”——這裡的“含文”是指“符采相濟”的文采。劉勰認為“經文”（或曰“聖文”）的“文”是“道之文”，其文的價值是無所不包的，要結合如下幾點去認識。其結論就是：“論文必征於聖，窺聖必宗於經。”（《征聖》）理由充足，具有正當性。

3, 價值性——確立其文學批評的價值判斷原則。《文心雕龍》“文之樞紐”論的另一個重大原則，就是確立了文學批評的政治倫理教化的價值判斷維度，並基本是貫徹全書的。正是在這一點上，最突出的體現了《文心雕龍》作為中國文學理論著作的獨特性，體現了儒家思想的指導性原則，所謂“經緯區宇，彌綸彝憲，發揮事業，彪炳辭義”；所謂“寫天地之輝光，曉生民之耳目”。《序志》篇說：“唯文章之用，實經典枝條，五禮資之以成文，六典因之致用，君臣所以炳煥，軍國所以昭明，詳其本源，莫非經典。而去聖久遠，文體解散，辭人愛奇，言貴浮詭，飾羽尚畫，文繡聲悅，離本彌甚，將遂訛濫。”也就是說：文章之“本”（儒家經典的本源）的各種原則如果不遵守，就變成“浮詭”、“訛濫”之作，就不能做到使“五禮”、“六典”因文章而致用，發揮不了“君臣所以炳煥，軍國所以昭明”政治倫理作用。《征聖》篇說：“然則聖文之雅麗，固銜華而佩實者也。”創作要做到華實相符、文質相勝，情采統一，就是在政治倫理教化作用這一價值判斷緯度下對文章寫作的基本要求。劉勰並不是從儒家五經的思想內容、觀點立場直接出發，而是從五經皆是文章而且皆是典範的文章的分析出發的，這就使他的文學批評的價值判斷標準具有充足的合理性、正當性。

4, 合法性——確立其文學發展變化論的合法性原則。《文心雕龍》的經典批評模式第四個重要內涵就是確立文學發展之“變”的經典——這就是以屈原《離騷》為代表的《楚辭》作品，它與五經有同有異，很好地處理了“奇正”、“文質”等關係，是後代一切文學作品“通變”歷史的“典範”。騷體源於“詩”，是《詩經》的流變，從文體類別上說，屬於“詩”的下屬一類，所以學術界有人把“騷”判斷為其後面“論文敘筆”所論三十三種“文體”並列的一體，也並非不可以；但由於騷體已經成為“文之樞紐”的典範，所以其上篇二十篇文體論就以《明詩》為首，不再討論“騷體”，但時時在多篇中論及“騷體”文學的典範價值。從文學發展變化的角度看，就存在一個是不是符合儒家思想原則的問題，其實，劉勰更多的是利用經典批評作為衡量一切文學創作發展變化的思想原則而已。

首先，劉勰論證後代的文章本源於五經。《宗經》篇一口氣論述二十種文體都是源發於五經的，有“文”有“筆”，基本涵蓋了其後的“論文敘筆”二十篇文體論的內容。但其實，劉勰並非不知道“論、說、辭、序，則《易》統其首”是不符合文學史實的，他在《宗經》篇這樣說的目的，是強調儒家經典的權威性。

其次，維護儒家經典和“經文”的尊嚴性。文學創作總是隨著時代的發展而發展變化的，這在《通變》篇中有充分地論述。在“文之樞紐”中，《征聖》、《宗經》和《正緯》三篇是相互相成的關係，其中心是《宗經》，因為後人“征聖”只能通過“宗經”來實現，而“正緯”是因為讖緯學說有“無益經典”的內容和意旨；不過，同時《正緯》篇與《辨騷》篇也可以視為正反相成的兩篇。讖緯之作，不同于一般的文章，它也是“變”，卻是“偽經”。《正緯》篇

嚴正地指出，通過“按經驗緯”，識緯“其偽有四”，不過，識緯文章中，“事豐奇偉，辭富膏腴，無益經典，而有助文章”，所以“後來辭人，采摭英華”。這也是文學創作中既定的事實，所以更有必要予以辨正。

最後，確立“變”的典範——只有如《離騷》等“楚辭”作品，才是符合文學發展、文學創新的，因為它能夠繼承儒家詩歌創作的“風雅”精神。所以，“辨騷”就是辨“騷”之變，指出其與“經文”相比，有四同四異，所以《辨騷》篇在“文之樞紐”中具有不可替代的決定性意義。自漢代以來“風騷精神”就已經成為中國文學的重要傳統，劉勰通過《辨騷》篇不僅廓清了楚辭批評史上的不正確的認識，也為其文學發展變化論確定了基本原則，進一步樹立了《楚辭》與《詩經》一樣，分別成為其後中國文學尤其是詩歌創作的南方文學與北方文學的源頭，這一源頭不僅是歷史的，更重要的是精神的。雖然，“騷”與“經”有四點不同，但多不是原則問題，有的“異”還是劉勰讚賞或基本可以認同的。《辨騷》所謂“四異”為：

至於托雲龍，說迂怪，豐隆求宓妃，鳩鳥媒娥女，詭異之辭也；康回傾地，羿羿彈日，木夫九首，土伯三日，譎怪之談也；依彭鹹之遺則，從子胥以自適，狷狹之志也；士女雜坐，亂而不分，指以為樂，娛酒不廢，沉湎日夜，舉以為歡，荒淫之意也；摘此四事，異乎經典者也。

所謂“詭異之辭”和“譎怪之談”，這正是《離騷》等楚辭作品成為“奇文”的原因，而劉勰其實愛“奇”，識緯之作的“事豐奇偉”，他都可以就創作角度加以稱讚，那麼這兩種與“經文”的不同，就不是完全的貶抑之意了。而“狷狹之志”雖不符合儒家之“中道”原則，但《論語》中孔子對狂狷行為也不是完全否定的；至於“荒淫之意”的論述，也不能一概否定，是要具體地歷史地看的，如其《明詩》篇，論建安文人時說：“並憐風月，狎池苑，述恩榮，敘酣宴”云云，明顯是讚賞的態度。至於“四同”——所謂“典誥之體”、“規諷之旨”、“比興之義”和“忠恕之辭”，這正是儒家所宣導的“風雅”精神的最重要的要求，所以劉勰明言：“同於《風》、《雅》者也。”劉勰對屈原和他的作品充滿了讚美和敬佩之情，《辨騷》開篇就說：“自《風》、《雅》寢聲，莫或抽緒，奇文鬱起，其《離騷》哉！固已軒翥詩人之後，奮飛辭家之前，豈去聖之未遠，而楚人之多才乎！”又說：“氣往轢古，辭來切今，驚采絕豔，難與並能矣。”他總結出文學的繼承和發展應有的原則就是：“酌奇而不失其貞（正），玩華而不墜其實”，這與他總結“經文”的“銜華而佩實”的品質，是一致的。

5, 準則性——確立其文學批評的基本標準。《文心雕龍》“文之樞紐”論，從文學批評角度來說，就是總結出作為創作原則和方法的“六義”。《宗經》篇說：

故文能宗經，體有六義：一則情深而不詭，二則風清而不雜，三則事信而不誕，四則義貞而不回，五則體約而不蕪，六則文麗而不淫。

這“六義”就是經典批評的具體原則和批評標準，貫徹於全書的批評精神中，但同時我要非常強調的一點就是：由於“經”也是“文”，劉勰確立的這一文學經典批評方法，實際上雖然起到一種政治倫理價值判斷的功能，但更重要的是從“文”出發，從“美”出發，使之能夠與其它批評原則和方法一起，同時也成為一種重要的“審美”批評，共同成為全書的一種整體批評範式的內容。只是經典批評模式在《文心雕龍》全書中具有一定的指導思想的立場意義，其地位是首要的。

(二) 才性批評模式：才性統一與風格“八體”

所謂《文心雕龍》的才性批評模式，就是指劉勰從作家“才”（實際包括才、氣、學、習這四個方面的內容）和“性”（個性、性情）關係出發，對作家進行深入研究和批評，並從作家的“才性”與作品的“體”（風格等方面）的關係乃至“心物”（主客觀）關係等創作論角度，對文學作品進行批評研究，這種原則和方法也是貫徹《文心雕龍》全書的。其中也包含諸多重要的具體批評原則和方法。

才性批評可以說是中國傳統文學批評具有非常鮮明而且影響至今的最重要的文學批評理論，這一文學批評模式建構完成於六朝時期，運用最為成熟、論述最為全面的代表作就是劉勰的《文心雕龍》。在此，我想簡要討論兩個方面的內容：一是才性批評的豐富的理論基礎、基本觀點，只有把這個問題弄清楚，才能把《文心雕龍》才性論分析明白；二是對《文心雕龍》才性批評的原則、方法和突出特點加以歸納分析。

1, 《文心雕龍》才性批評模式的豐富的理論基礎。才性論是六朝時期“清談”、人物品評和玄學的主要論題，其思想淵源可以追溯至先秦時期，正如漢魏之際的劉邵（字孔才）《人物志序》所謂“仲尼不試無所援升，猶序門人以為四科，泛論眾材以辨三等”⁷。不過，清談、玄學所深入討論才性關係的時代是在魏晉時期，其代表人物有傅嘏、李豐、王廣和鐘會，主要包括才性同、才性異、才性合、才性離這“同、異、離、合”四種觀點；鐘會曾作《四本論》，而鐘會本人是主張“才性合”的觀點的；根據《三國志·魏書·傅嘏傳》記載，傅嘏（字蘭石），嘗“論才性同異”。這大體可以說明，不管是主張才性的“同、異、離、合”哪種觀點，大概在清談辯論或者述成文時，都會論及其他的觀點。劉勰著《文心雕龍》不僅運用了才性理論，而且他對有關才性的思想文獻也是熟悉的，其《論述》篇明確評論到“蘭石之《才性》”，並加以稱讚。才性論不僅是當時辨析名理的玄學思潮中的主要論題，其後也對當時的宗教佛教、道教思想也產生了重要影響，而在文學批評中早在劉勰之前就較為廣泛地使用才性批評的原則和方法。這也說明六朝時期玄學、宗教思想等與文學批評之間是相互作用和影響的。

第一，先論述才性四本論即“同、異、離、合”的具體理論。南朝梁時，劉孝標注《世說新語》該條，引《魏志》曰：

會論才性同異，傳於世。四本者：言才性同，才性異，才性合，才性離也。尚書傅嘏論同，中書令李豐論異，侍郎鐘會論合，屯騎校尉王廣論離。文多不載。⁸

陳寅恪先生曾撰《書世說新語文學類鐘會撰四本論始末條後》一文，主要是要說明如下三點：(1)主張才性“同、異、合、離”之論與魏晉之際曹氏與司馬氏政治上的派別分野和鬥爭有關，當時正值魏明帝（曹叡）及齊王（曹芳）時期，司馬懿和司馬師、司馬昭父子正在積聚勢力積極謀取政權。(2)結合《世說新語》和《三國志》等記載，說明主張“才性同”的傅嘏

⁷（魏）劉邵著，（西涼）劉昫注：《人物志》，引據《風俗通義·獨斷·人物志》合刊本，上海古籍出版社1990年版，第2頁。

⁸（南朝宋）劉義慶著，（南朝梁）劉孝標注，餘嘉錫箋疏：《世說新語箋疏》之《文學》篇第4條，中華書局2011年版，第170頁。

與主張“才性合”的鐘會，是屬於司馬氏的同黨，“其持論與東漢士大夫理想相合”——按：因為司馬氏至少在政治宣傳上是主張使用才能和品性統一的人才，宣揚儒家的名教思想的；主張“才性異”的李豐和主張“才性離”的王廣、王凌父子是屬於曹氏的舊黨，是司馬氏的敵政，其持論與曹操“求才令之主旨符合”。李豐和王凌父子後來均因謀求反對司馬氏（司馬師、司馬昭）被殺。這就是說：合同論為一派，離異論為一派。(3)大名士、名辯高手、也是著名的作家嵇康，乃曹操的曾孫婿（據《三國志·魏志》之《曹林傳》裴注引《嵇氏譜》），政治上與司馬氏不合作，故後來終於為黨同司馬氏的鐘會所害。那麼才性之“同、異、合、離”大體是什麼意思呢？萬繩南先生《魏晉南北朝文化史》有關考述較為明白。⁹我們大體可以把才性“同、異、離、合”四說的基本觀點，作如下簡要總結：

合同派：

才性同——主張才性一元論，性就是才，才就是性，把人的內在的天賦、秉性、品行與人的才能、功用“同一”起來，認為內外完全一致；

才性合——因為才性同之說明顯有缺陷，在現實社會實踐中，存在人的品性高尚而才能卻可能平庸的事實，受到離異派的影響，才性合主張才性是二元的，但畢竟也存在品行高尚而且才能也很高的人，選人用人，應該選拔使用這樣才性相合（一致）者，而品性不端者，即使其有大才也絕不能使用。

離異派：

才性異——主張才性二元論，性不是才，才不是性，不可把才與性等同起來；

才性離——主張才性二元論，其新意在於，既然天賦秉性端正者可能是庸才，而性情不符合道德標準者，可能有治國理政的大才，那麼就選人用人而言，應該唯才是舉，不用去考慮品性善惡好壞，至少不作為必要的準則，用人而用其“才”即可。

第二，劉勰撰《文心雕龍》之前，才性論已經成為文學批評中的一種較為普遍的分析方法，這對劉勰當會產生較為直接的影響。如曹丕的《典論·論文》、陸機的《文賦》等。

2，劉勰《文心雕龍》才性批評的原則和方法。這種才性批評模式，具有一定的“心理”批評、語言形式批評的特點，同時它又與經典批評模式、文體批評模式相結合，體現為多方面的特點。《文心雕龍》的才性批評模式的原則與方法，簡要地說，我以為主要有如下幾個方面。

第一，劉勰《文心雕龍》主要吸取和贊同才性論的“合同”派的理論主張，從創作角度思考問題，提出了“才、氣、學、習”的系統理論，這是從“性”和“才”兩個方面作出了新的系統論述，把作家的情性與“才、氣、學、習”綜合為“內”的因素，“隱”的因素，把作品表現出的個性特點作為“外”的表現，由此把這一基本觀點，作為作品個性特點和風格特點乃至審美理想的批評原則和方法。其《體性》篇開端就說：

夫情動而言形，理髮而文見，蓋沿隱以至顯，因內而符外者也。然才有庸俊，氣有剛柔，學有淺深，習有雅鄭，並情性所鑠，陶染所凝，是以筆區雲譎，文苑波詭者矣。故辭理庸俊，莫能翻其才；風趣剛柔，寧或改其氣；事義淺深，未聞乖其學；體式雅鄭，鮮有反其習：各師成心，其異如面。

⁹ 萬繩南：《魏晉南北朝文化史》，東方出版中心2007年版，參見第46-49頁。

其《明詩》也說：“人稟七情，應物斯感，感物吟志，莫非自然。”認為作家由“性情”和“才氣”（實際上包括才、氣、學、習四個主要方面內容）構成所謂的“內”，這與作品的“外”（即作品的個性特點和風格特色）是統一的。《文心雕龍》中對不同作家的才性論述，可謂灌注在所有有關作家作品的分析之中，展開了豐富的多方面的論述。

第二，劉勰《文心雕龍》的才性論是“通才”論和“偏才”論的結合，其對文學批評的重要意義在於突出強調了作家的個性創作和批評研究。劉邵《人物志·九征》說：“蓋人物之本；出乎性情”，“稟陰陽以立性，體五行而著形。”從“性情”之辨出發論及人物的才性異同。劉邵《人物志》在《體別》、《流業》、《材理》、《才能》諸篇中，進一步分析了“五常既備，包以澹味”的聖人“中庸”之性，認為一般常人均有偏至之性而具偏至之才，偏至才性的人，各有擅長之才能，其中羅列了十二種偏至才性的得失、十二種人材相宜的“流業”。劉勰也反復申述了“才性異區，文辭繁詭”（《體性》）的觀點，《才略》篇從“九代之文”說到“宋代逸才”，討論歷代著名文人作手的“性各異稟”的個性與風格，補充了《神思》、《體性》諸篇觀點，在文學理論上具有十分重要的價值。不同作家的作品個性特點之所以不同，正是由於作家的才性有“偏至”造成的。

