

嚴羽《滄浪詩話》中「以禪喻詩」討論方法 隱含儒學的原理

Confucian Elements in the Chan-Poetry Analogy Used by Yan Yu in Canglang's Discussion of Poetry

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【論文提要】

充分意識到嚴羽《滄浪詩話》中「以禪喻詩」討論方法隱含儒教的原理必先意識到「以禪喻詩」比喻的三種因素(1)組織性：禪原理與詩原理有相似的組織；禪學有法，詩學也有法；這兩種「法」不一樣，可是學者各自必得把它使內在化吸收並使成自我一部分；禪法與詩法的傳統保護都靠正統的禪大師詩大宗一代一代接連；此大師大宗，無論為禪為詩，都得到「悟」；有禪之悟也有詩之悟；(2)操作方法：學禪與學詩有相似

的方法；學者聽從彼此相似的教法操作，先要漸修然後脫然得到「悟」或者「覺」；禪之「悟」是神秘妙悟，證悟一切現象都無真實的生滅變化；詩之「悟」指出詩家得到自然產生控制詩之真正技巧能力；(3)本質性：禪之原理與詩之原理有相似的觀點；得到詩之「悟」詩家入一種精神上的情況方式，也就是詩家的自我，傳達的媒體（語言，韻律等），而所面對客觀現實都融合為一體。這種精神上的情況方式相似禪「悟」的精神上的情況方式，特別是禪學無彼無我的觀點。類似的因素在宋代道學思想傳統也存在，尤其是在朱熹思想可找到。引證把《朱子語類》中例子作為支援。當然嚴羽受到當代禪學影響，無疑的大慧宗杲《大慧普覺禪師語錄》對他具有深遠的影響；可是嚴氏也為當代朱子弟子包揚的門人而通包氏教學也受到朱子的影響。因此不會說嚴氏的詩學單獨立基於禪學思想。嚴氏詩學立基於儒教最明顯的證據是他所用「入神」這個詞指出詩之極致優秀（惟李杜得之。他人得之蓋寡也。）。「入神」這個詞與禪學無關（決不等於「入涅槃」等）而在儒教有長久的歷史；在《朱子語類》也常常發現。因此可看出嚴氏「以禪喻詩」比喻是一種修辭上的策略術因素。這策略為闡明詩學而成。雖然禪與詩有相似處，決定性的是兩種事。

A correct reading of Yan Yu's Canglang shihua 滄浪詩話 (Canglang's Discussion of Poetry) depends on an accurate understanding of his Chan-poetry analogy, yi chan yu shi 以禪喻詩; we must apprehend not only what it is and how it works but also the reasons for Yan's choosing to use this particular rhetorical strategy to frame and articulate his poetics. It should be obvious from even the most cursory reading of the Canglang shihua, especially the Shibian 詩辨 (Judgment in Poetry), the most theoretical section, that Yan's use of the term yu 喻 does not mean merely "explain" but actually signifies biyu 比喻, "analogy," "to argue by analogy," that is, to explore and compare the similarities that exist in some respects between Chan on

the one hand and poetry on the other—similarities between two entities that are otherwise dissimilar. Both adherents and detractors of Yan's poetics often fail to notice or even sometimes deliberately ignore the fact that an analogy is involved and instead misunderstand what he writes as an attempt to equate Chan and poetry in all respects—as if the two were perfectly identical. Such misunderstanding has also given rise to the equally erroneous notion that Yan promoted an exclusively Chan-based system of poetics, leaving the Canglang shihua to be wrongly admired or falsely condemned as such throughout the centuries.¹ Of course, despite such misunderstanding, Yan Yu was read correctly by those who were most important to the mainstream tradition of Chinese poetry—Gao Bing 高棅 (1350-1423) in the early Ming whose Tangshi pinhui 唐詩品彙 (A Critical Anthology of Tang Verse) became the practical guidebook to the essentials of the “true” Tang style, promoted by the archaist movement (fugu yundong 復古運動) of the Ming, led by the Former and Latter Seven masters 前後七子, and Wang Shizhen 王士禎 (1634-1711), the great Qing poet and critic, among others. These mainstream figures, associated with officialdom and Neo-Confucian literati culture and all Yan Yu's self-acknowledged heirs, often used the same Chan-poetry analogy to argue their own theoretical approaches to poetry—always in the context of the grand tradition of Confucian letters and firmly rooted in the tradition of Neo-Confucian self-cultivation.² It is here that Yan Yu's Canglang shihua made its impact and not among Buddhist adherents or of Chan who wrote poetry and about the role of poetry in the enlightenment process, where one would expect it to have had considerable influence if it really had promoted a so-called “Chan aesthetic,” instead, it seems to have been largely ignored by the Chan tradition itself.³

