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Spiritual Evolution of the Scholars and  
Literary Development of the Poetry



明代成化至正德前期士人与诗派研究

A Study on the Scholars and  
Poetry Groups during the Reigns  
from Chenghua to early  
Zhengde period

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出 版 人 / 谢寿光

出 版 者 / 社会科学文献出版社

地 址 / 北京市东城区先晓胡同 10 号

邮政编码 / 100005

网 址 / <http://www.ssap.com.cn>

网站支持 / (010) 65269967

责任部门 / 编辑中心 (010) 65232637

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项目经理 / 宋月华

责任编辑 / 徐巧燕

责任校对 / 段景民

责任印制 / 盖永东

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总 经 销 / 社会科学文献出版社发行部

(010) 65139961 65139963

经 销 / 各地书店

读者服务 / 市场部 (010) 65285539

排 版 / 北京亿方合创科技发展有限公司

印 刷 / 三河市尚艺印装有限公司

---

开 本 / 889 × 1194 毫米 1/32 开

印 张 / 9.125

字 数 / 158 千字

版 次 / 2007 年 7 月第 1 版

印 次 / 2007 年 7 月第 1 次印刷

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书 号 / ISBN 978 - 7 - 80230 - 695 - 0/I · 013

定 价 / 28.00 元

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**刘化兵** 男，1974年生，山东省平原县人，文学博士，现为聊城大学文学院讲师。1999年毕业于聊城师范学院外语系，获英语教育专业文学学士学位；同年考入聊城大学文学院古籍所，师从李庆立先生攻读中国古典文献学专业硕士学位，研究方向为明清文学文献整理与研究。2002年考入山东大学文学院，师从王平先生攻读中国古代文学专业，2005年获博士学位，研究方向为元明清文学。先后在《红楼梦学刊》、《苏州大学学报》等期刊杂志上发表论文十余篇。

## 中文摘要

本文试图运用个案分析与综合比较相结合的方法，在前人时贤研究的基础上，对明代成化至正德前期的士人心态与诗派关系作一解析与梳理，以期对这一阶段的文学发展状况得出新的认识。

成化年间，朱明帝国在政治、经济、文化和社会思潮等各个方面都进入转型时期。在主流诗文领域，“三杨”台阁体在经历了永乐至正统四十多年的兴盛喧嚣后，在景泰、天顺年间仍未消退，并以其惯性继续垄断诗坛。到了成化时期，由于朝政平庸，君惰臣怠，国家上下都失去了国初的那种积极向上的乐观精神和心态，士人心目中的盛世幻象破灭。同时，在经济发展、科举盛行以及阁臣奸邪等因素的刺激影响下，程朱理学的神圣地位受到怀疑和动摇，这就直接威胁到封建统治秩序的稳定和延续。相应的，台阁体作品也就失去了它存在和滋生的合理环境和土壤。这时，以庄昶为代表的翰苑



士人首先觉醒。成化初年的“翰林四谏”事件标志着翰苑士人试图改变自己台阁体创作主体身份的努力。尽管这一努力以失败而告终，但自此以后，士人已经失去了对台阁体创作的主观认同感，台阁体走向衰落已成为必然的趋势。

茶陵派是由台阁体到复古派之间的过渡诗派。成化以来，朝政平庸胶着，气氛沉闷，茶陵派诗人普遍具有“朝隐”心态。他们虽然身居翰苑馆阁，地位尊隆，但并不在意禄位的升迁，而是更喜欢在喧嚣的朝市之中，给自己开辟一块心灵休憩的绿洲，以寻求个人精神诗意的自适与栖居。茶陵派诗人如邵宝等虽然也主张诗文复古，但态度要比李梦阳温和灵活得多。他认为应当师法古人，但不必非六经、三百篇，甚至可以“师今之名天下者”，提出“复古于通今”的观点，这是值得我们注意的。

