

DOCTORAL THESIS

文道、理法與抒情: 乾隆時期試帖詩典範的構建 謝冰青

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提要

乾隆朝時期，清廷復起科舉試詩，此舉引發了清代試帖詩學的勃興。清人對於試帖詩的創作熱情或許為我們揭示了一點，那就是清人在面對科舉與文學之間的關係時，並不僅僅是敷衍或逃避，他們還可能選擇去積極調和二者之間的關係。本文試圖藉由聚焦乾隆朝時期的代表人物，以勾勒出這一調和的思路，進而再通過試帖來重審清代詩壇的學問化風氣。

本文共分六章。

第一章是緒論，包括研究對象、研究問題、前人研究的回顧與反思以及研究思路。

第二章以張廷玉為中心考查了乾隆朝時期的加試試帖之爭。自唐以來，在有關科舉試詩的爭論中，反對試詩者一直強調，文學的藝術形式會損害儒家之道，進而敗壞士風習氣。這一爭論在清代被表達為文道之爭。張廷玉反對任何對於科舉的激進改革，只是強調「循名責實」，要求考官選擇載道之文，這折射了清廷崇尚實學與釐正文體的科舉政策。他也以詩賦為「風雲月露之詞」，認為其徒重辭華，難以載道，因而激烈地反對試詩，這既反映了崇儒重道的為政理念，也可見雍正帝個人的文學理念。

第三章主要討論乾隆帝的創作理念與創作實踐。我們可以發現，一方面，他試圖以詩教持論將試帖納入科場文道關係之中，另一方面，他將試帖定義為末技，以防士子沉迷雕琢文辭。儘管乾隆帝試圖以道德化和學問化的方式

來寫作試帖，但他也並不能完全抵禦文學遊戲式的快樂，更無法抵抗試帖詩本身的文體慣性，因而出現了實踐與創作的分離。同時，他也似乎並無意為科場試帖提出一種同一的評判標準，這也讓考官擁有了一定的自由裁度的空間。

第四章專論被清人視為典範的紀昀。本文從紀昀的「體卑」論與「同源別派」論出發考察了紀昀的試律詩學。由此發現，紀昀認為，就道而論，試帖離道頗遠，就文而言，其自身藝術形式亦有頗多弊病。所以他選擇用理法來平衡文與道之間的關係，紀昀削弱了道的道德含義，將試帖轉向對考察士子學問。

第五章聚焦於另一典範吳錫麒。他的試帖之作與理念呈現出了一種分裂的態勢，一方面，他循規蹈，在論述與實踐上都能夠契合清廷官方所推舉的理念；另一方面，他則打破前代教化與頌揚的傳統，以作詞之法寫作試帖，在試帖詩中發出富於個人色彩的日常化的聲音，使得試帖富於抒情色彩。

第六章為結論。首先，我們可以發現，自張廷玉至吳錫麒，道的存在感被不斷削弱，反之，文的重要性卻在不斷提高。但在乾隆帝、紀昀與吳錫麒的試帖理念與創作實踐中，學問都扮演了一個及其重要的角色。所以，此章還比較了兩位典範人物，紀昀與吳錫麒在試帖法度運用上的差異。紀昀是以考辨學問的態度來寫作試帖，而吳錫麒則是將學問作為表現題材，同時將學問作為一種表達手段。兩者之間的差異揭示了在學問化這一議題內部，學問與抒情之間也在不斷角力。相較於中國文學史上的其他帝王引領的詩歌寫作，試帖詩理論豐富，著作繁多。科學輻射人群廣闊，處在不同位置的寫作者有

自己的寫作策略，亦對其有不同的文體定位，這也使得其成為有清一代的「國朝之盛」。

Abstract

Ever since the Qianlong era, the examinees were required to write a poem in the civil service examination, it led to the rise of Shitie poetics in this period. The enthusiasm for poetry was so strong, that when asked to rank the relative value of literature and the civil service examination, people in the Qing Dynasty chose to consider them equally important, rather than dealing with poetry in a perfunctory way. This thesis determines how the people of the Qianlong era managed to achieve this balance. It also reviews the relationship between poetry and knowledge in the Qing Dynasty, as revealed in Shitie poems.

In addition to the introduction and conclusion, this thesis has four chapters. The introduction provides the basic information about the topic, including the subject, the motivation for the research, a literature review and the methodology. The second chapter presents the arguments made in the Qianlong era for adding poetry to the civil service examination. Since the Tang Dynasty, dissenters claimed that this form of the literature would not only be a threat to Confucianism, but would also lead to decadence and a loss of morals. During the Qianlong era, the argument was described as a conflict between Wen and Tao (文道之爭), and was seen as a reflection of particular ideas about the nature and use of authority.

The third chapter examines Emperor Qianlong's ideas and work. He argued that the moral nature of poetry meant that it did not present a choice between Wen and Tao. However, he also defined poetry as a trivial skill, for fear that the examinee may get obsessed with poetry. Although he stressed that the composition of Shitie poems required the poet to have both morality and knowledge, he could not resist the temptation of regarding literature as a game, nor could he change the nature of this genre. Thus, there was a gap between his ideas and his work. Furthermore, Emperor Qianlong showed no interest in setting standards for judging poems in

the civil examination, leaving that to the discretion of the examiners.

Chapter Four discusses Ji Yun, whose Shitie poems were regarded as canonical by people at the time. He considered Shitie to be a genre that was inconsistent with the Tao, but he also thought the Wen style had many disadvantages. So, he chose to use the principles of truth and law (理法) to maintain the balance between Wen and Tao. Instead of stressing morality, he turned Shitie poetics into a tool to test the examinees' knowledge.

Chapter Five focuses on Wu Xiqi, another canonical poet at that time. His work and ideas have two different characteristics. Some of his statements and work perfectly match with the official idea of Shitie as a poetic form presenting praise or moralizing. However, some of his Shitie poems talk about personal feelings and everyday life, which endow his Shitie poems with the function of emotinal expression.

Chapter Six presents the thesis' conclusions. It also compares Ji Yun and Wu Xiqi's different principles for writing Shitie poems. Ji Yun wrote Shitie poems as a way to expand knowledge, whereas in Wu Xiqi's Shitie poetry, knowledge is often the topic of the poem. He uses knowledge to express his feelings. These different approaches to Shitie poetry illustrate the tension between the role of knowledge and lyricism in the poetry of the Qing Dynasty. Poetry writing led by the emperor had a long history in China. Yet Shitie poems gained more popularity than other genres. It's mainly due to the civil service examination. There were huge numbers of examinees writing the Shitie poems, and poets of different position had their own style.

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