Except for a few comments, none of them significant for his theoretical approach as a whole, Yan Yu seems to have ignored earlier, pre-Song era Confucian views of poetry. It is obvious that his interest in Confucianism is the Neo-Confucianism of the Song era itself, which is referred to variously as lixue 理學 (Study of Principle), xinglixue 性理學 (Study of Nature and Principle), daoxtue 道學 (Learning of the Way)—the so-called “Song Learning” 宋學. Earlier Confucian poetics, which center on a combination of pragmatic and expressive views, exemplified by such terms and concepts as shi yan zhi 詩言志 (poetry expresses intention), yuanqing 緣情 (expression of feeling and emotion), and doctrinally founded on pronouncements contained in the Analects 論語 and the Great Preface to the Classic of Odes 詩大序 such as “the thought [of the Odes] is free from evil” (si wuxie 思無邪), the Odes “inspire” (xing 興), “enhance observation” (guan 觀), “enhance sociability” (qun 群), “express grievance” (yuan 怨), and “help one serve father and sovereign” (shifu shijun 事父事君).⁴ By the Song, the mainstream tradition of Chinese poetics had largely shifted away from these pragmatic and expressive concerns and instead, influenced by the absorption into Confucianism of Daoist (largely metaphysics) and Buddhist (largely theories of mind) elements, and toward viewing poetry more as a vehicle to obtain inner self-knowledge and external knowledge of the world, as a means to achieve individual self-cultivation and self-transcendence, and, in some cases, a path to sagehood and enlightenment. Chan Buddhism made a particularly significant contribution to Neo-Confucianism; it should thus be no surprise to discover much superficial resemblance between the two traditions, especially the common use of terms and concepts shared between Neo-Confucian thinkers and Chan masters. It is in this

context that we have to look for the dynamics that shaped Yan Yu's approach to poetics—in particular, his use of the Chan-poetry analogy.

An examination of Yan Yu's analogy reveals affiliations between Yan's thought and contemporary developments in Neo-Confucianism. The analogy seems to operate in three different ways: (1) in organizational terms, (2) in operational terms, and (3) in substantive terms.⁵ When the analogy expresses itself in organizational terms, it expresses the idea that the truth of Chan and the truth of poetry are organized in similar ways. Each has a method or way (fa 法) which the student must assimilate and internalize, and the transmission of this fa and its preservation are accomplished through a succession of masters or patriarchs in both organizations or systems. The "masters," of course, are those who have achieved enlightenment (wu 悟): in Chan there are Chan masters, and in poetry there are masters of poetry. The substances of the respective fa may or may not have anything in common; what matters is that their organizations are similar. Within each, truth is one and immutable, and each organization has a tradition that both defines its truth and protects it against the snares and delusions of heterodoxy.

