

MASTER'S THESIS

魏慶之的詩學觀

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魏慶之的詩學觀

A Study of The Poetics of Wei Qing Zhi

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提要

宋代的詩話彙編總集共有四本，以魏慶之的《詩人玉屑》最為晚出，輯錄的資料廣泛而完備。批評家選取資料，既具價值判斷和批評取向。則由編纂的角度考察魏慶之的論詩方式，實具意義。他身處南宋末年，通過編纂《詩人玉屑》推許唐音和提出詩歌應重韻味、重寄託的詩學理念。郭紹虞指出魏慶之上承了張戒、姜夔及嚴羽的詩論。沿此論詩系統考察《詩人玉屑》，可以歸納魏慶之的詩學觀和理出南宋詩學的發展脈絡。

本文的研究方法從魏慶之的編纂入手，考察他怎樣「重新安排」詩話內容。魏慶之編纂的內容，包括詩歌本體論、詩歌創作論、歷朝詩歌的彙評等等，透過標目的設置和卷列的安排，體現了集大成的意識。本文擬分六章。第一章說明本論文的研究目的和方法。第二章考察魏慶之編纂唐宋詩格的原因與意義，指出他具有指導創作的意圖。第三章及第四章，分別討論魏慶之對唐、宋詩的評價，從而歸納他推許的詩歌典範。第五章以前面的討論為基礎，進一步考察魏慶之與南宋詩學的關係。第六章為餘論，補充說明魏慶之編錄唐代以前的詩歌彙評、詞論與及其編纂謬誤，最後總結全文，指出其詩論價值。

Abstract

The *shi hua* ("poetics talks" or notes on poetry) of the Song dynasty is compiled into a series of four books. The last one, is *Shi Ren Yu Xie* (《詩人玉屑》) anthologized by Wei Qingzhi (魏慶之), has the most complete collection of information. As critics select and analyze the information with value judgment in a critical way, using a compilation point of view to examine how Wei Qingzhi discusses poems is valuable in understanding Wei. Wei is a man of the late Southern Song Dynasty, and through writing *Shi Ren Yu Xie*, he commends Tang Yin (唐音) and notes that poems should stress rhyme and allegory. As pointed out by Guo Shaoyu (郭紹虞), Wei succeeds the theories of Zhang Jie (張戒), Jiang Kui (姜夔) and Yan Yu (嚴羽). By following this theory of poetics to study *Shi Ren Yu Xie*, we can map the study of the poetics of Wei and evaluate the chain of development of poetics in the Southern Song Dynasty.

This paper starts with exploring Wei's technique of compilation, observing how he has re-organized the content of poetics. The content of *Shi Ren Yu Xie* includes ontology of poetry, creation of poetry, analysis of poetry of previous dynasties and so on. Through the setting up of targets and the arranging of chapters, the perception of Wei's views on poetry is exposed. This thesis is divided into six chapters. The first chapter points out the reasons and methods for exploring Wei's compilation. The second is to examine the motives and meanings of Wei's compilation of the *Shi Ge* (詩格) of Tang and Song Dynasties so as to reveal his intention of guiding creative works. The third and fourth chapters are to discuss Wei's criticisms of poetry of the Tang and Song Dynasties in order to

categorize how Wei appreciates poetry. The fifth chapter, based on the discussions of the earlier chapters further explores and evaluates the relationship between Wei and the poetics of Southern Song Dynasty. The final chapter works as an excursus to additionally clarify the criticism Wei made on the poets before the Tang Dynasty and *Ci Lun* (詞論) as well as the mistakes he made in the anthology of criticisms. And finally, the chapter ends by disclosing the value of Wei's poetics.

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