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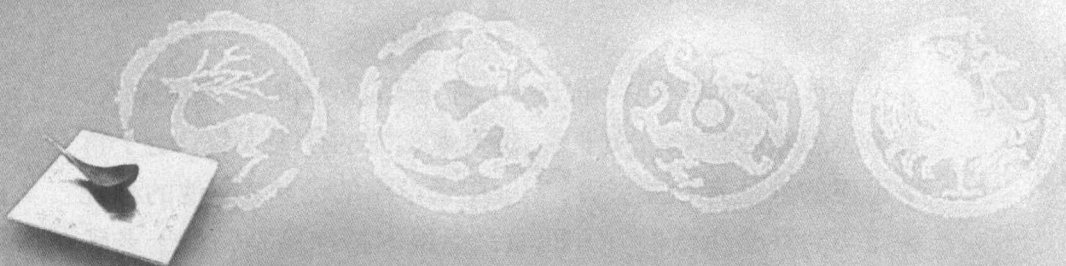
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# 古代部分

## Ancient Times







## Chapter

## 1

# ZhuangZhou: Defying Official Ranks

Born in Meng of the state of Song during the Warring States era, Zhuang Zhou, 369BC–286BC, also known as Zi Xiu or Zhuangzi, was a great thinker, philosopher, litterateur, and representative of Taoism. He inherited the philosophy of Laozi and further developed Zhuangzi School of the pre-Qin period. Though covering all facets of social life, his doctrine was essentially born out of Laozi, hence “Lao Zhuang” for the two put together by later times. Their doctrines were known as *Lao Zhuang Philosophy*. Zhuangzi contributed not only to his unique philosophy but also literature. Rather than dry lectures, his political and philosophical doctrines were rendered through rich and colorful language in his witty fables. His main works *Zhuangzi* reads like a collection of fables that display unique imagination and strong artistic appeal.

The *Annals of History* carried a brief profile for Zhuangzi outlining his writings as some 100,000 words, mostly fables that contained profound philosophy and truth of life like *The Old Fisherman*, *The Bandit Zhi*, and *To Open the Trunk*. His works featured forceful literary image, unique imagination, and rich liveliness, and brought its readers to a state of sublime detachment. Unique in Chinese literary history, his writing broke away from the literary form of dialogues and marked the maturity of pre-Qin prose writing. It is generally agreed that *Zhuangzi* represented the zenith of pre-Qin literature, and cast lasting influence through the history in its idea, style, structure, and technique on numerous men of letters, such as Ruan Ji, Tao Yuanming, Li Bai, Su Shi, Xin Qiji, Cao Xueqin, to name a few of the leading ones.

Zhuangzi sounded cynical. In the Warring States period, he lived in the years of King Hui of State Liang and King Xuan of State Qi, and was slightly younger than

# 中

中国文坛名人

文化

中国文学史如一棵参天大树，它由数千年的文明史为根基，吮吸各种文化精华，结出了累累果实，孕育出千千万万颗天下间最璀璨的明珠。其杰出代表有屈原、司马迁、李白、苏轼、徐志摩等，他们星光灿烂，照亮九州。

◎ 作家生平  
◎ 文学成就

◎ 代表作品  
◎ 人文精神

梁惠王、齐宣王同时，比孟轲的年龄略小，曾做过漆园小吏，生活很穷困，却不接受楚威王的重金聘请，在道德上其实是一位非常廉洁、正直，有棱角和锋芒的人。有一次，家里没有粮食了，他就去找监河侯去借粮。监河侯说：“好的。等我收了封地的租金，就借给你三百金，可以吗？”庄周气得脸都变了颜色，说道：“我昨天来的时候，听到有人在道路中间呼唤。我到处看，发现车辙里有条鲫鱼。我问它：‘喂，鲫鱼！你是在做什么呀？’鲫鱼回答说：‘我是东海里的水官，您有斗升的水来救活我吗？’我说：‘好，我将往南去拜访吴越的君主，引西江的水来迎救你，怎么样？’鲫鱼生气极了，说：‘我失去了我常呆着的水，没有地方安身，我只要一点水就能活了，你竟然这样说，干脆不如早点到卖干鱼的店里去找我吧！’”