劉勰《文心雕龍》一個傑出的貢獻，就在於強調創作個性——這正是從才性批評角度提出的深刻論題。《明詩》篇說：“然詩有恆裁，思無定位，隨性適分，鮮能通圓。”——這不是貶義的批評，而恰恰是他最值得重視的意見，是一種正面的立論，認為詩人應按照自己“性分”（獨特的才性）去創作，去“隨”之、“適”之，這就是要求作家把握住自己的個性和所長。

第三，劉勰《文心雕龍》一個特別重要的理論創新在於論述文體的客觀性質的“體勢”與作家才性特點的相互調適問題，這也是從“隨性適分”論的邏輯分析而合理地推論出來的理論主張。其《定勢》篇認為：

夫情致異區，文變殊術，莫不因情立體，即體成勢也。勢者，乘利而為制也。如機發矢直，澗曲湍回，自然之趣也。圓者規體，其勢也自轉；方者矩形，其勢也自安；文章體勢，如斯而已。

這說明文體以及按照某種寫作之時所存在的一個客觀的文體特點與作家主體才性的統一性問題，而且作家主體在長期的學習過程中，也會存在個性的變化和習慣問題，二者要能夠有機結合，才能創作出優秀的作品。

第四，以“八體”說概括文學作品的基本風格類型，論述風格的相反相成的特點，也是對傳統才性論的繼承和發展。《體性》篇說：

……若總其歸途，則數窮八體：一曰典雅，二曰遠奧，三曰精約，四曰顯附，五曰繁縟，六曰壯麗，七曰新奇，八曰輕靡。典雅者，熔式經誥，方軌儒門者也；遠奧者，馥采曲文，經理玄宗者也；精約者，核字省句，剖析毫釐者也；顯附者，辭直義暢，切理厭心者也；繁縟者，博喻釀采，煒燁枝派者也；壯麗者，高論宏裁，卓犖異采者也；新奇者，擯古競今，危側趣詭者也；輕靡者，浮文弱植，縹緲附俗者也。

根據上文分析，我們現在可以知道：(1)這八體是作家根據自己的才性又與具體文體的體勢（文體風格和文體機制特點）相互調適、相互作用而形成的；(2)是與文學傳統的學習和

傳統的作用力有關的，《定勢》說：“是以模經為式者，自入典雅之懿；效《騷》命篇者，必歸豔逸之華；綜意淺切者，類乏醞藉；斷辭辨約者，率乖繁縟；譬激水不漪，槁木無陰，自然之勢也。”⁽³⁾這“八體”是相反相成的，猶如《周易》所說的“八卦”，是各種風格的基元，它們相互不同的結合，可以體現作家作品的千變萬化的風格特色，因此說：“故雅與奇反，奧與顯殊，繁與約舛，壯與輕乖，文辭根葉，苑囿其中矣。”（《體性》）可見，《文心雕龍》的才性批評模式具有理論的豐富性和方法論的多元性特點。

第五，劉勰《文心雕龍》的才性批評論主要採用的是“合同”一派的觀點，但對“離異”一派的思想也有所借鑒。這一點也是有必要明確指出的，因為劉勰《文心雕龍》在才性批評上類同於才性四本論的“合同”一派是比較顯豁的，而他實際上也吸取了“離異”派的理論資源，我們往往會忽略這一點。劉勰在才性關係問題上，是二元論者而非一元論者，這點是明確的。《程器》篇明確說：

蓋人稟五材，修短殊用，自非上哲，難以求備。然將相以位隆特達，文士以職卑多誚，此江河所以騰湧，涓流所以寸折者也。

學術界多從劉勰同情文人的角度去理解問題，以為這是在為曹丕提出的作具有“文人相輕”等毛病進行辯護，其實重點不在這裡。關鍵問題在於“人稟五材，修短殊用”，除了聖賢之外，就一般文士、文人來說（當然也包括武人乃至所有的人），性情品行有不完美（不善）是客觀存在的，但這並不完全決定其不能成為作家，決定其不能寫出好的作品，甚至也不完全決定其不能成為大作家，寫出很優秀的作品。這正反映出了劉勰的識見之高，是他把玄學的才性論具體運用到文學批評上的一種理論發展，是基於具體的文學創作與文學批評實踐的一種理論創新。《程器》篇明確舉出文士（作家）的性行品德的才性之“性”的瑕疵和缺陷。

漢代揚雄《法言·問神》篇說：“故言，心聲也；書，心畫也。聲畫形，君子小人見也。”¹⁰但這只能是一種應該如此的理想狀態。金元時著名文學家元好問在其《論詩三十首》（之六）中就說：“心畫心聲總失真，文章甯複見為人。高情千古閒居賦，爭信安仁拜路塵。”¹¹本來孔子就說：“有德者必有言，有言者不必有德。仁者必有勇，勇者不必有仁。”¹²如果說作品類同於一個人運用才能創作出的“言”，暫且不論“有德者必有言”這一論斷是否成立，至少“有言者不必有德”是可以成立的。但畢竟從總體上，從理想上來說，才性統一最好，這就符合“才性合”的觀點。從文學史上看，那些真正偉大的作品，一定是“為情而造文”的，真實性是文學的生命。不過，同時從文學批評看，“為文而造情”的現象既然存在，至少在理論上不能說才性是具有“同一”性的，而是“統一”性的。

第六，劉勰《文心雕龍》才性論具有類型化的傾向，這不僅是對作家的分析，也包括對讀者的分析，具有一定的理論預設性色彩。如《體性》篇所謂“是以賈生俊發，故文潔而體清”這一大段論述，在邏輯上，這裡確實包含一種類型化的思維方法，因為才性“俊發”與

¹⁰（漢）揚雄著，汪榮寶義疏：《法言義疏》，陳仲夫點校，中華書局1987年版，第160頁。

¹¹（金）元好問著，狄寶心校注：《元好問詩編年校注》（第一冊），中華書局2011年版，第51頁。

¹²（魏）何晏注，（宋）邢昺疏：《論語注疏》卷14《憲問第十四》，《十三經注疏》整理本第23冊，北京大學出版社2000年版，第207頁。

作品“文潔而體清”的特點，才性“傲誕”與“理侈而辭溢”的特點等等，只是一種大概的分類，而且不是必然的。比如陸機“矜重”，故其文風格就表現為“情繁而辭隱”；可是我們覺得“矜重”的人，也許也能夠寫出“情簡而辭顯”等風格特點的作品。

總之，才性批評還要跟其他批評原則和方法結合起來才更為有效，其實劉勰就是這樣做的，這也是《文心雕龍》的高明之處。才性理論是中國固有的非常獨特的思想，才性批評是中國文學理論與批評的一個非常重要的普遍的文學批評原則和方法，對今天文學研究仍然具有重要的價值，仍然可以為我們今天的文學研究所借鑒和運用。

(三) 文體批評模式：歷史原則與“文學”史論

所謂《文心雕龍》文體批評模式，主要是指是從文學的發展歷史出發總結某類經典作品的文體特點，作為這類文體寫作的批評原則和方法。劉勰《文心雕龍》把所有文體分為有韻之“文”和無韻之“筆”兩大類，共討論了三十三大類的文體，不少文體下面又討論其衍生出來各種小的文體類別。文體批評模式不僅體現在二十篇文體論中，也體現在全書其它各篇之中。它主要體現為四種原則和方法，這就是其《序志》篇所說的“原始以表末，釋名以章義，選文以定篇，敷理以舉統”，我們可以用“原、釋、選、敷”四字來概括。在我看來，這四種方法圍繞的中心和具體分析內容，實際就是一種文學史論，同時，也是一種文體批評。這種文體批評最為重要的方法就是“選文”批評方法，而如前所說，“選文”批評方法，本質上也是一種“經典批評”，體現了一種“經典”批評的原則和方法。

所以前文說，本文所總結歸納的《文心雕龍》四大批評模式是系統的，整合在一起的，相互作用，相互影響，我把它統稱為批評範式。為什麼說“原、釋、選、敷”的方法，主要就是一種文學史論，是一種文體批評模式呢？因為“選文”是一種優秀作家作品的具體的文學歷史過程的體現，所謂“原始以表末”——實際上就是一種歷史批評；“釋名以章義”——實際上就是源於儒家的一種“正名”批評，目的也是為具體的文體及其後來衍生發展進行正本清源；“敷理以舉統”——就是一種從歷史分析中進行歸納的批評方法，是一種文學理論的總結和昇華，其目的就是為具體文體的創作樹立規範。當然，我們今天把《文心雕龍》二十篇“論文敘筆”（文體論），視為一種分體的文學史論，這是從我們今天的文學史學的角度去看問題的。從這個角度看，從《文心雕龍》具體批評分析看，文學史研究從某種意義上說，也是一種歷代文學作品的“精華錄”；同時，文學史從某種意義上說也是一種文學批評史，文學史的書寫不能離開文學批評，因為文學史不是流水帳的紀錄，它貫徹著歷史主義的源流正變原則。鑒於上述考慮，在此主要討論兩個問題，一是《文心雕龍》文體批評的文學史觀和歷史批評原則與方法，二是其文體批評的“選文”原則和方法。

1. 《文心雕龍》的文學史觀及有關批評原則和方法問題。《文心雕龍》的“論文敘筆”部分，歷來被視為文體論。《梁書·劉勰傳》說：“……勰撰《文心雕龍》五十篇，論古今文體，引而次之。”這似乎是把《文心雕龍》視為兩個部分，一是“論古今文體”，主要是上篇；二是“引而次之”，可以包括下篇對創作論等內容，從總體上論（各種文體）作品的創作等問題。可是到《南史·劉勰傳》就把“引而次之”刪除了，因為“引而次之”確實可以理解為對各種文體依次而論述之並分析其創作的種種問題等。總之，這說明在很長的一段歷史

時期，《文心雕龍》是被人們視為論古今各種文體作品及其寫作問題的。“古今”就是歷史發展的過程，要討論古今歷史發展過程中各種文體的發展，其實質就是一種分體的文學史論——不是文學史，而是文學史論，就包含著批評。所以，我們研究《文心雕龍》的文體批評模式問題，首先就是它的文學史觀和文學史的批評原則和方法，除去前文在論析經典批評模式討論其“文之樞紐”所論述的文學本體論、本源論和發展論——即我概括的文“本”論、文“源”論和文“變”論外，我以為《文心雕龍》的進一步闡釋論述，還主要包括：“通變”的歷史論，“時序”的社會論，“物色”的自然論，“才略”的才性論，“程器”的功用論等內容。其實，關於文學史觀問題，劉勰在“文之樞紐”論中已經交待了其“綱領”性的意見，綱領畢竟是綱領，還需要具體的更進一步的闡述，才能把問題深入剖析清楚。從文學批評出發，統觀《文心雕龍》全書，我以為要強調這樣幾點：首先，第二十九篇《通變》是專門闡發其文學歷史發展觀的；其次，在“文用”論四十九篇中的“後五篇”——《時序》、《物色》、《才略》、《知音》和《程器》這五篇，屬於較為集中的文學批評論，其間體現出的歷史批評觀念和方法，與《通變》篇一樣，是一種直接的“原理性”闡述分析；又次，在下篇討論創作論、文術論——雖然從今天的文學批評的眼光看，關於作品之文本論述的文術論部分，主要屬於一種“文本批評”，但都貫注了其文學史觀，處處體現著劉勰的強烈的歷史批評意識；最後，“論文敘筆”二十篇中是其文學史觀主要的落實和體現，是其文學史論的主要的具體篇章內容。正如我們一再強調的，研究《文心雕龍》的文學批評必須統觀全書，才能完整地把握其“批評範式”。

第一，“通變”論——歷史批評論。我認為劉勰“論文敘筆”的一個重要的歷史文化貢獻就是在儒家之道的思想原則指導下，論述了中國傳統文學的各體優秀作品的歷史譜系，從而他從“論文”（《序志》所謂“經典枝條”）的研究領域，有力地也是有效地延續了中國文化傳統的命脈和精神，這是劉勰《文心雕龍》文學史論的傑出貢獻。《通變》說：

夫設文之體有常，變文之數無方，何以明其然耶？凡詩賦書記，名理相因，此有常之體也；文辭氣力，通變則久，此無方之數也。名理有常，體必資於故實；通變無方，數必酌於新聲；故能騁無窮之路，飲不竭之源。然綆短者銜渴，足疲者輟途，非文理之數盡，乃通變之術疏耳。

首先，在劉勰看來，文體之“體”是相對穩定的，因為一種文體形成規範後，其“名理”（一定體式、體制和規則）就需要作家去學習，去掌握，否則就不可能寫出符合這種“明理”的文體作品；而“文體”之“文”是因人而變的，否則也就不是新作，所以說“通變”的規律，也是一種為文之“術”（規則和方法）。其哲學理論基礎就是《周易》的通變觀、常變觀，儒家的“經權”觀。

其次，劉勰從“文質”和“雅俗”兩個緯度去通觀歷代文學的發展，所謂“規略文統，宣宏大體”，這裡的“文統”，一般注家多解釋為具體文章的寫作要領，我認為是有這個“本義”的，其主要內涵就是“文質”和“雅俗”兩個“大體”的方面，具體地落實講，包括如“詩、賦、書、記”等文體的“名理”的把握和“文辭氣力”的“無方之數”的內涵，但這只是一個方面；另一個方面，這裡的“文統”，也還包括歷代文學創作和具體作品的形成的從“文質”和“雅俗”兩個緯度所形成歷史的統緒——具體文體的典範作品構成的文學史系列的譜系及其作品特點，這是比較接近後來中國傳統文學批評中的“文統”概念的。雖然劉勰並沒有

突出強調這個“文統”的意義（如唐代韓愈和後來的古文家們），但他的二十篇文體論的具體批評，事實上起到了這種作用，尤其是其“文之樞紐”論的精神體現了這種歷史性的儒家“道統”和“文統”意識。長期以來，似乎學術界不願意承認這一點，似乎承認這一點就容易被人“誤解”為是把唐宋及其後的文章家的理念強加到用駢文寫作的劉勰身上，其實無視這一點，才是不符合《文心雕龍》的精神的，也是不符合劉勰論述的理論內涵的。駢文只是《文心雕龍》理論批評的話語形式，而其表述的思想內容才是最主要的，這是非常明白的道理。因此，我們實在沒有必要也沒有理由擔心這種“誤解”。

又次，劉勰的文學史觀總體而言，是《周易》的“日新”論，即主張文學要隨著時代的發展而發展的，而不是退化論、保守論、循環論，也不是什麼進化論。《通變》篇說：

推而論之，則黃唐淳而質，虞夏質而辨，商周麗而雅，楚漢侈而豔，魏晉淺而綺，宋初訛而新。從質及訛，彌近彌澹，何則？競今疏古，風味氣衰也。

贊曰：文律運周，日新其業。變則可久，通則不乏。趨時必果，乘機無怯。望今制奇，參古定法。

從上引第一段看，我們確實可以認為劉勰的文學史觀是退化論和保守論，但我們結合上引的“贊曰”一段和全書特別是“論文敘筆”二十篇看，我們又會發現其實他的主要意思是“日新”論。這種好像矛盾的論述如何理解呢？合理的解釋：一是“從質及訛，彌近彌澹”僅僅是從“文質”和“雅俗”的角度看的，這在劉勰看來是符合文學發展的歷史事實的，而他對於作家關於“文質”和“雅俗”關係的處理原則是“通變”的——所謂“斯斟酌乎質文之間，而鑾括乎雅俗之際，可與言通變矣。”可見劉勰理論之通達。二是他是針對“近代”和當代（主要就是南朝宋齊時期）文學創作的訛濫文風來立論的，所謂“今才穎之士，刻意學文，多略漢篇，師範宋集，雖古今備閱，然近附而遠疏矣。”（《通變》）