成化中后期，一股新的文学力量开始于翰苑馆阁之外逐渐凝聚、成长，它就是身在职曹的郎署士人文学群体。这一群体的许多士人逐渐变革过去仅仅应职听差办事的为官生活方式，于公务闲暇之余，借宴饮聚会之机，探讨时局，以诗文相互激勉，抒写怀抱。这些士人中尤以成化末期的郎署士人邵宝、储巏更为活跃。一方面，他们自身成就突出，为时流翘楚；另一方面，他们又积极接引后进，从而促进了郎署文学的兴起。郎署创

作群体由于身在曹职，长期公务的锻炼，使他们形成了干练务实的作风，因而在诗歌创作方面也一洗翰林士人的柔弱冗乏，呈现出刚健向上的艺术风貌。在创作基调上，一方面，他们开始着意于诗歌的格调问题，鄙弃卑弱靡丽的时风，崇尚格调高古，成为李梦阳等发动复古运动的先声；另一方面，他们并没有形成明确的专重汉魏盛唐的师法取向，这也是直到李梦阳领袖郎署时才完成的。

弘治年间是明代政治史上比较宽松的时期。孝宗优礼文臣，使李梦阳等新科进士备受鼓舞。弘治十五年（1502），康海的应试策论被孝宗钦点为第一，从而为本朝文学的振兴树立了一个明确的方向和范式。文风影响天下的康海状元脱离翰苑而主动加盟李梦阳为首的郎署文学创作群体。这一事件本身就宣告了翰苑文学统治地位的岌岌可危，而郎署文学则已经被历史地推向文坛前台。弘治朝文学的兴起，引起刘健等理学阁臣的警觉和反对。他们常常借各种机会，对文学后进进行压制和打击，从而引起所谓的文理之争。这种斗争一直延续到正德时期。刘瑾乱政，既导致刘健下台，同时也使李梦阳等复古士人流落各地，这场斗争才告一段落。而文学士人在正德朝受到打击后开始消沉，转向佛道者亦有不少。理学后继者王守仁一方面对原来的程朱理学进行改造并形成自己的理论体系，另一方面又对徐祯卿等文学



士人进行接引，这实际上是在一个更新的层面上进行的文理之争。

成化年间，君惰臣怠，朝政平滞，世风奔竞，人心浮躁。明初诸儒，一味株守宋儒成说，规行矩步，面对汹汹世风，束手无策。陈献章、庄昶等理学士人奋勇担荷，以挽救世风人心、开辟理学新境界自期。他们隐居山林，高扬学者主体精神，要求人们静坐涵养，收拾此心，去欲除蔽，以求复还本性，与天理相通。陈献章、庄昶等人认为，此心生来就是与天理共存、完善自足的。这也就是所谓的天性，它本身就是天理在人心中的自然体现和呈露。因此，天理大道不在外在的典籍讲说，而就在人的自然本心。陈庄体诗风就是建立在这种理论基础上的。陈献章、庄昶等人虽致力心学，但并不尚著述，而是更多地将自己的理学观念和体道感受融入诗歌创作中。在自我定位上，他们更希望被看做理学家而非诗人。他们的诗作，大多是用来体道、明道、证道、传道，是与其理学主张和特点紧密联系在一起的。因而，我们认为，对于陈庄体诗作，不应仅仅从文学价值和艺术成就的角度来观察和评判，而更应从中挖掘它产生风行的时代意义、所反映的理学思想。当然，他们的一些诗学观点如重真性情、尚天真自然等等，也是值得注意的。

在明代弘治至正德时期的文坛上，有两大文学群体



最为令人瞩目：一个是以京师为中心的七子派复古群体，另一个是以苏州为中心的吴中派复古群体。吴中士人将当地重才尚情的文学传统与当时尚俗尚趣、重利重商的时代精神相结合，呈现出舒展人性、自由解放的特点。同时，受八股时文的反面刺激，吴中士人开始有意识地将目光转向古人，从古人那里寻觅真性情、真学问，形成在野士人复古群体，与京师七子派复古群体一南一北，遥相呼应，共同构成弘治、正德时期的文学复古主潮。作为一个地域性的文学群体，吴中士人并不闭塞和保守，而是以乐观开放的心态与外界文坛如京师茶陵派、七子派以及陈庄派等文学群体进行广泛交流，兼采众长，呈现出博雅大气的艺术风貌。吴中文学表现出鲜明的时代性、自然性、开放性以及个性化等多重特征。