Similarly, Zhu Xi 朱熹 (1130-1200) used a genealogical model of the "Succession to the Way," or, more literally "The Main Thread of the Way," (daotong 道統) for its transmission. Zhu attributed its resumption during the Song era to the Cheng brothers, Cheng Yi 程頤 (1033-1107) and Cheng Hao 程顥 (1032-1085)—though in some statements he claims that Zhou Dunyi 周敦頤 (1017-1073) should be regarded as the first such claimant. Either way, this repossession of the Way came after a hiatus of more than a millennium since Mencius

孟子, a view similar to Han Yu's 韓愈 (768-824) in his essay, Yuan Dao 原道 (On the Origin of the Way). Although Zhu did not assert a continuous succession, as in the Daoist priesthood from Zhang Daoling 張道陵 (34-155), the first Tianshi 天師 (Heavenly Master), or in the patriarchal succession in Chan Buddhism (Chanzong 禪宗) from mind to mind (yixin chuanxin 以心傳心), Zhu was the first to use the term daotong for a succession of orthodox dao 道學 thinkers who transmitted the truths of the Confucian Way, an idea that had immediate and lasting impact on the Chinese tradition. Zhu identified a group of thinkers whose authority is based on his claim that they successfully understood the intentions behind the words of Yao 堯, Shun 舜, the other ancient pre-Confucian sages, Confucius himself, Zeng Zi 曾子, Zisi 子思, and Mencius. Zhu identified with these models and appropriated the authority invested in the daotong to distinguish himself also as a knower instead of a mere seeker. The line from Confucius to Mencius is particularly important, for this enabled Zhu to promote the Analects, the Daxue 大學 (The Great Learning), supposedly authored by Zengzi, the Zhong yong 中庸 (Doctrine of the Mean), supposedly authored by Zizi, and the Mencius as the core body of texts of the Confucian tradition—the Sishu 四書 (Four Books), which became the cornerstone of his own teaching. He wrote commentaries on these four books, in which he often quoted from the writings of Cheng Yi and Cheng Hao—in doing so he reinforced his claim that they were the modern inheritors of the daotong and that he through them claimed his own right as heir to the orthodox transmission of Confucian truth.

Yan Yu's principal connection with Zhu Xi is through the Bao clan of Jianchang 建昌, Jiangxi, not far over the border from Yan's

own native place of Shaowu 邵武 in the northwest corner of Fujian. Three brothers of this clan were involved in the world of Neo-Confucian thought in the generation prior to Yan's own: Bao Yang 包揚, zi Xiandao 顯道 (1143-1216), a well-known disciple of Zhu Xi, Bao Yue 包約, zi Xiangdao 詳道, Yang's older brother, also a disciple of Zhu Xi, and Bao Sun 包孫, zi Mindao 敏道, Yang's younger brother, who was occasionally associated with Zhu but more a disciple of Lu Jiuyuan 陸九淵, Xiangshan 象山, (1139-1192)—Bao Yang and Bao Yue are also known to have divided their allegiance between Zhu and Lu. In any event, Yan is known to have become Bao Yang's disciple for a time, probably in his late twenties or early thirties. However, the most prominent member of the Bao clan was Bao Hui 包恢 (1182-1269), zi Hongfu 宏父, Yang's son and a contemporary of Yan's, jinshi of 1220, a major late Song official, Neo-Confucian thinker, poet, and literary theorist and critic, whose use of the Chan-poetry analogy was strikingly similar to Yan's, for example:

參詩如參禪在於頓悟，但頓悟之前仍須漸修始能有得。

The goal in studying poetry, like the goal in studying Chan, is sudden enlightenment. However, before sudden enlightenment occurs, one must still work at gradual cultivation—for this starts the potential for success.⁶

However, it is likely that Yan was also influenced by another near contemporary, the famous monk Dahui Zonggao 大慧宗杲 (1089-1163), through his 大慧普覺禪師語錄 (Discourse Record of the Great Wisdom Pervasive Enlightenment Chan Master) (published in 1171)—

and perhaps as well by some of his disciples, who are known to have been active in northern Fujian and southern Zhejiang, during Yan's own lifetime. In any event, Yan once wrote:

妙喜(自注：徑山名僧宗杲也)自謂參禪精子，僕亦自謂參詩精子。

As Miaoxi (Marvelous Joy) [Yan Yu's own note: "Zonggao the famous monk from Jingshan Temple"] called himself an excellent master of Chan, I too call myself an excellent master of poetry.⁷