第二，“時序”論——社會批評論。如前所說，“文用”論之“後五篇”——《時序》、《物色》、《才略》、《知音》和《程器》屬於文學批評論，有人不解這五篇為什麼放在一起，並從現代的文學創作論出發，認為至少《物色》篇是應該屬於創作論，於是出現調整《文心雕龍》篇次的論析，其最初始於范文瀾的《文心雕龍注》。這並不是不可以這樣分析，因為《物色》篇確實論述了創作論中的“心物”關係問題——而這實際上是文學創作論的中心問題；但這樣調整沒有任何版本依據，而且解釋也是過於現代的。其實這“後五篇”集中在一起，形一組有共同性的論述中心，這就是文學批評及其原理的分析，文學批評自會涉及創作問題，而且這是《文心雕龍》以及中國傳統文學理論與批評的特色。

《時序》篇論述了“蔚映十代，辭采九變”的文學發展過程，其主要觀點就是說文學創作的“古今情理”，是隨著時代發展和社會現實情況而發展變化的，所謂“故知文變染乎世情，興廢系乎時序，原始以要終，雖百世可知也。”這是一種自覺的歷史批評。其中主體部分對中國“十代”文學發展從“文質”等方面的具體分析，最有價值。

第三，“物色”論——體物批評論。《物色》所謂“吟詠所發，志惟深遠，體物為妙，功在密附”，所以我們可以把這種角度的批評方法稱之為“體物批評論”。《物色》說：

且《詩》、《騷》所標，並據要害，故後進銳筆，怯於爭鋒。莫不因方以借巧，即勢以會奇，善於適要，則雖舊彌新矣。是以四序紛回，而入興貴閑；物色雖繁，而析辭尚簡；使味飄飄而

輕舉，情曄曄而更新。古來辭人，異代接武，莫不參伍以相變，因革以為功，物色盡而情有餘者，曉會通也。若乃山林皋壤，實文思之奧府，略語則闕，詳說則繁。然則屈平所以能洞監《風》、《騷》之情者，抑亦江山之助乎？

中國文學抒情傳統一個最大的特點，就是以景寫情，借景抒情，情景交融是中國文學自《詩經》和《楚辭》以來最大的特點，《物色》篇也是以此來作為典範進行討論的，這種傳統在創作方法上就是“賦比興”尤其是“比興”的運用，這裡也就涉及到具體的“通變”問題。當然《物色》篇，和其他《文心雕龍》各篇章一樣，可以有更為豐富的討論，發掘更多的理論資源，但這是另一個論題。前文已經強調，我們在此是從文學批評看問題的。

第四，“才略”論——歷代作家作品的突出的個性特點和成就論，前文論才性批評模式時，已有所討論。

第五，“程器”論——作家理想要求和作品現實功用論，前文也已經有所闡明，限於篇幅，此處就不再展開論析。

2. 文體批評模式的核心原則和方法——“選文”批評。“論文敘筆”二十篇文體論具體篇章的主體內容，如前所說，每篇所論文體就是在“原始表末”的歷史發展論中，通過“釋名以章義”對所論文體及其衍生文體的名目進行“正名”批評，通過精心選擇歷代作家作品構成鮮明的一種類型的文體作品發展史，並由此來論析具體一種文體的規範、體制、體式乃至創作原則。在具體的論述中，充分運用了經典批評、才性批評以及下文要論析的知音批評等原則和方法。比如《明詩》篇，先從“釋名以章義”開端說：“大舜云：‘詩言志，歌永言。’聖謨所析，義已明矣。是以‘在心為志，發言為詩’，舒文載實，其在茲乎！詩者，持也，持人情性；三百之蔽，義歸‘無邪’，持之為訓，有符焉爾。人稟七情，應物斯感，感物吟志，莫非自然。”接著從最早見於歷史傳聞記載的“昔葛天樂辭”，論述到“宋初文詠”，分析了歷代詩歌創作的發展情況，並結合時代、社會現實情況等予以深入分析，如其論建安文學說：

暨建安之初，五言騰踴，文帝陳思，縱轡以騁節；王徐應劉，望路而爭驅；並憐風月，狎池苑，述恩榮，敘酣宴，慷慨以任氣，磊落以使才；造懷指事，不求纖密之巧，驅辭逐貌，唯取昭晰之能：此其所同也。

可見，其“選文”批評有時列舉優秀作家同時也列舉作品，有時僅列優秀作家或舉優秀作品，且善於從總體上分析一個時代的或一個“文學發展階段”（頗能突破歷史朝代的分段法而從文學發展實際出發）的總體特色，又能把這種總體特色的分析與作家作品的個性特色結合起來進行批評。《明詩》篇最後總結最主要的四言詩和五言詩創作特點、文體特點並加以比較分析說：

故鋪觀列代，而情變之數可監；撮舉同異，而綱領之要可明矣。若夫四言正體，則雅潤為本；五言流調，則清麗居宗，華實異用，惟才所安。

所謂“鋪觀列代”就是一種文學史的描述和分析——實際上這就主要表現為一種特別的“文學史”——各種文體作品的“精華錄”，所謂“撮舉同異”就是具體作家作品的分析和比較，這也就上升到“敷理以舉統”的高度。這個“統”，也主要包括其《通變》篇所說的“規略文統，宜宏大體”的內涵。

(四) 知音批評模式：讀者立場與“文本”分析

所謂《文心雕龍》的知音批評模式，簡要地說，就是注重文學作品的文本分析，這是它的原則和方法，如聽懂一位音樂家演奏的音樂才能去理解他的內心世界，如果一個批評家具備這種鑒賞能力，那麼他就是那位作家的“知音”。“知音”的表面語義，就是指能夠欣賞和理解音樂，欣賞和理解音樂既具有直覺的、感性的特點，又具有分析的、理性的特點，這與欣賞和理解文學作品以及其它一切藝術的道理是基本一樣的。順便在此說幾句題外話，《文心雕龍》是用駢文寫成的，從文學創作的角度看，《文心雕龍》也是很優秀的駢文作品，作為一部理論作品，五十篇當然都是駢文體的“論說”文，能夠令人讀後獲得一種理性的滿足和智慧的享受，獲得豐富的乃至系統的知識，比如《原道》、《時序》、《才略》等篇章；另外一些篇章，我們如果站在一個欣賞文學作品的立場閱讀，就會感受到劉勰濃厚的強烈的感情，如此的篇章主要有《辨騷》、《明詩》、《詮賦》、《神思》、《風骨》、《情采》、《物色》等，《知音》篇也是既充滿冷靜的智慧分析，又具有強烈的激情。我想劉勰作為一個當時的“文士”，他也是渴望“知音”的，對千古以來不少優秀的作家，未能被人理解或被人誤解乃至被遺忘，他是感慨萬端的。《知音》篇開端就說：“知音其難哉！音實難知，知實難逢，逢其知音，千載其一乎！”把《文心雕龍》作為較為典範的駢文作品來進行研究，已經有學者作過不少專門分析，而從文學理論與批評的角度關注《文心雕龍》駢文的批評“話語”，也有不少學者作出不少研究成績。

早期對《知音》篇的分析，不少論文還停留在對原文的解釋和基本觀點的分析上，這在《文心雕龍》全書的研究中也是普遍存在的現象，但這還只是研究的基礎，當然是很重要的基礎。深入的研究成果也不少，結合全書對《文心雕龍》知音批評進行研究，也有不少力作。張少康師對“六觀”論作過精要的解釋，並聯繫《文心雕龍》有關篇章作了闡述：“‘六觀’是分析文學作品優劣的方法，而並不是批評標準。”¹³ 這個判斷是精準的，關於《知音》篇“六觀”論的研究，其最重要的爭議是關於“位體”的分析。張少康師認為所謂“一觀位體”是指“要考察文學作品的體裁風格和它所包含的情理是否契合。……‘位體’的本質是在情理之安排是否妥當。”¹⁴ 又指出：“‘六觀’從表面上看似乎主要是從藝術形式方面來考察的，但是實質上都和內容有不可分割的內在聯繫，均是由‘文’以‘入情’的具體途徑。”¹⁵ 還特別重點強調：“‘見異唯知音’，這是劉勰對文學批評理論的一個十分重要的見解。‘見異’就是要發現作家作品在思想和藝術上的獨創性和不同于其他作家作品的特徵所在。”¹⁶ 這些研究和分析已經將劉勰的知音批評理論的核心精神論述清楚。香港黃維梁先生的《精雕龍與精工甕——劉勰和“新批評家”對結構的看法》（下面簡稱黃文¹⁷），從《知音》篇“六觀”的具體內容分析入手，將之與美國克林斯·布魯克斯(Cleanth Brooks)精工翁——詩結構的研究》(*The Well Wrought Urn: Studies in the Structure of Poetry*)一書進

¹³ 張少康師：《劉勰及其〈文心雕龍〉研究》，北京大學出版社2010年版，第252頁。

¹⁴ 張少康師：《劉勰及其〈文心雕龍〉研究》，北京大學出版社2010年版，第252頁。

¹⁵ 張少康師：《劉勰及其〈文心雕龍〉研究》，北京大學出版社2010年版，第253頁。

¹⁶ 張少康師：《劉勰及其〈文心雕龍〉研究》，北京大學出版社2010年版，第254頁。

¹⁷ 黃維梁：《精雕龍與精工甕——劉勰和“新批評家”對結構的看法》，載饒芃子《文心雕龍研究薈萃》（《文心雕龍》1988年國際研討會論文集），上海書店1992年版，第345-357頁。

行具體比較論述¹⁸，主要觀點認為劉勰說“觀位體”兼及作品的主題、風格、體裁、結構等理論內容，認為劉勰“六觀”論具有文本分析的客觀性特點，與新批評的批評理念和方法有一些類同性，重視從作品的整體結構和語言修辭進行文學批評。黃文這些分析論述，我是基本贊同的。與我討論的論題直接相關的論文，學術界有臺灣蔡英俊先生《‘知音’探源——中國文學批評的基本方法》（下文簡稱蔡文）和顏崑陽先生《〈文心雕龍〉‘知音’觀念析論》（下文簡稱顏文）這兩篇論文¹⁹，在此需要略加評論，他們的論文中也概括性論析了研究現狀，所以其他涉及本論題的論著我就不再贅述。蔡英俊先生和顏崑陽先生的這兩篇論文雖然其一些主要觀點存在差異和爭議，但兩篇論文都從“知音”故事的文本分析入手，認為《知音》篇是《文心雕龍》的專門的文學批評論，但恰恰在這一點上兩位作者都受到的限制，雖然在論述中也結合《文心雕龍》有關篇章進行分析，卻因沒有整體關顧全書來闡述探究《文心雕龍》文學批評的特點，而造成一些觀點的失誤。這種失誤，我以為主要是：兩位作者都同意“知音”概念的內涵具有默契神會的直觀性，但都認為劉勰“六觀”論雖從“知音”論述出發，然而卻轉向客觀分析，“六觀”論建立的是文學批評的一種客觀的評判程式，偏向於語言的修辭分析等，從而放棄了“知音”概念所包含的默契神會的直觀性方法。在此，我主要在現有研究基礎上，簡要討論“知音”故事的文本與讀者的立場關係，如何理解《文心雕龍》知音批評實質是一種文本批評模式等問題。至於《知音》篇一般內容和觀點全面的解讀式分析，論者已多，這裡不再重複。

《呂氏春秋》等劉勰之前的有關高山流水的“知音”故事，一開始似乎並沒有用“知音”這個概念來概括，“知音”這個概念原是出現在《呂氏春秋·仲冬紀·長見》篇，其中記載的是另一個故事：

晉平公鑄大鐘，使工聽之，皆以為調矣。師曠曰：“不調，請更鑄之。”平公曰：“工皆以為調矣。”師曠曰：“後世有知音者，將知鐘之不調也，臣竊為君恥之。”至於師涓而果知鐘之不調也。是師曠欲善調鐘，以為後世之知音者也。²⁰

師曠和師涓，都是當時著名的精通樂理的樂師。上述的“故事”，說明“知音”的本義是指對音樂的理解和樂理的研究掌握。“知”字的本義也需要推敲，“知”屬於“矢”部的字，《說文解字》解釋說：“詞也。從口，從矢。”²¹清代文字學家段玉裁《說文解字注》補充解釋說：“識敏，故出於口者疾如矢也。”²²《康熙字典》對“知”字解釋很豐富，（“知”通假為“智”字，此處不論。）首先，增加徐鉉對《說文解字》的補充注釋：“知理之速，如矢之疾也。”其次增列義項，主要有：①引《玉篇》：“識也，覺也。”《增韻》：“諭也”。舉《易·繫辭》：“百姓日用而不知。”（引按：“喻”即曉諭意思。）②又，相交曰知。舉《左傳·昭公

¹⁸ 按：本書已譯為中文本，《精緻的甕——詩歌結構研究》，郭乙瑤等譯上海人民出版社2008年版。

¹⁹ 蔡英俊：《‘知音’探源——中國文學批評的基本方法》，顏崑陽：《〈文心雕龍〉‘知音’觀念析論》，二文均載於呂正惠、蔡英俊主編：《中國文學批評》（第一集），臺灣學生書局1992年版，分別見第127-144頁，第195-230頁。

²⁰ 許維通：《呂氏春秋集釋》卷11《仲冬紀·長見》，中華書局2009年版，第254頁。

²¹（漢）許慎著，（宋）徐鉉等校：《說文解字》，上海古籍出版2007年版，第254頁。

²²（清）段玉裁撰：《說文解字注》，（江蘇）鳳凰出版社2007年版，第401頁。

四年》：“公孫明知叔孫于齊”；《楚辭·九歌》：“樂莫樂兮新相知”。^③又，引《廣韻》：“欲也。”舉《禮記·樂記》：“好惡無節於內，知誘於外。”^④又，猶記憶也。舉《論語》：“父母之年，不可不知也。”^⑤又，猶主也。其中舉《左傳·襄公二十六年》：“公孫揮曰：子產其將知政矣。”²³以上說明什麼問題？是說明了“知”是一個“理解”現象中的感性與理性結合的思維活動，具有表示理解的心靈敏捷性、直接性、感覺性、心理意念的回憶性、欲求性等含義，也具有懂得、曉諭、明白、瞭解的意思。簡要地說，“知”包含直覺性感受之理解和理性分析之把握兩個方面的內涵，正是從這兩個方面的意思上才能轉換成名詞，所謂“相交曰知”、“新相知”（新知，後來就是指新朋友、新知己的意思），也正是從上述兩個方面的意思才能衍生出“知”可以作為“主持”的意思，是因為有這個“能力”才可以“主”事。

至於，“音”簡要地說就是音樂，但在中國音樂理論著作中有一些特殊的含義。首先要瞭解，“音”與“詩”一樣，都是屬於“言”部的同部首的字。《說文解字》解釋“音”字說：“聲也。聲生於心，有節於外，謂之音。（按：段玉裁《說文解字注》補充說：《樂記》曰：‘聲成文謂之音’。）宮、商、角、徵、羽，聲；絲、竹、金、石、匏、土、革、木，音也。從言含一。（段玉裁《說文解字注》補充解釋說：‘有節之意’。）凡音之屬皆從音。”²⁴這意思就是說，“音”就是“言”字“含一”，“言”下不是“口”，而是“口”字內加一橫，表示“聲成文”，“有節之意”²⁵。清代著名學者畢沅作《續釋名》（對漢末劉熙《釋名》的續作）僅兩大條類，一，釋律呂；二，釋五聲，其中“釋五聲”中運用“聲訓”的方法，根據漢代班固所撰《白虎通》解釋說：“聲者，鳴也，亦曰五音。音者，飲也，言其剛柔清濁而相飲也。”²⁶中國古代的音樂演奏所用的樂器，有絲、竹、金、石、匏、土、革、木等；演奏音樂，體現出宮、商、角、徵、羽五音（後來發展為七音階）錯綜、剛柔、清濁的組合成“文”的特點，所謂“聲成文”也。《禮記·樂記》說：