关于这几大诗派的比较研究。就吴中派与七子派而言，两者都是弘治、正德年间提倡古学的文学群体。所不同的是，吴中派以在野士人为创作主体，是地域性文学群体，对朝政相对澹泊，其复古亦不仅限诗文领域，而是多领域全方位的复古，是艺术的、超功利的复古，所追求的是人的个性完善。在诗文复古中，将“情”放在中心位置，并不偏重格调。七子派以在朝的少壮进士为创作主体，他们有着强烈的振兴本朝文学以及抢占文坛台站的功利性诉求，专重诗文复古，基本不涉其他，



在取境方面主重汉魏盛唐，其对格调的强调往往冲击或湮没了“情”的中心地位。

就吴中派与陈庄派而言，二者都属在野士人群体，但二者之在野的生活方式和人生境界不同。吴中士人之隐居，多为独善其身型，更关注个人本体，于诗文书画中涵泳性情，侧重个人的情感自由和人生完善，而少有济时救世的雄心和抱负；陈献章、庄昶等人之隐居，则以拯救世风人心、发展圣学为目标。吴中诗作重“情”，陈庄体诗作则更重“性”。吴中诗风之俚俗，多以平易诙谐为趣，自由疏放；陈庄体之俚俗，则往往簸弄理学话头，堕入恶趣，令人生厌。

就陈庄派与茶陵派而言，二者都是成化时期最为显赫的诗派。然而前者隐于山林，后者隐于朝市，这种共有的隐逸心态成为二者惺惺相惜的基础。不同的是，陈、庄等人的隐逸是积极而自觉的，而茶陵派士人的隐逸则是馆阁官员一种明哲保身式的自守与安闲，是对现实无奈的一种随遇而安的自慰与妥协。他们的隐逸是消极的、被动的。

**关键词：**台阁体；茶陵派；陈庄体；复古派；吴中派

## Abstract

This thesis attempts to draw a new understanding to the literature development of Cheng Hua to early Zheng De period at the virtuous foundation of early and present researchers by way of studying the psychology state of scholars and the literature groups with the employment of comprehensive contrast and case analysis method.

The empire of the Ming came into its transformation in the fields of the politics, economy, culture and the thought trends during the periods of the reign time of Cheng Hua. As to the field of traditional literature forms of articles and poetry, Taigeti, which was proposed by the three prime ministers with their surname Yang, still monopolized the arena of traditional poetry in the years of the reign times of Jing Tai and Tian



Shun under the influence of its inertia after a period of more than forty years of thriving since Yong Le to Zheng Tong. When it came to the Reign time of Cheng Hua, the whole country lost its previous spiritual state of active moods in as for the mediocre politics caused by the low-spirited emperor and ministers, which broke the magical dream of the swarming times in the scholars' minds. At the same time, the sacred status of Confucianism developed by the Chengs and Zhu Xi was suspected and moved under the influence of the factors of developing economy, flourishing examinations for official-election and the wicked and corrupted cabinet ministers, which threatens directly the then feudalism ruling order. Therefore, the Taigeti works lost its rational surviving backgrounds. Under such circumstances, the royal scholars in Hanlinyuan realized the unsuitable situation firstly. The affair of the so-called Four Official Critics in Hanlinyuan banners the motives of the royal scholars has come into their struggle of changing their Taigeti-styled works of composing status. Since then, the scholars with Hanlinyuan backgrounds have lost their acceptance to the Taigeti-styled works, which marked the inevitable trends of Taigeti's

falling.

The Cha Ling group was a transition from the Taigeti-styled works to the restoration group. the Cha Ling poets had a common feeling of being hermits with official status during the mediocre period of the Cheng Hua times. They did not care their official ranks and salaries, but preferred to open up a piece of oasis in the roaring crowds to rest themselves with a still and clean situation of their hearts, though they have had respectable ranks and status.