Yan Yu must have read Dahui Zonggao's writings carefully, for his choice of words and rhetorical strategies often closely resemble passages found in them;⁸ for example,

如此等輩，不求妙悟，以悟為落在第二頭。

Such people as these do not pursue marvelous enlightenment, and so I regard their enlightenment to have fallen into the second order. [Dahui Zonggao]

大曆以還之詩。則小乘禪也。已落第二義矣。

Poetry from the Dali era on [after 766] corresponds to Lesser Vehicle Chan, already fallen into enlightenment of the second order [Yan Yu]

Many such parallels can be found between the Canglang shihua and the Discourse Record of the Great Wisdom Pervasive Enlightenment Chan

Master, but it would be a mistake to conclude that Yan developed a Chan-based aesthetic out of Dahui Zonggao's writings. I suggest that Yan read such Chan works in much the same way that mainstream Neo-Confucian thinkers such as Zhu Xi read them—as sources for analogous terms and concepts and out of intellectual curiosity and in the hope of expanding and deepening perspectives and approaches. However, much work still needs to be done in this regard, so conclusions here can only be tenuously offered. Examination of the connections and affiliations among Dahui Zonggao and his disciples, the Bao clan of Jianchang and its links to Zhu Xi's teachings, and Yan Yu himself remains yet to be done; any study of Yan's thought is incomplete without it. However, I think it is safe to say in any event that during the Southern Song, especially the late Southern Song, Neo-Confucian thought and Chan Buddhism shared a common mode of discourse in many ways and that a text such as Yan Yu's Cangalang shihua unquestionably belonged to this world of discourse.

When the analogy expresses itself in operational terms, it expresses the idea that the truth of Chan and the truth of poetry are learned or acquired in similar ways. This is concerned with how truth is transmitted but not with truth per se. The way the student of poetry learns poetry is just like the way the student of Chan learns Chan; their respective organizations offer similar programs or operations for the student to follow. The operation of acquiring enlightenment in poetry, where enlightenment is understood as spontaneous control over the correct poetic medium, is the same kind of operation of acquiring enlightenment in Chan, where enlightenment is understood as the achievement of pure consciousness, self-transcendence, mystical

experience, and so forth. The ends of these two operations may or may not have anything in common, but that does not matter here; what does matter is that the operations are similar, since the student in both is advised to go through the same stages: conscious learning to assimilation and internalization—i. e., gradual cultivation (jianxiu 漸修)—to transcendence (chaofan 超凡, chaoran 超然, tuoran 脫然, etc.) and enlightenment (wu 悟, jue 覺).

Since Zhu Xi is the most important Neo-Confucian thinker of the later Song era, we might examine how he regarded the approach to learning as the gradual path to enlightenment and sagehood and how his phrasing of this approach resembles and very likely influenced Yan Yu's own pronouncements about the path to enlightenment in poetry. Here are two typical passages in Zhu's writings:

「積習既多，自當脫然有貫通處」，乃是零零碎碎湊合將來，不知不覺，自然醒悟。其始固須用力，及其得之也，又卻不假用力。此箇事不可欲速，「欲速則不達」，須是慢慢做去。

"Once one has accumulated much learning, it should naturally happen that one will transcendently link everything up." That is, piecemeal and fragmentary knowledge will all merge together and, utterly unconscious of its happening, one will become spontaneously enlightened. At the beginning, one certainly must make conscious effort, but, when such a state is reached, one no longer need rely on effort. But this process cannot be hurried, for "if you want to go too fast, you shall never arrive." Instead, one must take it slow and easy.⁹

所以程子說：『所謂窮理者，非欲盡窮天下之理，又非是止窮得一理便到。但積累多後，自當脫然有悟處。』

Therefore, Master Cheng [Cheng Yi 程頤] said, "The pursuit of the principles of things to the limit does not mean that one has to completely exhaust the principles of everything under Heaven; it also does not mean that one reaches this state by merely having mastered just a single principle. However, after much gradual accumulation, it should naturally happen that one transcendently achieves enlightenment."¹⁰