凡音之起，由人心生也。人心之動，物使之然也。感於物而動，故形於聲；聲相應，故生變；變成方，謂之音；比音而樂之，及干戚羽旄，謂之樂。樂者，音之所由生也，其本在人心之感於物也。是故其哀心感者，其聲噍以殺；其樂心感者，其聲噀以緩；其喜心其感者，其聲發以散；其怒心感者，其聲粗以厲；其敬心感者，其聲直以廉；其愛心感者，其聲和以柔。六者非性也，感於物而後動，是故先王慎所以感之者。

這說明儒家把“聲”、“音”和“樂”是區別開來的，“比音而樂之，及干戚羽旄，謂之樂”，即音樂演奏伴隨樂舞和歌詩吟誦，而且要按照不同等級禮儀來進行，所以這就是“德音”，《禮記·樂記》所謂“德音謂之樂”，僭越這種禮儀制度就是“禮崩樂壞”。音樂乃人心感物而發，表現不同的情感，所謂“哀心感者，其聲噍以殺”云云，說明這中間是存在可以把握的規律的，存在可以把握分析的原理和客觀因素的。如此，我們就不難理解劉勰《知音》篇會提出“六觀”論，這並不是什麼由主、客觀立場的忽然轉向，其間本有內在的邏輯存在。正是從這個“知音”的意義上，《禮記·樂記》才使用“知音”（所謂“審聲以知音”）的概念，並把音樂與政教結合起來：

²³（清）陳廷敬、張玉書等編撰：《康熙字典》，上海辭書出版社2007年版，第783頁。

²⁴（漢）許慎著，（宋）徐鉉等校：《說文解字》，上海古籍出版社2007年版，第122頁。

²⁵（清）段玉裁：《說文解字注》，（江蘇）鳳凰出版社2007年版，第183頁。

²⁶（東漢）劉熙著，（清）畢沅疏證，（清）王先謙補：《釋名疏證補》，中華書局2008年版，第306頁。

凡音者，生於人心者也；樂者，通倫理者也。是故知聲而不知音者，禽獸是也；知音而不知樂者，眾庶是也。惟君子為能知樂，是故審聲以知音，審音以知樂，審樂以知政，而治道備矣。是故不知聲者不可與言音，不知音者不可與言樂。

至於高山流水的“知音”故事，劉勰《知音》篇肯定是加以關注的，受到其思想啟迪並從中吸取理論資源的，開篇就說：“知音其難哉！音實難知，知實難逢，逢其知音，千載其一乎！夫古來知音，多賤同而思古。所謂‘日進前而不禦，遙聞聲而相思’也。”從“古來知音”這句表述，可以說明劉勰開宗明義，就是說“知音”就是指通過“知”其“音”（音樂或文學作品），而成為知心的朋友，思想心靈能夠相通的朋友。又說：

夫綴文者情動而辭發，觀文者披文以入情，沿波討源，雖幽必顯。世遠莫見其面，覘文輒見其心。豈成篇之足深，患識照之自淺耳。夫志在山水，琴表其情，沉形之筆端，理將焉匿？故心之照理，譬目之照形，目了則形無不分，心敏則理無不達。然而俗監之迷者，深廢淺售，此莊周所以笑《折揚》，宋玉所以傷《白雪》也。

這明確是從讀者角度分析問題，對於文學作品的讀者來說，是“綴文者情動而辭發，觀文者披文以入情”：作者一情動一辭發；讀者一披文一入情。類比知音（音樂鑒賞批評）：演奏者一情動一作曲並演奏音樂來表達情志；聽者一聽音樂演奏者演奏的音聲一入情。加以具體分析，我們馬上就會發現其間存在許多理論上的問題，有些劉勰重點論述了，有些他就沒有論及，或者說隱在文本背後，沒有明說。比如作品是可以反復閱讀的，是可以超越時空閱讀的，所以說“世遠莫見其面，覘文輒見其心”，儘管不同的讀者、不同時代的讀者以及具有各種各樣的區別的讀者，讀一部文學作品其感性理解和理性判斷都會不同，文學史在某種意義上說，確實是流動的，是由讀者參與完成的，但作為語言“製作”而成的一部文學作品，是可以反復閱讀研究的，可能存在時空距離很遠、作者身份各異，而其理解的結果卻有很多一致的地方。音樂就更複雜了，因為如果是聽一個音樂家自己作曲自己演奏，這個過程是隨著演奏者的音響結束而立即結束的，所謂“餘音繞梁，三日不絕”，那仍然是讀者的“回憶”和“想像”。因為音樂演奏是一個動態的隨時可以終止的活動。這些問題劉勰省略不談。他要談的是文學閱讀、鑒賞和批評問題，他認為從高山流水的“知音”故事可以說明，聽音比閱讀要難，但仍可以“知音”，那麼文學作品是語言的製作，是“物態化”的，那麼更應該能夠予以透徹的“理解”，所謂“沉形之筆端，理將焉匿？”這裡他實際上還明確地解釋所謂“知音”之“知”，就是“心之照理”，“心敏則理無不達”，心敏正是“知”的本義，“達”就是如董仲舒所謂“《詩》無達詁”之“達”。

那麼，所謂“夫志在山水，琴表其情”的“知音”故事文本情況如何呢？雖然如上述蔡文和顏文以及許多《文心雕龍》注家都引述文獻，加以說明，我覺得還有引述分析的必要。這個故事說的是春秋時期楚國兩個士大夫伯牙和鐘子期都精於樂理，伯牙善於用琴演奏音樂，而鐘子期善於聽樂，琴樂是當時貴族最為重要的教養和身份代表。據漢代高誘《呂氏春秋》注，伯牙，“伯，姓。牙，名，或作‘雅’；鐘，氏。期，名。子皆通稱。悉楚人也，少善聽音”（《本味》注），又在另一處注曰：鐘子期乃“楚人仲儀之族”。《呂氏春秋·季秋紀·精通》篇載：

鐘子期夜聞擊磬者而悲，使人召而問之曰：“子何擊磬之悲也？？”答曰：“臣之父不幸而殺人，不得生；臣之母得生，而為公家為酒；臣之身得生，而為公家擊磬。臣不睹臣之母三

年矣。昔為舍氏諸臣之母，量所以贖之則無財，而身固公家之有也，是故悲也。”鐘子期歎嗟曰：“悲夫，悲夫！心非臂也，臂非椎、非石也。悲存乎心而木石應之。”故君子誠乎此而論乎彼，感乎己而發乎人，豈必強說乎哉？²⁷

這個故事說明，鐘子期不但“善聽音”，而且他還有一套理論，所謂“悲夫，悲夫！心非臂也，臂非椎、非石也。悲存乎心而木石應之。”其基本觀點與《荀子》中的《樂論》篇和《禮記》中《樂記》篇等儒家音樂思想是一致的，都是主張“樂本於心”的，這只要把他說的話與前文所引《禮記·樂記》的話對照起來分析，就可以得到證明：所謂“凡音之起，由人心生也。……樂者，音之所由生也，其本在人心之感於物也。”這還說明另外一個問題，就是劉勰《知音》篇總結出“六觀”論，是與《禮記·樂記》以及嵇康《聲無哀樂論》等這樣的音樂理論文本分不開的，因為這些音樂理論文本才有對如何“知樂”的具體分析。現存文獻中，高山流水的“知音”故事最早見於《呂氏春秋·孝行覽·本味》篇所載：

伯牙鼓琴，鐘子期聽之。方鼓琴而志在太山，鐘子期曰：“善哉乎鼓琴，巍巍乎若太山。”（按：泰山此指一般的大山。）少選之間，而志在流水，鐘子期又曰：“善哉乎鼓琴，湯湯乎若流水。”鐘子期死，伯牙破琴絕弦，終身不復鼓琴，以為世無足復為鼓琴者。非獨琴若此也，賢者亦然。雖有賢者，而無禮以接之，賢奚由盡忠？猶禦之不善，驥不自千里也。²⁸

《呂氏春秋》之《本味》篇主要記述的是伊尹“說湯以至味”的故事——這個對劉勰知音批評方法很重要，下文要分析。高山流水的“知音”故事，穿插在伊尹故事的中間，令人懷疑傳世的這個文本可能有“錯簡”的問題，此處不談。其《本味》篇的主旨是如何求得賢能之才來治理國家，上述引文的最後一段就是明確闡述這一點的。《呂氏春秋·孝行覽·本味》篇開端述其主旨曰：“求之其本，經旬必得；求之其末，勞而無功。功名之立，由事之本也，得賢之化也。非賢其孰知事化？故曰其本在得賢。”²⁹ 漢代韓嬰《韓詩外傳》（卷第九章）³⁰ 和劉向《說苑·尊賢》篇，記載這個高山流水的“知音”故事的文本內容與《呂氏春秋》全同，其故事結尾的評論也基本一樣，只是劉向《說苑·尊賢》所載這個故事，在最後作：“雖有賢者而無禮以接之，賢者奚由盡忠哉？驥不自至千里者，待伯樂而後至也。”³¹ 文意更為通暢顯豁。記述故事的主旨和故事結尾的評論，一般論者多以為與“知音”批評以及“六觀”論無關，從寬泛的一般文學批評研究來說，確實可以說是無關的，但從《文心雕龍》研究來說，就不是無關緊要的。我一再強調說知音批評要與我在本文中總結論述的經典批評、才性批評及文體批評結合起來分析，才能得見劉勰的文學批評的整體的原則和方法，其《程器》諸篇中不是一再說明文士的理想問題嗎？就是《知音》篇所謂“見異唯知

²⁷ 許維通：《呂氏春秋集釋》卷9《季秋紀·精通》，中華書局2009年版，第254頁。按：本節所引文字直接根據許維通先生校正而改動兩處。

²⁸ 許維通：《呂氏春秋集釋》卷14《孝行覽·本味》，中華書局2009年版，第312頁。

²⁹ 許維通：《呂氏春秋集釋》卷14《孝行覽·本味》，中華書局2009年版，第310頁。

³⁰ 參見曹大中：《白話韓詩外傳》附錄《韓詩外傳》，嶽麓書店出版社1994年版，第355頁。

³¹ 引據（漢）劉向撰，趙善詒疏證：《說苑疏證》卷8《尊賢》第8則，華東師範大學出版社1985年版，第216頁。

音”的重要觀點，也是引述的屈原的本事，這與“尊賢”等評論是有內在聯繫的。高山流水的“知音”故事，到了《列子》一書中，這個故事開始在文本上有了明顯的增飾，《列子》作者引述這個故事的目的也有了轉變。《列子·湯問》篇記述：

伯牙善鼓琴，鐘子期善聽。伯牙鼓琴，志在登高山。鐘子期曰：“善哉！洋洋兮若江河！”伯牙所念，鐘子期必得之。伯牙游于泰山之陰，（按：泰山此指一般的大山。）卒逢暴雨，止於岩下；心悲，乃援琴而鼓之。初為霖雨之操，更造崩山之音。曲每奏，鐘子期輒窮其趣。伯牙乃舍琴而歎曰：“善哉，善哉，子之聽夫！志想像猶吾心也。吾於何逃聲哉？”³²

按：“志想像猶吾心也”，晉人張湛“注”曰：“言心闇合與己心也。”此句中出現“想像”一詞，乃是成詞，因而“志”與“想像”之間應該可以點斷，當然“志”作為動詞“記憶”（描述）等意思來理解亦能使文句通達。張湛把“志想像”三字總體理解為“心”，大體不差，即“你的心印合我的心”的意思。至於“吾於何逃聲哉？”可以意譯為：“我哪裡能隱藏住我的音樂所表達的心情（情志）呢？”有譯注者把最後兩句譯解為：“你的意念、思想和想像與我的心境完全符合，我要達到什麼樣的境界才能在聲音中隱匿自己的真實情感呢？”也大致不差，但後一句的翻譯容易使人理解為伯牙故意要試驗鐘子期的音樂鑒賞能力，力圖隱匿自己的音樂演奏所表達的真實情感，原文中並無這樣的意思。“吾於何逃聲哉”，唐人盧重玄“解”曰：“夫聲之所成，因而感之，心之所起，聲則隨之。所以五根皆通，盡為識心所傳。善於聽者，聲咳猶知之；況複成于文，安可不辯耶。”所謂“五根皆通，盡為識心所傳”的論述，明顯是從道家乃至佛學角度的理解，這當是較為符合《列子》的主旨的。關於《湯問》篇的主旨，晉人張湛注曰：“夫智之限知，莫若其所不知；而世齊所見以限物，是以大聖發問，窮理者對也。”唐人盧重玄“解”曰：“夫萬物之情，各貴其生，不知養其所注生，（按：‘注生’之‘注’字疑誤。）而愛身以喪其生。故此篇去形全生以通其情，情通性達以契其道也。”³³《列子》是一部道家思想著作，其從“去形全生以通其情，情通性達以契其道”的主旨出發來引述知音的故事，增加了“伯牙游于泰山之陰”一段的故事，重點闡明的是“志想像猶吾心”的心印思想，六朝的佛教禪學（注意：不是禪宗）和東晉時期流行的佛教大乘般若學（空宗）思想以及南朝盛行的佛教涅槃學思想，都包含有這種心印觀念，唐宋以後，佛教中國化更為深廣，南頓北漸的禪宗興起，尤其是盛唐就開始佔據主導地位的南宗禪，宣揚“心行處滅”、“言語道斷”的觀念，在中國文學批評史上，唐代僧人也是詩人的皎然所著《詩式》、南宋嚴羽所著《詩辨》（《滄浪詩話》）就直接把佛教“中道”論、“妙悟”論，轉化為“詩家之中道”論和論詩的“妙悟”論，突出強調審美直覺的思維方式和審美批評。中國文學批評史上這種以心印心的批評方法和重視心靈體驗的創作論和批評論，重視“言不盡意”而主張“不著一字，盡得風流”的思想很為流行，甚至佔據一定的主導地位。

不過，具體問題要具體分析，要放在歷史處境中分析，如劉勰這樣重視文本批評原則和方法者也是歷代綿延不絕的，而且經常是與“妙悟”論結合在一起的。僅就劉勰《文心雕

³² 楊伯峻：《列子集釋》卷5《湯問篇》，中華書局1979年版，第178-179頁。按：“子之聽夫！志想像猶吾心也。”此句，或當在“夫”字前點斷。

³³ 楊伯峻：《列子集釋》卷5《湯問篇》，中華書局1979年版，第147頁。

龍》而言，不僅是他採用“知音”這個概念來作為討論文學批評具有重視直覺審美體驗的內涵，而且在《文心雕龍》中是體現了與“六觀”方法融會相洽的“知味”批評方法的。知音批評模式中既包括了“六觀”論這樣的具有客觀性的細部批評內涵，也包括重視“味”的整體體驗和品評的批評理念，我們一定不可以把這兩個方面僅從《知音》篇的理論內容分析做分割處理，甚至忘記了劉勰的《隱秀》諸篇提出的“餘味”論等涵蓋或者說滲入全書中的具體批評的重要觀點。《呂氏春秋·孝行覽·本味》篇在穿插著名的高山流水的“知音”故事後，緊接著就具體記述了伊尹論“至味”的故事：

湯得伊尹，祓之於廟，爇以燿火，爨以犧豕。明日，設朝而見之。說湯以至味，湯曰：“可對而為乎？”對曰：“……凡味之本，水最為始。五味三材，九沸九變，火為之紀。時疾時徐，滅腥去臊除膻，必以其勝，無失其理。調和之事，必以甘酸苦辛鹹，先後多少，其齊甚微，皆有自起。鼎中之變，精妙微纖，口弗能言，志弗能喻，若射禦之微，陰陽之化，四時之數。故久而不弊，熟而不爛，甘而不嘔，酸而不酷，鹹而不減，辛而不烈，淡而不薄。……天子不可強為，必先知道。道者止彼在己，己成而天子成，天子成則至味具。故審近所以知遠也，成己所以成人也。聖王之道要矣，豈越越多業哉！”³⁴