The Cha Ling poets were also for the literary restoration as the Restoration group, but they held a gentle attitude towards this and was not so inflexible as Li Mengyang. Shao Bao, a poet of the Cha Ling group held that one should learn from the ancient poets, however, one did not have to learn from and composed like the six classical Confucianism books and the Book of Songs, even one might learn from the present renowned masters. And also, he held that the literary restoration should be used to work for the benefits of the present society, which should be paid enough attention to. By the mid-and-late period of the Cheng Hua years, a trend of new literary force grew up grad-



usually outside the pavilions at the Imperial Academy, it is the literature colony of administrator and scholar in the local authorities at all levels. They gradually changed leather pass by that kind of only in conformity with that manservant handle affairs for officer's life style duty. At the public affair leisure, they would take advantage of gathering the chance to drink, probe into the situation at that time, encourage each other by means of writing poems and articles to describe the impressions. Especially the administrator officials such as Shao Bao and Chu Quan were more active. On one hand, they themselves were outstanding writers who reached great achievements, on the other hand, they worked as tutors for the younger generations of administrators actively which fastened the thrive of the administrators literary group. These official writers who worked in their duty after a long-term formed practical style in exercising the public affairs had washed off the weakness and superfluousness of member of Imperial Academy scholar and demonstrated the vigorous and upward artistic style and features in literary creation. In creating the fundamental key tone, on one hand, they began to take pains in the style of poem creation and

advocated a style to be high and ancient, which became the pioneers of the later Li Mengyang who launched the literary restoration movement; On the other hand, they formed a clear one serious Han, Wei hold knowledge orientation of Tang specially, this was not finished when being the administration until Li Mengyang became leader of the administrator writers.

It is a looser period in political history of Ming Dynasty in the period of Hong Zhi. Emperor Xiao Zong showed extraordinary preferential treatment to the minister 's of literature, which encouraged the newly officials such as Li Mengyang who had just passed the official-selection examination greatly. In the fifteenth year of Hong Zhi, Kang Hai 's examination article was appointed as the first place by Emperor Xiao Zong, which put up a model and direction to the literature revitalization. The renowned Kang Hai left the Imperial Academy and moved into the administrator creators, which announced the disintegration of this literature dominant position of the Imperial Academy. And literature created by the administrators began to appear on the remarkable position of the literary world. Enlarge and manage it towards the rise of literature in the peri-



od of Hong Zhi caused the vigilance and opposition of such Neo-Confucianism minister. such as Liu Jian. They often suppressed and attacked the younger generation of literature creators, for which caused the struggle between the so-called literature force and Neo-Confucianism force. This struggle lasted till the Zheng De years when Eunuch Liu Jin upset imperial politics which caused the resign of Liu Jian from his position of prime minister and the departure of the administrative officers engaged in literature restoration began to convert themselves to Buddhism and Taoism, which declared a temporary break of the struggle. The later Confucianism scholar, Wang Shouren, transformed the theory of former Confucianism put by the Chengs and Zhu Xi and made its shape appear a new looks and connected and guided the administrator officers engaged in literature creation to his school, which began a new struggle between the literature force and the Confucianism force in a new level.

In the Chang Hua years, the emperor and his ministers cared little about their business affair, and the customs and social circumstance became disordered in all ways. People could not keep still and the feudalism



order was threatened. However, the Confucianism scholars then were still completely for the ever-formed theory put by the former scholars, which could do nothing to the changed social reality. Thus some new Confucianism scholars like Chen Xianzhang and Zhuang Chang could not tolerate such circumstance and made their minds to open up a form of the Confucianism theory which could bring about a relief to the then people and put the social circumstance into orders. They lived themselves in mountains and woods and held that scholars should sit still to engage in the uncovering of the material desire from the minds and put them into their primary state which could be exchanged with the Rules. They also held that one 's mind was satisfactorily self-reliance with the Rules. This was the natural exhibition of the Rules in people 's minds. Therefore, the Rules existed not in the book collections and preach speech by the former scholars but in everyone 's deep mind. The Chenzhuangti styled poetry creation was just based on this theory. Chen and Zhuang did not pay much to the written form theory in words, but just put their thoughts into the creation of poem creation although they engaged themselves into the building and