When the analogy expresses itself in substantive terms, it expresses the idea that the truth of Chan, Chan enlightenment, and the truth of poetry, poetic enlightenment, are in some way or ways similar. In formal terms enlightenment (wu 悟) in poetry meant the achievement of perfect intuitive control over the poetic medium, but in psychological or spiritual terms it meant the attainment of a state of being where subjective self, medium of communication, and objective reality all become one. As such, intuitive control and intuitive cognition are the opposite sides of the same coin, the "coin" being the poem in toto, the fusion of a spontaneous and effortless poetic act within a poetic medium that perfectly articulates "pure experience." It is here that poetry and Chan exhibit substantive or ontological similarity. Effortlessness or spontaneous naturalness and the transcendence of all discriminations, perceptual and conceptual, between the absolute and phenomena, between nirvana and empirical existence, are the two principal and inseparable dimensions of Chan

enlightenment.¹¹ Thus, intuitive control in poetry is analogous to effortlessness in Chan, and intuitive cognition as it is articulated in poetry is analogous to the transcendence of discriminations in Chan enlightenment.

However, in poetry the objects of cognition do not necessarily extend to the absolute or nirvana (niepan 涅槃). It might be argued that the "transcendental" landscape poetry of a poet such as Wang Wei 王維 (701-761), attempts to do just this, but Yan Yu does not limit his view of poetic enlightenment to this kind of poetry alone but includes in it all poetry that he regards as having incorporated the true fa 法 of poetry, poetry often far removed in subject matter from the landscape poetry of a Wang Wei—that of Li Bai 李白 (701-762) and Du Fu 杜甫 (712-770), for instance, which he declared was the very best poetry ever produced. Yan characterized the highest attainment in poetry as to "enter spirit" (ru shen 入神):

詩之極致有一。曰入神。詩而入神。至矣。盡矣。蔑以加矣！惟李杜得之。他人得之蓋寡也。

There is one ultimate attainment in poetry: to enter spirit. When poetry enters spirit, it is perfect and complete, and nothing more can be added to it. Only Li and Du managed to do this, and if others ever do, they will be very few indeed!¹²

The term ru shen occurs often in art and literary criticism--before, after, and during Yan Yu's own time--and seems to occur with two different but related meanings: (1) to enter the divinely inspired realm of perfect, intuitive artistry, where effortless and spontaneous control

over the mediums of painting, calligraphy, poetry, or prose allow the artist to transcend mortal limitations of articulation and technique and commune with the very processes of nature itself (intuitive control) and (2) to enter into the spirit of things and so intuitively apprehend their essences, penetrate the appearances of the material world to reach the Dao that lies immanent in all things (intuitive cognition).

Most significant here is the fact that ru shen is not a Buddhist term, in any sense, and is never equivalent to rumie 入滅, ruji 入寂, or ru niepan 入涅槃, etc., all of which mean “enter nirvana.” Rushen is a thoroughly Confucian term, its locus classicus being the Yijing 易經 (Classic of Changes), Xici 繫辭傳 Part 2:

精義入神以致用也

It is by mastering the meaning of things (jingyi) and thus entering their spirit (rushen) that one extends one's resourcefulness (yong) to the utmost.