所謂“鼎中之變，精妙微纖，口弗能言”，文學鑒賞和批評不正是這樣嗎？也就是說文學批評確有能言的方面，這是我們在進行文本分析時所強調的“客觀性”原則和方法；但同時文學批評又確有我們所“口弗能言”的方面，我們只有玩賞體會才能默會於心。劉勰深知“伊尹論至味”這個故事所言之理，在《文心雕龍》中不難找到切證。關於《文心雕龍》重視從“味”來進行鑒賞分析作品的問題，學術界研究成果也比較豐富，如臺灣廖棟樑《滋味：以味論詩說初探》以及中國大陸學者有關這方面的論著等³⁵，我在《藝味說》一書中對這方面的研究現狀作過總體的評論³⁶，也列出章節專門探討了《禮記·樂記》、陸機《文賦》、劉勰《文心雕龍》、鐘嶸《詩品》以及其後諸如司空圖等人的“知味”、“辨味”的批評論。其實，如前所說，聽音樂家演奏音樂，能夠聽出其“調”（和）與不“調”，能夠去把握音樂演奏者的內心情志（活動），與讀者閱讀作品的活動過程，是具有相同性又具有不同性的。“知音”之“知”，包含著審美經驗和“研味”（《文心雕龍》中的用語）過程。“六觀”是方法，批評文學作品從所謂“一觀位體”等六個方面去判斷優劣的過程中，是需要“諷味”、“玩味”作品的內容和形式的整體的“美感”的，是一種“味其味”的潛心閱讀、沉浸體會的活動。可見，其知音批評模式的原則和方法，本質上是一種“文本批評”，其主要內容包括細部分析和整體把握這兩個有機聯繫的方面。《知音》本是《文心雕龍》中的專篇，包含豐富的內容，主要是討論讀者和批評者對作家作品應當如何鑒賞的原則和方法，應該具有什麼樣的知識素養，在文學鑒賞和批評中容易出現什麼樣的錯誤以及其原因是什麼等。《知音》提出了“六觀”論，這實際上也受到漢魏以來人物品評和玄學思想的深刻影響。《知音》篇說：

³⁴ 許維通：《呂氏春秋集釋》卷14《孝行覽·本味》，中華書局2009年版，第312-321頁。

³⁵（臺灣）廖棟樑：《滋味：以味論詩說初探》，載呂正惠、蔡英俊主編：《中國文學批評》（第一集），臺灣學生書局1992年版，第95-126頁。

³⁶ 陶禮天：《藝味說》，（江西）百花洲文藝出版社2005年版。

無私于輕重，不偏於憎愛，然後能平理若衡，照辭如鏡矣。是以將閱文情，先標六觀：一觀位體，二觀置辭，三觀通變，四觀奇正，五觀事義，六觀宮商。斯術既行，則優劣見矣。

從現代文學批評研究來看，整體上說這是一種“客觀批評”——主要立足於作品本身進行批評，也就是一種“本文批評”。加以解析的話，其中“一觀位體”與文體批評有關，“三觀通變”與歷史批評（文學史批評）有關，但在《知音》篇中，仍然是全新的角度——因為是如何能夠成為作家“知音”的鑒賞原則和方法，同時也是專門針對作品本身分析並為創作服務的。我認為從總體上說，“六觀”主要體現為“修辭批評”方法和“結構批評”方法。知音批評模式，與前文所說的經典批評模式、才性批評模式、文體批評模式，都要統觀《文心雕龍》全書來研究，這四大批評模式共同構成劉勰《文心雕龍》的文學批評範式。

三，結語：元理論性的總體批評建構

《文心雕龍》全書分為上下兩篇，大要可以分為五大理論板塊即：第一，“文之樞紐”論，上篇前五篇；第二，“論文敘筆”，緊接其後的二十篇，學術界多稱之為“文體”論；第三，“剖情析采”，下篇《神思》（第二十六篇）至《總術》（第四十四篇）共十九篇；第四，文學批評論，“文用”論的“後五篇”。第五，全書總序，即《序志》篇。以上就是所謂“位理定名，彰乎大衍之數，其為文用，四十九篇而已。”³⁷ 這種理論體系特徵，體現了劉勰的一種“元理論”性質的整體思維特點。“元理論”就其一般意義而言，就是指“試圖將不同時期建立的用以解釋不同現象的各種理論，綜合概括為一個具有新原則的更為普遍的理論。”³⁸ 《文心雕龍》的文學批評，也體現了一種“元理論”的特點，既具有“理論化文學批評”又具有“實用文學批評”等多重特點³⁹，這體現了劉勰要系統論述“文之學”（文學之研究）的理論訴求，所以我認為這體現為一種“文學批評範式”。之所以借用美國湯瑪斯·沙米爾·庫恩(Thomas S. Kuhn)的“範式”這個概念進行論析⁴⁰，是本於劉勰《文心雕龍》“彌綸群言”而“體大慮周”的特點來考慮的。《文心雕龍》文學批評範式，是劉勰對文學批評所

³⁷ 《周易·繫辭上傳》所謂“大衍之數五十，其用四十有九。”

³⁸ 參見《辭海》（第六版）關於“元科學”詞條的解釋，上海辭書出版社2010年版，第23-38頁。

³⁹ (美)M.H.艾布拉姆斯：《歐美文學術語詞典》，其關於“文學批評”詞條解釋說，有理論化文學批評(theoretical criticism)和實用文學批評(practical criticism)，理論化文學批評的宗旨，“是在一般批評原理的基礎上，確立一套統一的批評術語、對作品加以區分歸類的依據，以及評價作家和作品的標準。”實用文學批評“注重對作家作品的討論。”等等。中譯本，朱金鵬、朱荔譯，同上，第64-67頁。

⁴⁰ (日)野家啟一：《庫恩——範式》，該書《緒論》說：“……（範式）無論如何它確實使用了在日常用語中所指的‘對事物的看法’乃至‘思維的框架這種意思。……庫恩當初賦予‘範式’的意思是‘範式是指在一定時期內可以向研究者群體提供的典範性問題及解法的普遍公認的科學業績’，即是嚴格的專業術語。可是在以後的二十年間被擴大為對事物的看法或者‘世界觀’並加以廣泛傳播……”中譯本，畢小輝譯，河北教育出版社2002年版。按：在漢語中，範式和模式比較一致，本文用批評範式指劉勰《文心雕龍》對文學的整體的系統的批評原則和方法，批評模式指劉勰《文心雕龍》對文學的某一方

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作出的一種總體建構，無論是經典批評還是才性批評、文體批評以及知音批評的原則和方法，都具有貫徹全書的精神和一貫的立場，從而又環環相扣，複合共生，圓融而成為一種“圓照之象”，具有“範式”性。這種“圓照之象”，是劉勰最為強調的一種精神、方法、追求和態度，是《文心雕龍》文學批評的根本理念，體現了六朝文學批評的時代特點和最高水準，也成為六朝乃至其後一種文學研究的規則。

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面問題比如作家或作品論等等採用系列的一貫的批評原則和方法，並滲透整體性的文學批評之中。特此再加說明。

Decoding and Recoding Signs and Images in the *Wenxin Diaolong*: from Title to Titles

文心雕龍的標識，圖像解碼和重新編碼

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Because meaning is an effect of relations and differences among signifiers along a potentially endless chain (polysemous, intertextual, subject to infinite linkages), it is always differential and deferred, never present as an original unity [...].

Lawrence Venuti

ABSTRACT

The linguistic and cultural challenge that the translators of Liu Xie's masterpiece courageously accepted can be immediately perceivable within the *Wenxin diaolong* chapter titles, through which different approaches to translation – such as de-codification and re-codification of signs and images – come to existence. This contribution is meant to be a preliminary comparative study on the strategies adopted for the translation of the *Wenxin diaolong* chapter titles. First, a table of the original titles, followed by several translations into three European and alphabetic languages – namely Italian, English and French – has been created. The table, presented hereunder, allows for a multi-perspective comparison, articulated into an unbiased discourse that takes into consideration the unavoidable shift in the architecture of the titles, as well as the semantic patterning and the lexical choices.

Keywords: *Wenxin diaolong* chapter titles, comparative study, approaches to translation, alphabetic languages, shift.

摘要

劉勰的代表作《文心雕龍》的譯者所面臨的語言與文化方面的挑戰從《文心雕龍》每個章節的題目中可見一斑。因此需要通過不同的翻譯方法——例如通過編纂和重新編纂符號和圖像——來展示。這篇文章是對《文心雕龍》章節標題所採用的翻譯策略的初步比較研究。

首先是原始標題列表，接著是三種已經被譯成的歐洲語言—即義大利語、英語和法語。這裡展示的表格，可以進行不同視角的對比，闡述了一種不帶偏見的話語，並且考慮了標題結構中不可避免的變化，以及語義模式和詞彙的選擇等因素。

關鍵詞：《文心雕龍》章節標題，對比研究，翻譯方法，字母語言，轉化。

1. REFLECTIONS ON TRANSLATION

In his reflection on the paradigm of translation, Paul Ricoeur (2004) mentioned that there are two main ways to conceive the act of translating, one strict, the other broad. Following Antoine Berman (1995), Ricoeur stated that translation may be interpreted as the rendering of a verbal message into another language, and this is the case of interlingual translation (Jakobson 1959); and recalling George Steiner (1997) for the broad sense, he said that any effort of intellectual understanding of the message's meaning can *already* be considered as an act of translation. The latter sense is summed by Steiner in the equation “understanding is translating” (*ibid.*), that in Ricoeur's interpretation can involve any intra-lingual translation and hermeneutic process.

A point of intersection of the two approaches may be read in Jiří Levý's declaration:

A translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation. (Levý in Bassnett 2002, 16)

In her work, *Translation Studies* (Bassnett 2002), Susan Bassnett points out that translation is not merely a linguistic act, but also a semiotic one, whereby a process of decoding and recoding takes place (Bassnett 2002, 24). This sounds particularly true when taking into account two linguistic codes that do not share the same writing system, such as any European alphabetic language and Chinese. Therefore, the issue of decoding and recoding what is densely expressed by what sinologist Léon Vandermeersch (2013) calls a “graphic language” may raise the problem of the (un)translatability of the *wen* 文, before its inherent meaning. From this point of view, since the graphic aspect of a character cannot be reproduced, we could assume that there is an unbridgeable gap between the codes, which translation is unable to solve. Conscious of all this, the translators of the *Wenxin diaolong*

worked on the “constitutive shift”¹: committed to recreating the icastic power of the *wen* 文, they noticeably spent great efforts transcending the paradox of equivalence² without identity (Ricoeur 2004, 14) or even the fact that “there can be no fully exact translations. Hence, there can be no fully exact translation” (Nida 2012, 126). By doing so, they overtly accepted the challenge to translate the linguistic and cultural (*un*)*translatable*.

2. “WENXIN DIAOLONG” CHAPTER TITLES

One of the perspectives through which this can be demonstrated is the one focusing on chapter titles, only two sinograms artfully selected by Liu Xie to concentrate the meaning of the entire chapter. This contribution takes into consideration chapter titles and the different strategies adopted by several well-known translators to re-code them from Chinese.

The table below (see *Tab. 1*) lists in comparison the original Chinese version of the fifty chapters of the *Wenxin diaolong* with some of its best-known and more representative translations into three European languages, specifically into Italian, English and French, and namely:

- A. Italian version, translated by Alessandra Cristina Lavagnino, entitled *Il tesoro delle lettere. Un intaglio di draghi* (Liu Xie 1995);
- B. English version, translated by Vincent Yu-chung Shih, entitled *The Literary Mind and the Carving of Dragons* (Liu Xie 1959);
- C. English version, translated by Siu-kit Wong, Allan Chung-han Lo, Kwong-tai Lam, entitled *The Book of Literary Design* (Liu Xie 1999);
- D. English version, translated by Yang Guobin, entitled *The Literary Mind and the Carving of Dragons* (Liu Xie 2003);
- E. French version, translated by Chen Shuyu, entitled *L'essence de la littérature et la gravure de dragons* (Liu Xie 2010).

As this table was elaborated by the current author on the occasion of the International Symposium “*Wenxin Duihua* 文心對話 – Dialogue on *The Literary Mind / The Core of Writing*”³, held at the University of Milan in May 2014, I chose to include the Italian column (Liu Xie 1995) first.

¹ Defined by Popovič as “an inevitable shift that takes place as a result of differences between two languages, two poetics and two styles” (Bassnett 2002, 142).

² Along with Popovič definition of “equivalence” (Bassnett 2002, 33).

³ Organized by the Department of Studies in Language Mediation and Intercultural Communication and the Confucius Institute of the University of Milan. The integrity of the original wording has been maintained.

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Table 1

	文心 雕龍	(Liu Xie 1995)	(Liu Xie 1959)	(Liu Xie 1999)	(Liu Xie 2003)	(Liu Xie 2010)
1	原道	L'Origine nel Dao	On Tao, the source	The Way the Origin	Tracing the Origin to the Dao	<i>Yuan Dao</i> - L'origine de l'écriture
2	徵聖	Le testimonianze dei Saggi	Evidence from the Sage	The Sages the Oracle	Venerating the Sages	<i>Zheng Sheng</i> - Les critères des sages
3	宗經	La deferenza ai Classici	The Classics as literary sources	The Classics the Forefather	Modelling on the Classics	<i>Zong Jing</i> - Suivre les classiques
4	正緯	Corretta lettura degli Apocrifi	Emendation of Apocrypha	Putting the Cabala in Order	A Proper Understanding of Apocrypha	<i>Zheng Wei</i> - La correction des apocryphes
5	辯騷	I giudizi sul "Li Sao"	An analysis of Sao	Isolating <i>Sao</i> Poetry	Evaluating <i>Sao</i> , or the <i>Songs</i> of the South	<i>Bian Sao</i> - L'évaluation des élégies de Chu
6	明詩	Illustrazione della poesia	An exegesis of poetry	Understanding <i>Shi</i> Poetry	Illuminating Poetry	<i>Ming Shi</i> - Le traitement des poèmes
7	樂府	Yue fu	Musical poetry (<i>yüeb-fu</i>)	The <i>Yuefu</i> Poems	<i>Yuefu</i> , or Poems of the "Music Bureau"	<i>Yue Fu</i> - Le poème chanté
8	銓賦	La verità sul <i>fu</i>	Elucidation of <i>fu</i>	Explaining <i>Fu</i> Poetry	Interpreting <i>Fu</i> , or Rhyme-prose	<i>Quan Fu</i> - L'interprétation du <i>fu</i>
9	頌讚	<i>Song e zan</i>	Ode and Pronouncement (the <i>sung</i> and the <i>tsan</i>)	Eulogistic Songs and Summaries	Hymn and Eulogy	<i>Song Zan</i> - L'éloge et le conseil
10	祝盟	Invocazione agli spiriti e alleanza solenne	Sacrificial prayer and Oath of agreement (the <i>chu</i> and the <i>meng</i>)	Prayers and Oaths	Prayer and Oath	<i>Zhu Meng</i> - Les prières des vœux et les serments
11	銘箴	Epigrafe e ammonizione	Inscription and exhortation (the <i>ming</i> and the <i>chen</i>)	Inscriptions and Punctures	Inscription and Admonition	<i>Ming Zhen</i> - L'inscription et l'avertissement
12	誄碑	Elogio funebre e stele	Elegy and Stone inscription (the <i>lei</i> and the <i>pei</i>)	Laudations and Epitaphs	Mourning- Song and Epitaph	<i>Lei Bei</i> - L'élégie et l'inscription lapidaire

