

卷一 宋 蒼

近世文壇者有之志氣未嘗一涉詩經之樊籬健  
之說罕能於目而自作主張以為心得不知皆庸

學唐說前賢已辨而後之者足或持其持龍著

宋 蒼  
桐城派文學藝術欣賞

事兼凡唐宋元人之書皆能博覽而撰述之



桐城派文學藝術欣賞

葉龍 著

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## 自序

六十年代早期，作者在新亞研究所任助理研究員時，由先師錢穆賓四先生指導撰寫《桐城派文學史》專題研究報告，稿成，得錢師親自刪改潤飾一過。遂於一九七五年出版。某日拜訪劉師百閔。劉師告以「錢先生對你寫的桐城派論文頗為讚賞。」聞之甚感欣慰。但該書有不足者，乃忽略了戴名世對桐城派古文的貢獻，希望日後補述之。至八十年代，得羅師懷烈提示，再撰有關桐城派古文研究的論題，俾得駕輕就熟之便。研究期間，得何師沛雄教授之多所提點。稿成，饒師宗頤教授賜評，其中有云：「論方（苞）、姚（鼐）文論要點出於戴名世，具見讀戴氏書，用心細而能深入。糾正時賢淺稚之論，尤有裨於學術界。全文精闢之處在此。」承饒師盛許，實不敢當；但全文二十餘萬字中，以此章最具心得，亦聊以補前書之失。今蒙香港藝術發展局贊助出版，香港文藝界諸先進學者之審評拙著，魏芸小姐、李孝良先生及嚴金霞小姐等友人協助，均此致以衷心的謝意。

葉龍序於香港能仁書院

一九九八年十一月十八日

## A STUDY OF THE KU-WEN OF THE T'UNG-CH'ENG SCHOOL

In the history of Chinese Literature, no other school exerted greater influence upon the contemporary writers than the T'ung-ch'eng School (桐城派) which formed the main current in the stream of Chinese literature throughout the Ch'ing period (1644-1911). This thesis attempts to make a through study of this school by tracing its origin, analyzing its literary theories, examining its development and evaluating its place in the history of Chinese literature.

The Ku-wen (古文) of the T'ung-ch'eng School was largely derived from the Eight Masters of the T'ang and Sung Dynasties (唐宋八大家) and Kuei Yu-kuang (歸有光) (1506-1571), yet it had a style of its own. It was characterized in ya-chieh (雅潔), serving as an example of literary works of accuracy and laconism opposed to those which were marked with artificiality and frivolity in the late Ming and early Ch'ing period.

Most scholars believe that the founders of the T'ung-ch'eng School were Fang Pao (方苞) (1668-1747), Lau Dai-kwai (劉大櫟) (1698-1780) Yao Nai (姚鼐) (1730-1814). But according to my own investigation, Da Ming-si (戴名世) (1653-1713), who was older than Fang Pao fifteen years, was, in fact, the forerunner. He was not only an excellent Ku-wen writer, but also a critic whose literary theories were largely adopted by Fang Pao, Lau Dai-kwai and Yao Nai. The literary theories of the T'ung-ch'eng School are well worth a study. Above all, "recitation" (朗誦) and 'removal of archaism' (去

陳言) are two tenets which were closely observed by members of the School. Besides, they also emphasized the proper behavior and moral integrity of a writer.

Writers and publications of the T'ung-ch'eng School were legion and copious. A biographical account of the most prominent writers and a critical review of the best known literary works of this School were presented in this thesis.

Some modern scholars denounced the literary theories of the T'ung-ch'eng School on account that they followed too closely to the teachings of the Confucianism, yet none seems to disagree that the simple, terse and expressive compositions of this School was a herald of the later movement for modern Chinese language and literature. A critique and evaluation of the literary works of this School as a whole forms the conclusion of this thesis.

Critics on the early masters of the T'ung-ch'eng School seem to have focused on the studies of Fang Pao and Yao Nai, but neglected another master Lau Dai-kwai. In fact, Lau was a distinguished writer in the realm of Ku-wen. In particular, his compositions on travel were ranked among the best in the Ch'ing Dynasty, or even above that of Fang Pao and Yao Nai. Therefore, a detailed study of Lau's literary works in this respect is included in the Appendix.

A selected Bibliography is also attached at the end of the thesis.

戴潛虛先生文集

桐城戴名世著

論說

老子論上

自孔子沒。而出而惑世誣民者有兩家。曰老。曰佛。為後世儒家之所訾笑。厥其言怪誕。聖人之所弗取。而學者又於聖人之道。未知果能窺見多少。但能訾消兩家。即辨曰。儒。不若是易也。則為聖道害也。不以此兩家矣。余嘗讀老子之書。反復細繹。其言頗有可採。而此佛氏所及也。佛之盛也。乎中國。象虛而入。其言荒唐。不可致詰。而託於天人性命。理學士大夫多惑之。



王孝子傳

[illegible]

桐城張氏世稿

新學 國語 文法 二 課本

戴名世手跡(原件藏王樹民處)