Closer to Yan's own time, we should note that rushen occurs dozens of times in the Zhuzi yulei, usually in the phrase jingyi rushen, which Zhu glosses as “get at the quintessential meaning of things so to enter their spirit (jingjiou qiyi yi rushen 精究其義以入神):

『洒掃應對』是小學事，『精義入神』是大學事。精究其義以入神，正大學用功以至於極致處也。

“Sprinkling and sweeping, answering and responding”¹³—these

are matters that pertain to minor learning [etiquette and ceremony]; “mastering the meaning of things and thus entering into their spirit”—these are matters that pertain to the great learning [governing the state]. Getting at the quintessential meaning of things so to enter their spirit is exactly the right way to work hard at great learning, for this is how one reaches the ultimate level of perfection.¹⁴

It is beyond the scope of this paper to do anything but this cursive comparison of “enlightenment” in Neo-Confucianism and Chan Buddhism. However, it should be apparent that similarities exist and that Yan Yu, the focus of attention here, seems to have regarded them as compatible, for his purposes at least, and that he drew on both to argue his view of poetic enlightenment. The substantive dimension of his Chan-poetry analogy is the most elusive part of his theory of poetry to elucidate; more will have to be said about it, but not here.

To sum up and expand this paper to give an overall description of Yan's Canglang shihua, I offer the following: Although this work is a complex and manifold text, I believe that it essentially engages in five different arguments: (1) The poetry of the High Tang masters is the perfect realization of the true Law or Dharma of poetry (shifa 詩法) that consists of the inseparable combination of manner (the way by which a poem comes into being) and medium (the kind of language through which the poem articulates itself). Manner must be completely spontaneous and “natural,” and the medium must be formally “correct” (zheng 正), i.e. indistinguishable from examples of poetry of the High Tang era. (2) Perfect poetry depends upon spontaneity, and this spontaneity is best understood in terms of a concept Yan borrows from

Chan (Zen) 禪 Buddhism, "enlightenment" (wu 悟). The poets of the High Tang had thoroughly penetrating enlightenment (touche zhi wu 透徹之悟), in the sense that they were capable of assimilating or internalizing the rules (fa 法) of poetry that they had learned from the best poets of the earlier tradition and then unlearning or transcending those rules and the tradition to become masters in their own right. (3) Not all of Tang poetry is worthy of emulation, since after the High Tang poetry underwent various kinds of deviation from orthodox norms—innovation (bian 變)—and some Middle Tang (766-834) and Late Tang (835-907) poetry is the product of false enlightenment, analogous to the Pratyekayāna 辟支乘, the erroneous method of attempting to attain individual enlightenment in isolation without any teacher and apart from the way of the true Bodhisattva 菩薩, or to the Sravakayāna 聲聞乘, the equally erroneous method of attempting to attain enlightenment through the mere chanting of scriptures and listening to doctrine. Reasoning analogously, Yan seems to mean that what he calls the deviant poetry of the Middle and Late Tang eras tends both to an unorthodox interest in the idiosyncratic peculiarities of individual emotionalism and to a self-indulgent formal mannerism that violates the correct (zheng) tradition of poetry. (4) To a considerable extent, the Canglang shihua is a diatribe against Song dynasty poetry in general and in particular against the poetry of the Jiangxi school. Yan condemns Song poetry essentially on two grounds: it is not enlightened (spontaneous), and thereby fails in respect to poetic manner, and it does not embody the true fa (the rules that constitute the Way or Dharma) of poetry, that is, it fails in respect to the kind of language proper to correct, orthodox poetry. High Tang poetry, in his view, involves limitless suggestion, connotation, and

implication; it is free from the limitations of literal-minded, rational language and thought and is utterly spontaneous and transcends all traces of craft. By contrast, these are the very qualities he believes Song era poetry to lack, and he condemns most of it as a crude, clumsy, self-conscious and craft-ridden failure, reserving approval only for those poets of the early Song such as Ouyang Xiu 歐陽修 (1007-1072) and Mei Yaochen 梅堯臣 (1002-1060), who stayed close to proper Tang models. Huang Tingjian 黃庭堅 (1045-1105), as founder of the Jiangxi school and thus principal instigator of everything wrong with Song poetry, reaped only his extreme disapprobation, and Su Shi 蘇軾 (1037-1101), who may have been undeniably "spontaneous," nevertheless did much to establish the Song dynasty style of poetry with all its tendencies to prosy discourse and, as such, placed himself beyond the pale of Yan's orthodoxy as well. (5) In addition to these assertions concerning the manner of poetic composition and the medium of its articulation, Yan also argues that the poets of the High Tang are perfect models for emulation because of the heightened powers of perception and the heightened personal character of expression that come across in their poetry. Although he never explicitly says so, he implies in a number of passages that the poets of the High Tang represent the pinnacle of cultural and moral excellence; they are for him the great cultural heroes of the tradition whose perceptions of and insights into reality are thoroughly penetrating and infinite in their implications and whose personal characters share such perfectly estimable qualities as bravery, power, restraint, and magnanimity. Their poetry, as such, deserves emulation not only for its formal features but for the salutary effects it will have on the characters of the emulators; emulation is, in fact, a form of self-