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	文心雕龍	(Liu Xie 1995)	(Liu Xie 1959)	(Liu Xie 1999)	(Liu Xie 2003)	(Liu Xie 2010)
13	哀弔	Compianto e ode funebre	Lament and Condolence (the <i>ai</i> and the <i>tao</i>)	Commiseration and Condolence	Lament and Condolence	<i>Ai Diao</i> - La complainte et les condoléances
14	雜文	Forme diverse [Replica, Sette, Collana di perle, ecc.]	Miscellaneous writings	Miscellaneous Rythmic Prose	Miscellaneous Writings	<i>Za Wen</i> - Les écrits divers
15	諧謔	Facezia ed enigma	Humor and Enigma (the <i>hsieh</i> and the <i>yin</i>)	Puns and Parables	Jesting Rhymes and Puzzles	<i>Xie Yin</i> - L'humour et la métaphore
16	史傳	Storiografia e Commento, o biografia	Historical writings	Scribal Hermeneutics	Historical Writings	<i>Shi Zhuan</i> - Les écrits historiques
17	諸子	Le "Opere dei Maestri"	Speculative writings	The Philosophers	Philosophical Writings	<i>Zhu Zi</i> - Les écrits des grand penseurs
18	論說	<i>Lun</i> e onorazione	Treatise and Discussion (the <i>lun</i> and the <i>shuo</i>)	Argument and Persuasion	The Treatise and the Speech	<i>Lun Shuo</i> - Les essais et les discours
19	詔策	Proclami e decreti	Edict and Script (the <i>chao</i> and the <i>ts'e</i>)	Imperial Edicts	The Edict and the Decree of Enfeoffment	<i>Zhao Ce</i> - Les décrets et les rapports impériaux
20	檄移	Dichiarazioni di guerre e proclama di riprensione	War proclamation and Dispatch (the <i>hsi</i> and the <i>i</i>)	Declaration of War and of Disquiet	The War Proclamation and the Dispatch	<i>Xi Yi</i> - L'appel au combat et la lettre officielle
21	封禪	Sacrifici al Cielo e sacrifici alla Terra	Sacrifices to Heave and Earth (<i>feng shan</i>)	The <i>Fengshan</i> Sacrifice	The Sacrificial Address to Heaven and Earth	<i>Feng Shan</i> - Les écrits des sacrifices au Ciel et à la Terre
22	章表	Memoriali di ringraziamento e di richiesta	Memorial, part I (the <i>chang</i> and the <i>piao</i>)	Memorials Illuminative and Manifestative	Laudatory Address and Statement on Government Affairs	<i>Zhang Biao</i> - Les mémoires impériaux (I)

	文心雕龍	(Liu Xie 1995)	(Liu Xie 1959)	(Liu Xie 1999)	(Liu Xie 2003)	(Liu Xie 2010)
23	奏啟	Memoriali	Memorial, part II (the <i>tsou</i> and the <i>ch'i</i>)	Reports to the Throne and Statements	Report and Memorandum	<i>Zou Qi</i> - Les mémoires impériaux (II)
24	議對	Opinione e replica	Discussion and Answer (the <i>i</i> and the <i>tui</i>)	Debates and Answers	The Discussion and the Examination Essay	<i>Yi Dui</i> - La discussion et la réponse
25	書記	La lettera [e altre forme minori]	Epistolary writing (the <i>shu</i> and the <i>chi</i>)	Notes and Letters	Epistolary Writing and Miscellaneous Records	<i>Shu Ji</i> - La correspondance e le rapport administratif
26	神思	Il pensiero poetico	Spiritual thought or Imagination (<i>shen-ssu</i>)	Magical Imagination	<i>Shensi</i> , or Imagination	<i>Shen Si</i> - La pensée et l'imagination
27	體性	Stile e personalità	Style and Nature (<i>t'i-hsing</i>)	Style and Personality	Style and Natural Endowments	<i>Ti Xing</i> - Les genres littéraires et la nature de l'auteur
28	風骨	“Vento” e “ossa”	The wind and the bone (<i>feng-ku</i>)	The Affective Air and the Literary Bones	“Wind” and “Bone”	<i>Feng Gu</i> - Le charme et l'essence
29	通變	Continuità e mutamento	Flexible adaptability to varying situations (<i>t'ung-pien</i>)	Continuity and Change	Continuity and Change	<i>Tong Bian</i> - Comprendre le changement
30	定勢	Definizione della maniera	On choice of style	Stylistic Force	Choosing the Style, or Natural Tendency	<i>Ding Shi</i> - Le choix du style
31	情采	Emozioni e bellezza	Emotion and Literary expression	Substance and Style	Feeling and Art	<i>Qing Cai</i> - Les émotions et les expressions littéraires
32	鎔裁	Gettare in forma e tagliare	Casting and cutting, or, on editing of ideas and rhetoric (<i>jung-ts'ai</i>)	Modelling and Tailoring	Casting and Cutting	<i>Rong Cai</i> - Les détails et la concision

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	文心雕龍 (Liu Xie 1995)	(Liu Xie 1959)	(Liu Xie 1999)	(Liu Xie 2003)	(Liu Xie 2010)
33	聲律 Le regole tonali	Musicalness	The Music	Prosody	<i>Sheng Lü</i> - Le ton et la ryme
34	章句 Paragrafo / strofa e frase / verso	Paragraph and Sentence	Chapter and Verse	Paragraph and Sentence	<i>Zang Ju</i> - Le paragraphe et a phrase
35	麗辭 Parallelismi	Linguistic parallelism	Couplets	Parallelism	<i>Li Ci</i> - L'art du parallélisme
36	比興 Paragone e <i>xing</i>	Metaphor and Allegory (<i>pi</i> and <i>hsing</i>)	<i>Bi</i> and <i>Xing</i> - Two Types of Metaphor	Comparison and Metaphor	<i>Bi Xing</i> - La comparaison et la métaphore
37	誇飾 L'iperbole	Embellishment as description	Hyperbole	Hyperbole	<i>Kua Shi</i> - L'hyperbole
38	事類 Esempi e citazioni	Factual allusion and textual reference	Allusions	Allusions	<i>Shi Lei</i> - La citation
39	練字 La scelta dei caratteri	Philology and Choice of words	Language Refinement	Choosing the Right Word	<i>Lian Zi</i> - Le choix des mots
40	隱秀 Il recondito e l'eccellente	The recondite and the conspicuous (<i>yin-hsiu</i>)	Hidden Grace and the Visible Flower	Concealed and Evident Excellence	<i>Yin Xiu</i> - L'implicite et l'aphorisme
41	指瑕 Denuncia dei difetti	Literary flaws	Picking out the Imperfections	Flaws in Writing	<i>Zhi Xia</i> - L'indication des erreurs
42	養氣 Come alimentare il <i>qi</i>	The nourishing of vitality	Preservation of the Life-breath	Nourishing <i>qi</i> , or Vital Energy	<i>Yang Qi</i> - La culture de l'esprit littéraire
43	附會 Aggregare e combinare	Organization (<i>fu-hui</i>)	Assemblage and Collation	Organization	<i>Fu Hui</i> - La rédaction
44	總術 La tecnica della scrittura: conclusioni	Discussion on the art of writing (<i>tsung-shu</i>)	Methodology	Summarizing the Art of Writing	<i>Zong Shu</i> - Les techniques de l'écriture
45	時序 I tempi e le opere	Literary development and time (<i>shih-hsiu</i>)	Chronological Order	Literature and the Times	<i>Shi Xu</i> - L'évolution de l'écriture avec les temps

	文心 雕龍	(Liu Xie 1995)	(Liu Xie 1959)	(Liu Xie 1999)	(Liu Xie 2003)	(Liu Xie 2010)
46	物色	I colori delle cose	The physical world	The Beauty of Nature	The Forms of the Natural World	<i>Wu Se</i> - Les couleurs de la nature
47	才略	Sillabo degli scrittori più insigni	Literary talents	Talent	Literary Talents	<i>Cai Lüe</i> - Les aptitudes des écrivains
48	知音	Conoscere i suoni	An understanding critic (<i>chib-yin</i>)	Understanding Another's Voice	An Appreciative Critic	<i>Zhi Yin</i> - L'appréciation littéraire
49	程器	La capacità e il recipiente	The capacity of a vessel (<i>ch'eng-ch'i</i>)	Weighing the Vessel	Moral Integrity	<i>Cheng Qi</i> - La réalisation de la vertu et de la morale chez les auteurs
50	序志	Disegno dell'opera	-----	Declaration of Intent	My Intentions, or Postscript	<i>Xu Zhi</i> - La postface

2.1. *The architecture of the titles*

The table above may be observed from many and various points of view: first, it is worth to briefly commenting on the quantitative profile. As can be seen, the amount of information disclosed in the translation – obtained from the rendering of only two characters – appears to be a variable factor, both within each version and in the comparison of the versions listed in rows. Due to the extreme semantic density and conciseness of the Chinese characters – almost unattainable by European languages – every part had to be untied in its rhythm, form and meaning. Concerning rhythm and form, we may notice general tendencies, instead of rigorous patterns, adopted by the above-mentioned translators. To put it more specifically, more than the others, Lavagnino's version (Liu Xie 1995) together with the one by Wong, Lo, Lam (Liu Xie 1999), seemilgly tend to preserve the shape of the composition, that is, the binomial style and an essential language, while Yang Guobin (Liu Xie 2003) seems to prefer a richer wording to rephrase the concepts. Shih (Liu Xie 1959) often resorts to the Romanized transcription of the Chinese characters, enclosed by brackets after the translation, whereas Chen Shuyu (Liu Xie 2010) methodologically puts the *pinyin* before the French translation, separated by a hyphen.

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An interesting example of this situation can be drawn from the comparison of the titles given to chapter 7, *Yuefu* 樂府 (see *Tab. 2*).

Table 2.

7	樂府	Yue fu	Musical poetry (<i>yüeh-fu</i>)	The <i>Yuefu</i> Poems	<i>Yuefu</i> , or Poems of the “Music Bureau”	<i>Yue Fu</i> - Le poème chanté
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2.2. *Semantic patterning*

The latter example gives input to further considerations. Given that absolute equivalence between different languages may be considered a utopic goal, the translators have devised different strategies to re-code the meaning within the characters. One of them (see *Tab. 2-5*) is the transcription of the characters in the title, through Romanization or *pinyin*, when a comparable concept cannot be found in the receiving language and culture, as the case of literary genres.

Table 3.

5	辯騷	I giudizi sul “Li Sao”	An analysis of Sao	Isolating <i>Sao</i> Poetry	Evaluating <i>Sao</i> , or the <i>Songs</i> of the South	<i>Bian Sao</i> - L'évaluation des élégies de Chu
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And also:

Table 4.

8	銓賦	La verità sul <i>fu</i>	Elucidation of <i>fu</i>	Explaining <i>Fu</i> Poetry	Interpreting <i>Fu</i> , or Rhyme-prose	<i>Quan Fu</i> - L'interprétation du <i>fu</i>
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Table 5.

9	頌讚	<i>Song e zan</i>	Ode and Pronouncement (the <i>sung</i> and the <i>tsan</i>)	Eulogistic Songs and Summaries	Hymn and Eulogy	<i>Song Zan</i> - L'éloge et le conseil
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Furthermore, there are situations the title appears only partially translated from Chinese (see *Tab. 6-8*), that may be explained by the semantic displacement.

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Table 6.

18	論說	<i>Lun</i> e onorazione	Treatise and Discussion (the <i>lun</i> and the <i>shuo</i>)	Argument and Persuasion	The Treatise and the Speech	<i>Lun Shuo</i> - Les essais et les discours
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Table 7.

21	封禪	Sacrifici al Cielo e sacrifici alla Terra	Sacrifices to Heaven and Earth (<i>feng shan</i>)	The <i>Fengshan</i> Sacrifice	The Sacrificial Address to Heaven and Earth	<i>Feng Shan</i> - Les écrits des sacrifices au Ciel et à la Terre
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Table 8.

36	比興	Paragone e <i>xing</i>	Metaphor and Allegory (<i>pi</i> and <i>hsing</i>)	<i>Bi</i> and <i>Xing</i> - Two Types of Metaphor	Comparison and Metaphor	<i>Bi Xing</i> - La comparaison et la métaphore
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This happens not only with literary genres, but also with concepts that don't meet any correspondence outside of Chinese language and culture, and that deserve complex explanations into European languages. This is the case of *Dao* (see *Tab. 9*) in the first chapter, and of *qi* 氣, in chapter 42 (see *Tab. 10*).

Table 9.

1	原道	L'Origine nel Dao	On Tao, the source	The Way the Origin	Tracing the Origin to the Dao	<i>Yuan Dao</i> - L'origine de l'écriture
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Table 10.

42	養氣	Come alimentare il <i>qi</i>	The nourishing of vitality	Preservation of the Life-breath	Nourishing <i>qi</i> , or Vital Energy	<i>Yang Qi</i> - La culture de l'esprit littéraire
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In the first example, three translations out of five do not disclose the culture-specific concept of *Dao* 道 (or *Tao*), subject of extensive investigations by literary critics, and a term the public likely have already become acquainted with. It is relevant that Wong, Lo, Lam (Liu Xie 1999) decided to be more explicit by rephrasing *Dao* into “The Way”,

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in English: the broad distance between the solutions reveal the intrinsic polysemy of the word *Dao* 道. A similar circumstance occurs with the term *qi* 氣 (see *Tab. 10*). The complexity of the meaning behind the word can hardly be resolved in a single corresponding expression, therefore, three different strategies can be identified. The first, adopted by Lavagnino (Liu Xie 1995), is the transcription/rewriting of the Chinese word *qi* 氣 through the *pinyin*. The second is the addition of a concise explanation, as demonstrated by Yang Guobin's version (Liu Xie 2003), where *qi* is followed by “or Vital Energy”. The same pattern is also applied to the above-mentioned chapter 7 (“*Yuefu*, or Poems of the ‘Music Bureau’”) and to the following case, with the expression *Shen si* 神思 (see *Tab. 11*).

Table 11.

26	神思	Il pensiero poetico	Spiritual thought or Imagination (<i>shen-ssu</i>)	Magical Imagination	<i>Shensi</i> , or Imagination	<i>Shen Si</i> - La pensée et l'imagination
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The third solution corresponds to the full translation of the term and the omission of the Chinese: *qi* becomes “vitality” (Liu Xie 1959), “life-breath” (Liu Xie 1999) and “esprit littéraire” (Liu Xie 2010). While the English translators found similar – but not identical – solutions, the French translator Chen Shuyu decided to interpret *Yang* 養 (“alimentare”/“Nourishing”/“Preservation”) as the broader concept of “La culture”, that may only be inferred from the chapter's context. The latter could be an example of what is called “domesticated translation” (Venuti 1995) – that tends to smooth over the linguistic and cultural gap – whereas the first may be seen as a “foreignized translation” (*ibid.*), that prefers to be faithful to the source text and to preserve its linguistic and cultural flavor. To this respect, it is useful to mention other specific examples marking the difference between domesticated and foreignized translation.

With regard to domestication, on the one side, it may be noticed Shih's tendency to prosaically reformulate binomials expressing metaphors (see *Tabs. 12-13*).

Table 12.

37	誇飾	L'iperbole	Embellishment as description	Hyperbole	Hyperbole	<i>Kua Shi</i> - L'hyperbole
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Table 13.

29	通變	Continuità e mutamento	Flexible adaptability to varying situations (<i>t'ung-pien</i>)	Continuity and Change	Continuity and Change	<i>Tong Bian</i> - Comprendre le changement
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And moreover, Chen Shuyu's solutions seem to reveal the author's inclination to dissipate interpretative ambiguities (see *Tab. 14*, and again *Tab. 7*).

Table 14.

49	程器	La capacità e il recipiente	The capacity of a vessel (<i>ch'eng-ch'i</i>)	Weighing the Vessel	Moral Integrity	<i>Cheng Qi</i> - La réalisation de la vertu et de la morale chez les auteurs
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And sometimes, to clarify implicit meanings (see *Tabs. 15-16*).

Table 15.

32	鎔裁	Gettare in forma e tagliare	Casting and cutting, or, on editing of ideas and rhetoric (<i>jung-ts'ai</i>)	Modelling and Tailoring	Casting and Cutting	<i>Rong Cai</i> - Les détails et la concision
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Table 16.