南山集偶鈔

桐城戴名世田有

答某書

辱書具言時文風氣之說而欲決之不肖以定其所從  
夫足下之勤勤用力於時文者豈非爭一時之進取而  
亟亟求得舉耶而欲決之不肖又豈非以素相愛且稍  
有知識言或可採必不誤足下之舉耶不肖草鄙之人  
抱膝荒江絕意世事況區區者既不能爲而世俗所謂  
得舉之文且又不諳至於以平生之所知識告足下將  
萬萬不得舉非所以變足下也昔伯樂教其所憎者相

答顧震蒼

近世治經者有二志或未嘗一涉諸經之奧而僅  
之說罕恆於目而自作主張以為心得不知皆虛  
舉舊說前賢已辨而後出之者<sup>矣</sup>或摭拾陳言少  
變其辭氣而漫無所發明至子罕示春秋大  
事表<sup>漢</sup>凡唐宋元人之書皆能博覽而慎取之

重刻方望溪先生全集序

六經四子皆載道之文而不可以文言也漢興賈誼董仲舒司馬遷相如劉向揚雄之徒始以文名猶未有文家之號唐韓氏柳氏出世乃捫以斯稱明臨海朱石取宋歐曾王蘇四家之文以輩韓柳合爲六家歸安茅氏又析而定之爲八而後此數人者相望於上下千數百年若舍是莫與爲伍自是天下論文者意有專屬若舍數人卽無以繼賈馬劉揚之業夫自東漢以迄於明其間學士詞人蟻聚蜂屯不可計數一二名作先後傳誦宇內者亦如流水之相續於大川而其爲之數百十篇沛然暢然精光焰人聞不可磨滅則自韓柳歐曾王蘇

史記注補正

黃帝紀



桐城方苞撰

萬國和而鬼神山川封禪與爲多焉

與讀去聲言與事爲多也又或舉字之譌周官官師氏職王舉則從故書作與亦謂王與事

死生之說存亡之難

世傳醫經皆黃帝與岐伯問難語存亡之難疑卽謂此

旁羅日月星辰水波土石金玉

羅列也旁羅謂紀日月星辰之纏次辨水波土石金玉之性質無不該徧也

劉大櫟墨迹釋文

鮑生從余問爲詩，愧無以答其意。一日，偶談蘇詩，遂出舊藏蘇詩選屬余爲言其義法。閱兩月之久，始讀而歸之。

乾隆甲寅，桐城劉大櫟海峯

（案：鮑生當即鮑廷博，歙縣人。）

鮑生月余問爲詩愧無以答其意一日偶談蘇詩遂出舊藏蘇詩選屬爲言其義法閱兩月之久始讀而歸之

乾隆甲寅桐城劉大櫟



# 海峰詩集

經 碧軒藏板

諸先達友人評論

望溪先生二事

與魏中丞元國手書云及門劉生大櫬者天資

越所爲古文頗能去離世俗蹊徑而命實不猶第

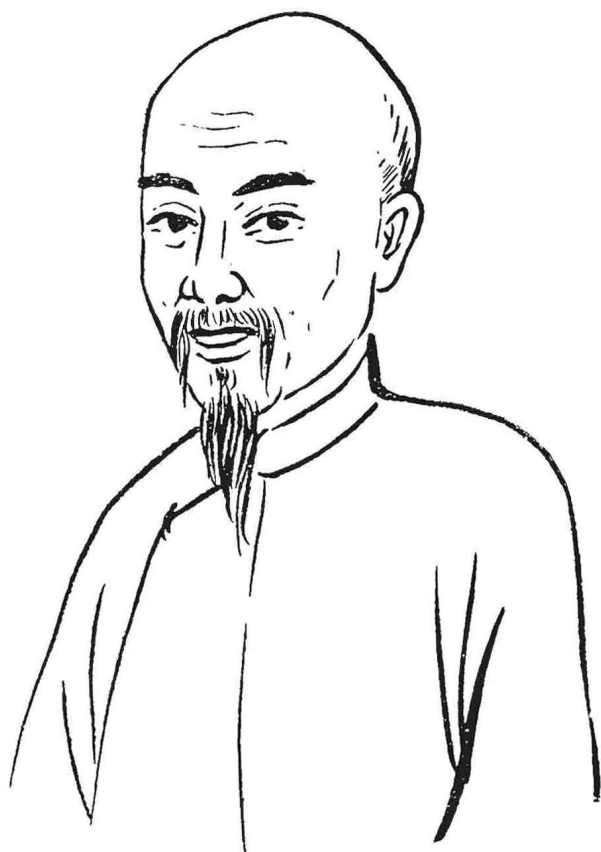
舉以鴻博已入彀而或檢去之而中副車今以親

老不忍遽離止得暫圖教職公見其文自知其異

然而異於儕輩第復先言之者以其數奇耳其所

著小傳集雖以吳教

與雙學便手書云劉生大櫬不但精於時文即



姚鼎像



復現覽我在此字安家中亦字易也  
汝須喫苦用功世焉有翫怠而能有立  
者乎寄來白銀三兩不作為祭釋之  
費時銀六兩不送各位先生事畢來  
脩昂用此銀勿換桐城特低銀也汝作急  
祭掃勿延遲 三月十日惜翁字

姚鼎手稿