cultivation, a deliberate cultural and moral conditioning in which the emulator attempts to identify with and internalizes both the style and the character of ideal cultural types. It is more than likely that Yan was very much influenced by contemporary developments in Neo-Confucianism that stressed a similar emulation-based procedure for the acquisition of sagehood.¹⁵

And now, a last word or two concerning rushen. To repeat what has been already said above, the term ru shen occurs often in art and literary criticism--before, after, and during Yan Yu's own time--and seems to occur with two different but related meanings: (1) to enter the divinely inspired realm of perfect, intuitive artistry, where effortless and spontaneous control over the mediums of painting, calligraphy, poetry, or prose allow the artist to transcend mortal limitations of articulation and technique and commune with the very processes of nature itself (intuitive control) and (2) to enter into the spirit of things and so intuitively apprehend their essences, penetrate the appearances of the material world to reach the Dao that lies immanent in all things (intuitive cognition), which, by Yan's day as a concept belonged as much to Neo-Confucianism as to Chan Buddhism and which is not necessarily equated with the Buddhist concept of nirvana, for while some Chan-oriented theorists and critics make this equation, others, including Yan Yu and, later in the seventeenth century, Wang Shizhen, did not. Essential to understanding this distinction is the fact that Yan says that only Li Bai and Du Fu achieved ru shen in poetry and that he never equated it exclusively with the transcendent landscape tradition of Wang Wei—a tradition of poetry that tries to combine flashes of insight into the Dao of the

natural world with metaphoric expressions of Chan enlightenment. Many readers of the Canglang shihua—both sympathetic and unsympathetic—actually read it as a manifesto that poetry is a vehicle for Chan and a celebration of the serene landscape poetry of the Wang Wei “school,” but the more astute, alert to Yan's according preeminent status only to Li Bai and Du Fu, know that to read the Canglang shihua this way is to misunderstand it completely. Yan also used aspects of his Chan-poetry analogy to discuss poetry before the introduction of Buddhism into China, which also surely refutes any notion that poetry had to wait for Chan Buddhism before its language could serve as “a vehicle for spiritual awakening.”

NOTES

¹ See Richard John Lynn, “The Talent-Learning Polarity in Chinese Poetics: Yan Yu (ca.1195-ca.1245) and the Later Tradition,” *Chinese Literature: Essays, Articles, Reviews* 4:2 (1983), 157-184.

² See Richard John Lynn, “Orthodoxy and Enlightenment: Wang Shih-chen's Theory of Poetry and Its Antecedents,” in *The Unfolding of Neo-Confucianism*, ed. Wm. Theodore De Bary (New York: Columbia University Press, 1975), 215-269.

³ See Du Songbo 杜松柏, *Chanxue yu TangSong shixue* 禪學與唐宋詩學 (Chan Learning and Tang-Song Poetics) Taipei: Liming wenhua, 1976. This 502 page book is almost entirely concerned with the function of poetry within Chan, and Yan Yu is first discussed only on pages 423-430—and there only to explain how Yan used Chan as an analogy for poetry.