45	時序	I tempi e le opere	Literary development and time (<i>shih-hsü</i>)	Chronological Order	Literature and the Times	<i>Shi Xu</i> - L'évolution de l'écriture avec les temps
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On the other side, Lavagnino (Liu Xie 1995) and Yang Guobin (Liu Xie 2003) give an example of what can be seen as preservation of the semantic patterning by underlining in quotation marks foreign and foreignizing Liu Xie's expressions (see *Tab. 17*).

Table 17.

28	風骨	"Vento" e "ossa"	The wind and the bone (<i>feng-ku</i>)	The Affective Air and the Literary Bones	"Wind" and "Bone"	<i>Feng Gu</i> - Le charme et l'essence
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2.3. *Lexical choices*

Another interesting aspect of the comparative analysis, directly linked to abovementioned cases, is observation of the semantic cohesion through lexical items. Generally speaking, it can be said that the five versions seem to be convergent. Nonetheless, considering the diverse production contexts and the constitutive differences of the target languages, it may be not particularly surprising that the translators adopted differing solutions for specific terms, as we could see in relation to the transcription or rephrasing of culture-specific concepts and Chinese terms. The following tables offer several examples of “diffractions” or lexical variations (see *Tab. 18-20*).

Table 18.

4	正緯	Corretta lettura degli Apocrifi	Emendation of Apocrypha	Putting the Cabala in Order	A Proper Understanding of Apocrypha	<i>Zheng Wei</i> - La correction des apocryphes
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It is to a certain extent curious the choice made by Wong, Lo and Lam (Liu Xie 1999), when replacing *Wei* 緯 – commonly translated with “Apocrypha” – with the term “Cabala” that is strongly connotated in cultural terms and that immediately evokes the Kabbalah of the Hebrew mystic tradition.

Table 19.

40	隱秀	Il recondito e l'eccellente	The recondite and the conspicuous (<i>yin-bsiu</i>)	Hidden Grace and the Visible Flower	Concealed and Evident Excellence	<i>Yin Xiu</i> - L'implicite et l'aphorisme
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Something similar happens in chapter 49, where the translators re-interpret the Chinese title (*Yin xiu* 隱秀) anticipating the metaphoric reference to the blossoming of the poetic composition, illustrated within the chapter.

Table 20.

31	情采	Emozioni e bellezza	Emotion and Literary expression	Substance and Style	Feeling and Art	<i>Qing Cai</i> - Les émotions et les expressions littéraires
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Another relevant example is offered by chapter 31 (*Qing cai* 情采), where there are significant discrepancies in the interpretation of the two Chinese terms *qing* 情 and *cai* 采⁴. *Qing* 情 is translated as “Emotions” (Liu Xie 1995; 1959; 2010) or “Feeling” (Liu Xie 2003), and even “Substance” (Liu Xie 1999). Conversely, *cai* 采 gives rise to unparalleled interpretations, that are “bellezza” (beauty) (Liu Xie 1995), “Literary expressions” / “expressions littéraires” (Liu Xie 1959; 2010), “Style” (Liu Xie 1999) and “Art” (Liu Xie 2003). This could stand as another exemplary case of the inherent polysemy and the semantic unattainable richness possessed by the Chinese binomial title.

3. CONCLUDING REMARKS

While comparing the Chinese original with different and differing translations into three European languages, two aspects should be borne in mind. Firstly, the theoretic and aesthetic preciousness of Liu Xie’s masterpiece, whose magnificently “carved” language treasures an invaluable semantic richness. This makes the *Wenxin diaolong* a unique work in the world’s literary history. Secondly, the unbridgeable gap between languages and cultures, and especially between the classical Chinese and contemporary European alphabetic languages, what brings to the point of the gains and losses in translation process. As Lawrence Venuti stated:

Both foreign text and translation are derivative: both consist of diverse linguistic and cultural materials that neither the foreign writer nor the translator originates, and that destabilize the work of signification, inevitably exceeding and possibly conflicting with their intentions. As a result, a foreign text is the site of many different semantic possibilities that are fixed only provisionally in any one translation, on the basis of varying cultural assumptions and interpretive choices, in specific social situations, in different historical periods. Meaning is a plural and contingent relation, not an unchanging unified essence, and therefore a translation cannot be judged according to mathematics-based concepts of semantic equivalence or one-to-one correspondence. [...] The viability of a translation is established by its relationship to the cultural and social conditions under which it is produced and read. (Venuti 1995, 18)

⁴ Except from the strong resemblance of the French version by Chen Shuyun (Liu Xie 2010) to the English version by Shih (Liu Xie 1959).

In the light of this, each translation strategy concretely represents the translator's substantial effort to disclose the meaning beyond the words. Therefore, their inconsistencies add value to the to the original work, by giving prominence to the intrinsic polysemy of the text.

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文心雕龍全文資料庫簡介

The Literary Mind and the Carving of Dragons Full-text Database: an Introduction

王莉 *Wang Li*

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摘要

《文心雕龍》，是中國第一部系統文藝理論巨著，也是一部理論批評著作，2000年4月，鎮江《文心雕龍》資料中心在鎮江市圖書館掛牌成立。資料中心積極搜集各個時期發表的《文心雕龍》研究論文和專著，至今已收集到論文3500餘篇。本文以《文心雕龍》電子資料庫為基礎，梳理1909–2006年論文的類型及數量，以展示《文心雕龍》的發展脈絡。

關鍵字：文心雕龍，研究，論文，資料庫，統計。

ABSTRACT

Liu Xie's *Wenxin diaolong* (*The Literary Mind and the Carving of Dragons*) is China's first systematic and monumental work on literary theory and criticism, still standing as a milestone in the field. In April 2000, the "Zhenjiang *Wenxin diaolong* Data Center" was established in the Zhenjiang City Library. The Data Center actively collects research papers and monographs about Liu Xie's masterpiece, from various periods. To date, the Center has already collected more than 3500 papers. This paper is based on the electronic database of the *Wenxin diaolong* and illustrates the varieties and the number of papers collected from 1909 to 2006. The aim of this paper is to show the branching development of the critical studies on the *Wenxin diaolong*.

Keywords: *Wenxin diaolong*, research, papers, database, statistics.

一、資料庫建立背景介紹

2000年4月3日，中國·鎮江《文心雕龍》資料中心在鎮江市圖書館掛牌成立。兩年後，由中國文心雕龍學會和鎮江市人民政府攜手將這個中心提升為“中國文心雕龍資料中心”。資料中心積極搜集各個時期發表的文心雕龍研究論文和專著，至今已收集到論文3500餘篇，1990年以前的收藏率達95%，1990年以來的收藏率達100%，專著240餘種，是已出版總量的百分之九十還多。另外還藏有一批港臺地區的論文與專著，是全國乃至全世界規模最大、資料最全的《文心雕龍》專題資料庫。

自2003年起，鎮江市圖書館成立專門研究小組，開始對資料中心所藏文心雕龍論文及專著進行數位化，建設全文資料庫。目前“文心雕龍全文資料庫單機版”終於製作完成。收入著名專家、學者的論文3509篇，張少康教授的論文33篇，時間跨度從20世紀初至今，基本包含了這一百餘年間出版的文心雕龍論文和部分專著。

二、從1909-1949年（近代）論文庫簡介

1909-1949年共搜集論文64篇，發表在《華文學報》、《南開週刊》、《華國月刊》、《文學月刊》、等45種刊物上。

(1) 1909-1949部分年份論文資料統計表

年份	1919	1925	1926	1927	1936	1937	1941	1944	1945
數量	3	8	5	5	5	9	6	4	7

(一)1909-1949年收錄的論文主要包括兩方面內容

一、對《文心雕龍》各篇的述義、箋注、評論等內容。如1919年-文心雕龍附會篇評：-文心雕龍誇飾篇評、-文心雕龍劄記誇飾篇評。

- 1936-文心雕龍時序篇述義
- 1949-文心雕龍論說篇述義
- 1938-文心雕龍隱秀篇2箋注

二、從1956-1977年論文庫介紹

此期間共收錄論文236篇，收錄的論文主要包括：

(一)、劉勰的文學主張、世界觀、文學觀論、創作論、文體論、風骨論、二元論的哲學思想以及文學批評的理論與實踐等內容。

(二)、《文心雕龍》的選擇《定勢》、《風骨》、《神思》、《體性》、《通變》、《情采》、《比興》、《物色》的釋義等。

(2) 1956-1977年部分年份論文數量統計表

年份	1957	1958	1959	1960	1961	1962	1963	1975
數量	8	4	10	6	55	94	31	8

1957- 試論劉勰文學批評的現實性

- 答毛任秋“關於劉勰的文學批評理論與實踐”

1958- 劉勰的創作論和批評論——文心雕龍研究之二

1959- 略談劉勰的“風骨”論

- 試談劉勰論風骨

- 關於“風骨”的解釋

- 風骨的意義究竟是什麼？

1960-《文心雕龍》與劉勰的世界觀

- 劉勰《文心雕龍》的二元論哲學思想

- 談劉勰《文心雕龍》的唯心主義本質

1961-《文心雕龍》選擇《定勢》郭晉稀

-《文心雕龍》選擇《風骨》郭晉稀 譯

-《文心雕龍》選擇《神思》郭晉稀

-《文心雕龍》選擇《體性》郭晉稀

-《文心雕龍》選擇《通變》郭晉稀

1962-《文心雕龍·比興》試譯 趙仲邑

-《文心雕龍·風骨》試譯 趙仲邑

-《文心雕龍·誇飾》試譯 趙仲邑

-《文心雕龍·情采》試譯 趙仲邑

-《文心雕龍·熔裁》試譯 趙仲邑

-《文心雕龍·神思》試譯 趙仲邑

-《文心雕龍·體性》試譯 趙仲邑

-《文心雕龍·物色》試譯 趙仲邑

另外，此期間收錄的論文還包括劉勰的創作理論、文體論、文質論以及他對文章風格的要求等相關論文。

三、從1976-1996年論文庫介紹

此期間共收錄論文1860篇，收錄的論文內容主要包括：

(一)、劉勰的形象思維論、審美情感論、邏輯思想、寫作方法、時代風格等。

(二)、《文心雕龍》短論十篇、《文心雕龍校注拾遺》十篇、《文心雕龍》的十大貢獻兩篇、臺灣《文心雕龍》研究成果相關論文十篇。

(三)、劉勰與黑格爾的批評鑒賞論、劉勰與黑格爾藝術的起源與發展、劉勰與黑格爾藝術產生的過程、實現的條件、劉勰與黑格爾本質論之比較等十篇相關論文。

王莉 Wang Li

(四)、《文心雕龍》辨疑《辨騷》八條、《才略》十三條、《風骨》九條、《樂府》八條等十四篇相關論文。

(3) 1976-1996年部分年份論文數量統計表

年份	1978	1979	1980	1982	1983	1985	1991	1993	1995
數量	23	78	69	156	185	162	76	30	102

三、1997-2006年論文庫介紹

此期間共收錄論文1413篇，收錄的論文內容主要包括：

- (一)、《文心雕龍譯注》50篇 王運熙
- (二)、《文心雕龍》的體用之道、文化意蘊、主導思想等。
- (三)、《駢體語譯文心雕龍》30篇 張光年譯述

(4) 1997-2006年部分年份論文數量統計表

年份	1997	1998	1999	2001	2003	2004	2005	2006
數量	60	130	78	146	128	188	202	28

四、結語

以上就是對《文心雕龍》論文全文資料庫的簡要介紹，《文心雕龍》是中華以至世界文庫中的奇葩。在這裡感謝眾多專家、學者對《文心雕龍》論文全文資料庫的建設做出的卓越貢獻，正因為有他們的努力，《文心雕龍》這一文論巨著才得以在劉勰的故里綿延傳承。

Appendix 附錄



UNIVERSITÀ DEGLI STUDI DI MILANO
DIPARTIMENTO DI SCIENZE
DELLA MEDIAZIONE LINGUISTICA
E DI STUDI INTERCULTURALI



ISTITUTO CONFUCIO
UNIVERSITÀ DEGLI STUDI DI MILANO
米兰国立大学孔子学院

Wenxin Duihua 文心对话

Dialogue on *The Literary Mind* / *The Core of Writing*

International Symposium

Department of Studies in Language Mediation and Intercultural Communication

Piazza Montanelli, 1 – Sesto San Giovanni, Milan – Room P3

May 5th, 2014

PROGRAMME

09.30 Opening Addresses

Giovanni TURCHETTA, Head of the Degree Programme
in Language Mediation and Intercultural Communication,
University of Milan

JIN Zhigang 金志刚, Co-director of Confucius Institute,
University of Milan

1st Session: 10.00 – 13.15

10.00 **Alessandra LAVAGNINO**, Dean of the School of Studies
in Language Mediation and Intercultural Communication,
University of Milan; Director of Confucius Institute, University
of Milan

The Literary Mind / *The Core of Writing*

10.30 **ZHANG Shao Kang 张少康**, Head of Department of Chinese Language
and Literature, Hong Kong Shue Yan University

Wenxin diaolong *de jiazhi he yiyi* 《文心雕龍》的價值和意義
(The Value and Significance of *Wenxin Diaolong*)

11.00 **Itala VIVAN**, University of Milan
Cultural Meditations on Poetry and Landscape, and the Landscape
of Poetry, in Contemporary Italy

11.30 Coffee break

Appendix 1 – Programme

11.45 **ZUO Dongling** 左东岭, Research Center of Chinese Poetry,
Beijing Normal University
Wenti yishi, chuangzuo jingyan yu Wenxin diaolong yanjiu
文体意识、创作经验与《文心雕龙》研究 (Consciousness of Literary
Style, Writing Experience and the Study of *Wenxin Diaolong*)

12.15 **Marie BIZAIS**, Head of Department of Chinese, University
of Strasbourg
On Liu Xie's Distinction of Literary Genres and His Demonstration
of Their Incoherence: the Case of the "Songzan" Chapter

13.15 Lunch break

2nd Session: 14.30 – 17.30

14.30 Readings

Itala VIVAN, Selected Italian poems by Andrea Zanzotto

JIN Zhigang 金志刚, Selected extracts from *Wenxin Diaolong*

Alessandra LAVAGNINO, Selected extracts from the Italian
translation of *Wenxin Diaolong*

15.30 **TAO Litian** 陶礼天, Beijing Normal University
Wenxin diaolong wenxue piping fangshi yanjiu
《文心雕龙》文学批评范式研究 (On Literary Criticism Paradigm
of *Wenxin Diaolong*)

16.00 **Valérie LAVOIX**, Maître de conférences, National Institute
of Oriental Languages and Civilizations (INALCO),
Chinese Studies Department
The Problem with *Fu* through the Prism of the *Wenxin Diaolong*

16.30 **WANG Li** 王莉, Confucius Institute, University of Milan
Simona GALLO, University of Milan
《文心雕龙》论文数据库简介 (Brief Description of the Database
of *Wenxin Diaolong*)

Scientific Committee: Alessandra Lavagnino, Jin Zhigang, Itala Vivan

Organization Office: Simona Gallo, Valentina Ornaghi

We would like to thank Prof. Amy Juan, University of Bergamo,
for providing translation of presentations.



UNIVERSITÀ DEGLI STUDI DI MILANO
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Wenxin Duihua 文心对话

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BOOK OF ABSTRACTS

Abstracts are listed in alphabetical order
according to the surname of the authors.

BIZAIS Marie, Head of Department of Chinese, University of Strasbourg

On Liu Xie's distinction of literary genres and his demonstration of their incoherence: the case of the "Songzan" chapter

As soon as books accumulate on shelves, they need to be organized into categories. During the imperial period, since the number of texts composed by officials grew inexorably, the distinctions in the realm of "literary texts" were submitted to categorization. It was not until Liu Xie's composition of the *Wenxin diaolong* that genres were thoroughly described.

Liu Xie's approach to specific genres is remarkable in two ways. First, he builds a historical perspective to show the consistency, evolution and identity of each genre. Second, he deduces from this presentation the rules that govern the genres. Therefore, while constructing a history of literature genre by genre, he dictates prescriptions for each kind of text.

