

## 清代诗论三大派 — 神韵、格调与性灵

文 / 徐英才

清代诗词理论有三大派，它们是神韵派、格调派，和性灵派。

### 神韵派

清代神韵派的主要代表是清朝著名诗人、文学家王士禛。王士禛受唐代司空图、宋代严羽的影响，讲究“兴寄”和“神趣”。所谓“兴寄”，就是诗人要把自己的思想情感不露痕迹地寄托在作品中，让读者自己去体悟。要“不着一字，尽得风流”。这样的作品才有诗味，才能令人回味无穷。这就是所谓的“味在酸咸之外”。而不是肤浅直白地表露出来，更不可雕琢太过。要“近之不浮，远之无尽，神到不可凑泊”。以此平淡的手法，达到萧散、简远的风致。到了这个境界，也就到了神趣的境界，也就是神韵这个最高境界。

### 格调派

清代格调派的主要代表是清朝重臣沈德潜。沈德潜受明代提倡复古的李梦阳的影响，认为作诗必须注重“温柔敦厚”的儒雅诗风，讲究比兴与蕴蓄的创造手法，不可“过甚”、“过露”，以致“失实”。沈德潜并不反对王士禛的神韵说，也认为“冲和淡远”之风是一种很高的境界，但又认为它只是诗之风格的一种，“雄浑高古”才是诗之最高境界。“冲和淡远”讲究含蓄，“雄浑高古”讲究沉郁，所以，神韵派推尊王维、孟浩然，而格调派则推尊汉魏和杜甫。神韵派追求优美之境，而格调派追求的是壮美之境。它们都强调蕴藉而有言外之意。

### 性灵派

## The Qing Dynasty's Three Major Schools of Poetics -- Shenyun, Gediao, and Xingling

Text / Xu Yingcai

There were three major schools of poetics in Qing dynasty. They were the School of Shenyun (Godly Grace), the School of Gediao (Stylishness), and the School of Xingling (Disposition).

### School of Shenyun (Godly Grace)

The key person of Qing Dynasty's School of Shenyun was Wang Shizhen, a famous poet and literatus in Qing dynasty. He, influenced by Si Kongtu of Tang dynasty and Yan Yu of Song dynasty, stressed the "embodiment of the intended" and the "godly delight." That is to embody the poet's feeling in the poem without leaving any noticeable trace in it, so that readers have to perceive it themselves. That is what is called "being appealing without expressing the appeal directly." Such is the poem rich in poetic flavor and aftertaste. That is what is referred to as "the flavor beyond the ingredients of salt and vinegar," so to speak. A poet shouldn't directly reveal what is intended; nor should he color or polish his poem too much, which is a very shallow way of writing. Comparing poetry writing to anchoring a boat, the poet should moor his boat in such a way that "it shouldn't look afloat if observed nearby nor should it disappear from the sight if observed from afar. It should be so well moored that no other boat can be berthed the same way." This unpolished method is the access to the artistic realm of naturalness, leisureliness, and simplicity with a far-reaching effect. When it reaches this realm, it has reached the realm of Shenqu (Godly delight), which is what is regarded as the highest artistic realm of Shenyun (Godly Grace).

### School of Gediao (Stylishness)

The key person of Qing dynasty's School of Gediao (Stylishness) was Shen Deqian, an important Qing Palace official. Influenced by the idea of restoring the classics advocated by Li Mengyang of Ming dynasty, Shen Deqian stressed the learned and refined style of "gentleness and sincerity" and emphasized the rhetoric methods of "analogizing and metaphorizing"; "containment and reservation" in poetry writing without overstating or over revealing what was intended, so that the sincerity was lost. He didn't object Wang Shizhen's Shenyun Poetics, and also considered the "placid, simple, and far-reaching style a very highly artistic realm to reach, but these he considered just one of the many ways to write poetry. The highest artistic realm, in his opinion, was "the vigorous, highly-flavored, and quaint effect". While "implicit" was the key to achieve "placid, simple, and far-reaching effect," "being unstirred up" was the key to accomplish this "vigorous, highly flavored, and quaint effect." Therefore, Shenyun iconized Wang Wei and Meng Haoran while Gediao, Han Wei and Du Fu. Shenyun sought the beauty of gracefulness; Gediao the beauty of vigor. Both Shenyun and Gediao underlined what was beyond the expressed by containing and reserving what they would say.

### School of Xingling (Disposition)

清代性灵派的主要代表是清代诗人和散文家袁枚。该派实际上是明代公安派的“独抒性灵，不拘格套”诗歌理论的继承和发展，主张作诗应“抒写胸臆，辞贵自然，非从自己胸臆流出，不肯下笔”。它反对格调派的作诗要“温柔敦厚”的复古倾向，也反对神韵派的作诗要“诗贵温柔，不可说尽”，认为诗的本质应是人之感情的自然流露，所以作诗要直抒心灵，表现真情实感。袁枚所说的“性灵”，在绝大多数地方乃是“性情”的同义语。性灵派从自由地表现个性，率真地表达感情的要求出发，在诗词艺术上提倡自然清新、平易流畅，反对雕章琢句、堆砌典故，反对以学问为诗，发现有我。但一般认为，性灵派的弱点是，把心灵看作文学创作的源泉，绝对化了文学是感情的表现，认为凡是真实地表达了感情的便是好作品，局限了作品对社会生活的反映。

The key person of Qing dynasty's Xingling School in poetry writing was Yuan Mei, a poet and prose-writer in Qing dynasty. As an inheritance and development from the theory of "no restrictions, but all for the expressing of one's disposition" upheld by the Ming dynasty's Gonggan School, this school advocated the method of "writing what you feel, wording in what is natural, and no feeling, no writing" in poetry writing. It believed Gediao's poetry writing theory "be gentle and sincere" had the inclination to restore the classical and therefore rejected it. It also opposed Shenyun's theory that "the most treasured element in poetry writing is gentleness and therefore one should write in a reserved manner." It believed that the true nature of poetry is the natural revealing of human feelings. Therefore, a poet should express his or her disposition directly and reveals his or her true feeling. What Yuan Mei proposed about "Xingling," in most cases, equates the meaning of "disposition." To comply with the requirements of freely expressing the poet's individuality and sincerely expressing the poet's true feeling, Xingling School advocated naturalness, freshness, plainness, and fluency as its artistic techniques. It opposed polishing and ornamenting poems; stuffing allusions and scholarly knowledge into poems. It emphasized the discovery of selfness. But it is a general believe that Xingling School considers Xingling or disposition as the source of literary creation, absolutizes the idea that literature is to express feelings, and believes that any poem that truly reveals reality is a good art work. These restrict writing from reflecting true social life.

Translated by Xu Yingcai / 徐英才译