⁴ See Xiao Lihua 蕭麗華, *Cong RuFo jiaoshe de jiaodu kan Yan Yu Canglang shihua de shixue guannian* 從儒佛交涉的角度看嚴羽《滄浪詩話》的詩學觀念 (Looking at the Poetics of Yan Yu's *Canglang's Discussions of Poetry* From the Point of View of Confucian-Buddhist Intellectual Exchange), *Foxue yanjiu zhongxin xuebao* 佛學研究中心學報 5 (2000), 253-273.

⁵ See Richard John Lynn, "The Sudden and the Gradual in Chinese Poetry Criticism; An Examination of the Ch'an-Poetry Analogy," Peter Gregory, ed., *Sudden and Gradual: Approaches to Enlightenment in Chinese Thought* (Honolulu: University Press of Hawaii, 1987), pp. 381-427; especially 405-407, from which the following section on the analogy is adapted.

⁶ Bao Hui, *Bisao gaolue* 敝帚高略, 2.

⁷ Yan Yu, *Da chujishu Lin'an Wu Jingxian shu* 答出繼叔臨安吳景仙書 (Letter in Reply to Adopted Uncle [father's younger brother] in Lin'an [Hangzhou]), Yan Yu, *Canglang shihua jiaoshi* 滄浪詩話校釋 (Canglang's Discussions of Poetry, collated and annotated), Guo Shaoyu 郭紹虞 ed. (Beijing: Renmin wenxue chubanshe, 1961; reprint Taipei: Liren shuju, 1987).

⁸ See Xiao Lihua 蕭麗華, *Cong RuFo jiaoshe de jiaodu kan Yan Yu Canglang shihua de shixue guannian* 從儒佛交涉的角度看嚴羽《滄浪詩話》的詩學觀念 (Looking at the Poetics of Yan Yu's *Canglang's Discussions of Poetry* From the Point of View of Confucian-Buddhist Intellectual Exchange).

⁹ *Zhuzi yulei* 朱子語類, 18: *Daxue* 大學, 5, *Huowen xia* 或問下.

¹⁰ *Zhuzi yulei* 朱子語類, 18: *Daxue* 大學, 5, *Huowen xia* 或問下.

¹¹ A perceptive critique of D. T. Suzuki's characterization of Chan (Zen) enlightenment, comparing it to William James's understanding of the mystic state and to C. G. Jung's psychology of the unconscious, appears in Heinrich Dumoulin, *A History of Zen Buddhism* (Boston: Beacon Press, 1963), 276-281.

¹² Yan Yu, *Canglang shihua jiaoshi*, 8.

¹³ *Lunyu* 論語, 19:12

¹⁴ *Zhuzi yulei* 朱子語類, 49: *Lunyu* 論語 31, *Zizhang pian* 子張篇.

¹⁵ This description of Yan's work is adapted with some minor changes from Richard John Lynn, "Alternate Routes to Self-Realization in Ming Theories of Poetry," Susan Bush and Christian Murck, eds. *Theories of the Arts in China* (Princeton: Princeton University Press, 1983), 317-319.

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古「語」述論

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【論文提要】

本文以先秦文獻和出土材料中的全部古「語」為對象，探討其意義及源、流、變，認為先秦時期廣泛流傳的「語」是一種特殊的語文體裁，其作用是明德，輯成專書的《語》被用作教材和讀本，是當時人共同的思想、話語資源，也是先秦諸子的知識底蘊之一。它源於《詩》《書》等文獻、前賢時哲之語和民間的傳言流語。言說和著述徵引古「語」是徵引者志古之道的體現。「語」在流傳中大致循著由口語而書面、由精警到生動、由短到長的軌迹變異；內容上，前期有泛道德傾向，後期更多具體的人生經驗和處世方法。古「語」在變異過程中呈現出形式多樣性和意義豐富性，其變異與上古社會和思想的變遷過程同步，且呈互動狀態。因而古「語」有特殊的學術史、思想史意義。論文以《論語》為例，藉列表對照突顯古「語」的文獻學意義，以彌補楊樹達《論語疏證》之缺，亦有助於理解孔子