The way Liu Xie presents different genres raises underlying questions in our conception of literary categories. While trying to infer rules that govern composition within a specific genre, Liu Xie acknowledges the diversity of texts within categories. Far from being monolithic, this treatise suggests, genres are loose and changing.

Thus, I would like to focus on one of his chapters dedicated to two literary genres as a means to show how this specific case can shed light on the issue of genres. The section that I have chosen to analyze is chapter "Songzan" (Eulogy and Celebration). My choice was motivated by the significant fact that this chapter deals with two genres, one of which appears at the end of each chapter of Liu Xie's treatise.

After showing how Liu Xie describes genres in "Songzan", I will reveal the paradox of Liu Xie's discourse which aims at establishing rules when, in the meantime, its approach takes into account the motility of literary genres. Far from interpreting this paradox as the result of an inconsistent and archaic way of thinking, I shall demonstrate that it attests to Liu Xie's accurate and minute look at literary genres. I argue that this paradox provides us with the opportunity to escape from a simplistic conception of genres.

LAVAGNINO Alessandra C., Dean of the School of Studies in Language Mediation and Intercultural Communication, University of Milan; Director of Confucius Institute, University of Milan

The Literary Mind / The Core of Writing

The title of today's Symposium is taken from the title of a masterpiece of Chinese literary criticism, *Wenxin diaolong*, written at the beginning of VI century A.D. by Liu Xie. We have taken this book as a point of departure to initiate a dialogue between some Chinese and Western scholars on common themes of writing, poetry, literary criticism, because this masterpiece perfectly represents the Chinese traditional view on those important themes, views which are still shared and revered in today's China.

Our dialogue is going to be neither easy nor simple. As an example of the complexity of the matters involved we have taken the crucial expression *wenxin* 文心 from the title of the book, to make some introductory reflections on different translations in some Western languages (English, French, Italian Spanish) and comments.

LAVOIX Valérie, Maître de conférences, National Institute of Oriental Languages and Civilizations (INALCO), Chinese Studies Department

The problem with *fu* through the prism of the *Wenxin diaolong*

Criticism of the *fu* (poetic exposition, or rhapsody) genre, both in ideological and aesthetic terms, dates nearly as far back as the genre itself. Nevertheless, the contribution of *fu* poetry to rhetorical invention in Chinese (medieval) literature cannot be overemphasized.

In view of the quantitative and social importance of *fu* composition on the literary scene of the (Han, Wei, Jin and) Southern Dynasties, it is of course unsurprising that the *Wenxin diaolong* gives *fu*, among other poetic genres, a rank inferior only to *shi* poetry. The fact that *fu* poems happen to be so extensively quoted by Liu Xie in order to elaborate on specific rhetorical devices is also nothing less than fair and sound.

The above statements may be mere truisms, but they should be kept in mind when dealing with obsessive condemnation, throughout the treatise, of extravagancy in the *fu*. Bearing in mind that, in Liu Xie's own words, the *Wenxin diaolong* "holds the 'Sorrow' for [initial] innovation" (盖《文心》之作也...变乎骚), and that the very title of his treatise may, in some respect, be understood as a distant answer to Yang Xiong's "canonical" disparagement of *fu* writing compared to "worm carving", we may also try to reconsider the treatment devoted to the genre in the chapter "Quan fu" (Elucidation of the Exposition), notably its obsessive elaborations on the filiation of *fu* with the *Shijing*.

TAO Litian 陶礼天, Beijing Normal University

《文心雕龙》文学批评范式研究

本文认为《文心雕龙》中的“文学”概念与英语世界“literature”的概念，在历史发展中具有高度重叠的内涵，同时也有明显的不同，反映出中西方不同文化历史发展中的文学观念的差异。但就“文学是语言艺术”这个意义上说，19世纪末，中国和日本文学研究界用“文学”与“literature”进行对译，是一个恰当的选择。无论从中国传统文学思想还是以欧美为主的西方现代文学思想的立场看，或者说，从20世纪以来的现代学术研究和学科建设角度分析，刘勰《文心雕龙》就是一部文学理论著作，它包蕴了文学理论、文学史（论）和文学批评三大方面的丰富内容，它既是对中国文学从《诗经》时代经过一千多年发展的理论与批评的总结，是一部“中国文学的理论”，同时也是一部“中国的文学理论”。文学研究，就是一种“文学诠释”，今天我们研究公元五、六世纪之交时产生的这部杰出的文学理论著作，在方法论上，既要具备“同情之理解”——亦即要能够站在中国那个具体的历史处境中，从《文心雕龙》本身对其进行分析，也要自觉的体察到我们作为研究主体（研究者本人）的当下意识，这样才能更好地研究《文心雕龙》，这就是本文研究的“诠释学”立场和方法。《文心雕龙》“文学批评学”之研究，尽管已经取得不少成绩，但是也还存在不少问题和不足。本文力图从《文心雕龙》本身出发，将其批评范式（批评的原则和方法）进行较为全面的阐发，使其无论是作为“中国文学的理论”还是作为“中国的文学理论”这两个方面，都能够体现出其文学批评的重要意义，“古为今用”，以便促进今天的文学研究的深入。

On literary criticism paradigm of *The Literary Mind and the Carving of Dragons*

Although the concept of *wenxue* 文学 in *Wenxin diaolong* is very similar to “literature” in the English-speaking world, there are some obvious differences, which reflect the differ-

Appendix 2 – Book of Abstracts

ence between the Chinese and Western views on literature, developed in the course of the two far apart cultural histories. Since “literature is the art of language”, at the end of 19th century Chinese and Japanese scholars made a good choice in translating “literature” as *wenxue* 文学. *Wenxin diaolong* is a book of literary theory according to both the traditional Chinese concept of literature and the Western (mainly European and American) idea of modern literature, and so it has been considered in the academic literary research since the beginning of the 20th century. It covers three main fields, that is literary theory, history of literature and literary criticism, and since it summarizes the theories and criticism which developed in more than 1000 years, starting from the *Book of Poetry* (*Shijing* 诗经), it is not only a “theory of Chinese literature”, but also a “literary theory of China”.

The study of literature is, indeed, the “interpretation of literature”. When we researchers study this masterpiece of literary theory written around the 5th-6th century, methodologically it is necessary to deeply understand it, which means that the precise historical context must be taken into consideration and that the analysis should be performed on the text itself, being always conscious that our conception of current times may influence our research. Only with this awareness, it is possible to understand the text properly. The abovementioned factors are rightly the view point and method of “hermeneutics” studied in this research work. Studies of *Wenxin diaolong* as “literary criticism” have achieved many good results. However, there are still problems and inadequacies that asks for further research. This paper presents a comprehensive study on the criticism paradigm (the principle and method of criticism) of *Wenxin diaolong* starting from the text itself/through a textual analysis and demonstrates its great relevance, either in the “Chinese literary theory” or in the “theory of Chinese literature”. By “Making the past serve the present” it is possible to further develop our contemporary literary research.

VIVAN Itala, University of Milan

Cultural meditations on poetry and landscape, and the landscape of poetry, in contemporary Italy

The relevance of landscape in the great tradition of Chinese poetry is acknowledged and discussed by Liu Wie in the *Wenxin diaolong*, where special attention is devoted to the subject. I shall therefore start from this Chinese classic, and especially from chapter XLVI of his work, entitled, in Alessandra Lavagnino’s Italian version, “Il colore delle cose” – The Colour of Things.

In Italy, a century-long tradition of poetry and painting that dates back to Petrarch and Leopardi on the one side, and to Giorgione and Giovanni Bellini on the other, has developed a special way of looking at landscape, a gaze that is still visible in contemporary time. An age-long yearning after beauty has found a new voice with the outstanding poet Andrea Zanzotto, whose reading of the presence of landscape in contemporary Italian culture, and enchantment with landscape itself, interacts with a radical criticism of our times.

This discourse is linked to the great tradition of landscape poetry and painting (in Italy as well as in China), but also, on another side, to the worldwide destruction of natural and ancient landscapes caused by urban and industrial development in our age. Sprawling cities, uncontrolled industrial exploitation, disregard for territorial conservation are threats to the world’s beauty, increasingly understood as an endangered common good. Is landscape doomed to be confined to the poetic imaginary and memories of the past? Where has the poetry of our landscapes gone?

Appendix 附錄

The presentation will approach these aspects from a culturalist viewpoint through a participated observation of Zanzotto's poetry from my own part, but also from the part of the audience who will enjoy a brief reading of lyrics by the Italian poet.

WANG Li 王莉, Confucius Institute, University of Milan

《文心雕龙》论文数据库简介

对《文心雕龙》论文数据库的论文进行简单的整理、分类、统计及介绍。

GALLO Simona, University of Milan

Brief description of the database of *Wenxin diaolong*

Introduction to the full-text database of *Wenxin diaolong*, with a collation, a classification, a statistical categorization and a brief description of the Chinese publications on the *oeuvre*.

ZHANG Shao Kang 张少康, Head of Department of Chinese Language and Literature, Hong Kong Shue Yan University

《文心雕龙》的价值和意义

本文概要论述了刘勰《文心雕龙》学术价值，说明它是一门国际显学，它的基本性质是一部杰出的文学理论专著。同时研究了它的理论体系和几个具有独创性的主要文学理论观点，以及它对学习、研究中国古代文学的重要意义。

The value and significance of *Wenxin diaolong*

The aim of this article is to highlight the academic value of Liu Xie's *Wenxin diaolong* by asserting its nature as a prominent treatise on literary theories, and demonstrating the worldwide attention it has gained. I will discuss in this article the theoretical system of *Wenxin diaolong*, some of Liu Xie's original perspectives on literary theory, and the significance of this masterpiece for modern research as well as learning of classical Chinese literature.

ZUO Dongling 左东岭, Research Center for Chinese Literary Thought, Beijing Normal University

文体意识、创作经验与《文心雕龙》研究

本文通过对黄侃、刘永济、王元化、詹鍈、郭绍虞、宇文所安等著名学者对《文心雕龙·神思》中相关字句解释的讹误与模糊的深入辨析，认为出现此种失误的主要原因乃是忽视了骈体文的文体特征与刘勰本人的骈体文写作实践经验，乃至在时代隔阂中误读了文本。由此提出如下结论：研究古代文学理论必须弄清每一时代与作家的创作情况，取得丰

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富的写作经验，然后再辨析针对这些经验所提出的文学问题与理论范畴，以帮助我们更准确的诠释那些文学理论经典。

Consciousness of literary style, writing experience and the study of *Wenxin diaolong*

This paper presents an in-depth analysis of the misinterpretations and unclear explanations of words and sentences in *Wenxin diaolong* found in the works of the well-known scholars Hung Kai, Liu Yongji, Wang Yuanhua, Zhan Ying and Stephen Owen. The cause of their errors is due to their overlooking the characteristics of parallel prose *pian ti wen* and Liu Xie's writing experience in parallel prose *pian ti wen*. Consequently, due to the passing of time, the text was misunderstood. The conclusion is that in order to carry out research on the theory of ancient literature, historical context and the author's writing situation/environment must be deeply understood and a rich experience in the field must be obtained. Only on these bases it is possible to identify and analyse literary problems and theoretical categories, and reach a more accurate interpretation of this kind of classic works on literary theory.

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魏易拉是米蘭國立大學文化和後殖民主義，曾任職於米蘭國立大學政治科學學院。她在後殖民主義研究領域著作廣泛，研究了撒哈拉以南非洲的文學、歷史與社會的關係，以及在西方和其他地方出現了新的、創造性的文學表達。近年來，她主要從事文化博物館在當代社會中的作用的研究，並發表了相關文章。

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張少康，1935年12月30日生，浙江省安吉縣人。1949年考入上海市上海中學，1955年畢業。同年九月，考入北京大學中文系。1960年7月畢業後留校任教。1983年晉升為副教授，1987年晉升為教授，1993年起為博士生導師。曾於1986年至1990年任文藝理論教研室主任。1983年9月至1984年9月赴埃及開羅，在艾因·舍姆斯大學中文系任客座教授。1990年4月至1992年3月赴日本福岡任國立九州大學文學部中國文學研究室客座教授。1993年12月至1994年2月在日本國立京都大學文學部中國文學研究室作客座研究員。主要從事中國古代文學理論批評的教學和研究，出版過研究專著十一種，發表學術論文近百篇。

PROFESSOR ZHANG SHAO KANG was born in December 1935, in Anji county (Zhejiang province). In 1949, he entered the Shanghai middle school and graduated in 1955. In the same year, in September, he was admitted to the Department of Chinese Studies at Peking University; in July 1960, he started teaching in the same College. In 1983, Zhang Shaokang became associate Professor, and since 1993, he has been a doctoral academic advisor. From 1986 to 1990, he was assigned the role of Head of the Teaching and Research section of Artistic and literary theory. From September 1983 to September 1984, he was a visiting Professor at the Department of Chinese Studies, at the Ain Shams University, in Cairo. He also went to Japan: from April 1990 to March 1992, he was a visiting Professor at Kyushu University in Fukuoka (Department of Literature, Division of Research on Chinese Literature); from December 1993 to February 1994, he was visiting scholar at the Department of Literature (Division of Research on Chinese Literature) at Kyoto University. Professor Zhang Shaokang is deeply committed to teaching and researching ancient Chinese literary theory and criticism: on this topic, he has already published eleven monographs and nearly one hundred papers.

陶禮天，男，1962年1月11日（農曆）生，安徽省天長市人。1998年7月於北京大學中文系古代文學專業（古代文學理論批評方向）博士研究生畢業，獲文學博士學位，同年到（北京）首都師範大學文學院工作。2005年晉升為教授，並擔任碩士生和博士生導師，2003年至2012年曾任文學院副院長等職，自2007年擔任中國《文心雕龍》學會秘書長迄今，主持

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TAO LITIAN was born in 1962 in Anhui Province. In July 1998, he received his PhD in Chinese literature – specifically ancient literary theory and criticism – from Peking University (Department of Chinese Studies), and in the same year he started to work at the College of Literature of Capital Normal University, in Beijing. In 2005, Tao Litian was promoted to the position of teacher and held the post of tutor for Master's degree students and PhD students. From 2003 to 2012, he was also vice-president of the College of Literature. Since 2007, he has held the position of secretary-general of The Chinese *Wenxin Diaolong* Association, with the task of directing the Association's daily work and editing the journal *Wenxin diaolong yanjiu* (Research on the *Wenxin diaolong*). Professor Tao Litian's main research field – among others – is history of Chinese literary criticism, in the directions of history of Chinese Literature, history of Chinese aesthetics and history of Chinese literary thought. He has already published more than 60 papers and several monographs.

王莉，1986年1月5日生，遼寧省瀋陽市人。2004年考入瀋陽大學師範學院小學教育專業。2008年考入遼寧師範大學碩士研究生，專業為漢語國際教育。2009年5月~2010年12月參加國家漢辦小語種培訓項目，赴義大利都靈孔子學院學習義大利語。2011年10月作為志願者教師被派往米蘭國立大學孔子學院工作至2014年9月。2014年10月轉為專職漢語教師，國內儲備院校為吉林大學。本人主要從事漢語國際教育方面的研究，工作期間發表了《HSK考試的推廣策略研究—以米蘭國立大學孔子學院為例》、《義大利學生漢語介詞“在”習得偏誤分析及教學對策》兩篇論文。

WANG LI was born in 1986, in Shenyang (Liaoning Province). In 2004, she enrolled in the College of Elementary Education at Shenyang University, and in 2008 she was a postgraduate student of Liaoning Normal University, where she specialized in teaching Chinese as a Foreign language. From May 2009 to December 2010, Wang Li participated in the Hanban minority language education program, and studied Italian at Turin Confucius Institute. In October 2011, as a volunteer teacher of Hanban, she was assigned to the Confucius Institute at The University of Milan. Three years later, she became a full-time Chinese Teacher, and a reserve Teacher of Jilin University. Wang Li's major commitment is the research related to Teaching Chinese as a Foreign Language. On the topic, she already published two papers.



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