虽然他一生淡泊名利，主张修身养性、清静无为，在他的内心深处则充满着对当时世态的悲愤与绝望。从他哲学观中有着退隐、不争、率性的表象上，可以看出庄子是一个对现实世界有着强烈爱恨的人。正因为世道污浊，所以他才退隐；正因为人生有太多不自由，所以他才强调率性。庄子是以率性而凸显其特立的人格魅力的。他认为做官戕害人的自然本性，不如在贫贱生活中自得其乐，其实就是对现实过于黑暗污浊的一种强烈的觉醒与反弹。一天，庄子正在涡水垂钓。楚王委派的二位大夫前来聘请他道：“吾王久闻先生贤名，欲以国事相累。深望先生欣然出山，上可为君王分忧，下能为黎民谋福。”庄子持竿不顾，淡然说道：“我听说楚国有只神龟，被杀死时已三千岁了。楚王珍藏之以竹箱，覆之以锦缎，供奉在庙堂之上。请问二大夫，此龟是宁愿死后留骨而贵，还是宁愿生时在泥水中潜行曳尾呢？”二大夫道：“自然是愿活着在泥水中摇尾而行啦。”庄子说：“二位大夫请回去吧！我也愿在泥水中曳尾而行哩。”

庄子是主张精神上的逍遥自在的，所以在形体上，他也试图达到一种不需要依赖外力而能成就的一种逍遥自在境界。

Mencius. He once served as the Lacquer Lord. Impoverished as he was, Zhuangzi kept his moral integrity, bluntness, and edges. There was a time his family ran out of supply, and he went to borrow corn from the River Lord. “Yes,” said the Lord, “I’m just about collecting the revenue of my fief, and will then lend you the corn. Will that do?” At this Zhuangzi flushed with anger, “Yesterday, as I was coming along, I heard a voice calling. I looked round, and in the cart-rut I saw a crucian. I said, ‘What do you want, crucian?’ ‘I am a denizen of the East Sea,’ replied the fish. ‘Pray, Sir, a pint of water to save me.’ ‘Yes,’ said I, ‘I’m just going south to visit the prince of *Wu and Yue*. I will bring you some from the West River. Will that do?’ At this, the crucian flushed with anger, ‘I am out of my element. I have nowhere to go. A pint of water would save me. But to talk to me like this, you might as well put me in a dried-fish shop at once.’”

Despite his indifference to fame and gain and pursuit for self-cultivation and peaceful inaction, Zhuangzi was burdened with grief and despair for his society. Under his philosophical surface of retreat, indifference and pursuit of what was natural, Zhuangzi bore mixed love and hate for reality. It was the dirty world that forced him to retreat, and the incessant worldly shackles that he stressed on conforming to the law of nature, which in itself, highlighted his personality. He was convinced to live in poverty was more preferable than to pursue in the officialdom that had the inborn nature to harm the people. This reflected his acute disillusionment toward the dark reality. One day Zhuangzi was fishing on River Guo when two ministers assigned by the King of Chu showed up, “Your Respectable, His Majesty has long learned your fame and intends to entrust you with state affairs. We truly request your acceptance to relieve His duties in the first place and benefit the mass.” His rod in hand, Zhuangzi did not even turn his head, “I heard of a mystical tortoise in the State of *Chu*. It was killed at its 3,000 years’ age. Then got enshrined in a bamboo case with silk cover by the King. Now for the tortoise—should it die and stay in the case or live in the muddy water?” “Oh, it surely is better to live in the muddy water!” the ministers exclaimed. “Then would you sirs please go back! I prefer living in the muddy water too.”

Spiritually, Zhuangzi pursued absolute freedom; and accordingly he aimed to achieve physical freedom without relying on external forces. He claimed all were equal

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◎作家生平  
◎文学成就

◎代表作品  
◎人文精神

他主张宇宙中的万事万物都具有平等的性质，人融入万物之中，从而与宇宙相终始；他提倡人的精神是要顺从自然的法则，要安时而处顺。“庄子梦蝶”的故事，讲的是他大彻大悟的经历。庄子当时喜欢白天睡觉，经常梦见自己变成蝴蝶，在园林花草之中飞舞，醒来时，就感觉自己的两只胳膊好像翅膀一样可以飞动，觉得奇怪。一天就在老子讲《易》的闲暇时间，把此梦告诉了老子。老子是大圣人，知道人的前生后世，指出庄子的前生就是一只白蝴蝶。从此，庄子旷达人生，大智彻悟，把一切世事看做行云流水。庄子眼里的宇宙与人的关系是“天人合一”的，是物我两忘的。他认为是“道”给了人形貌，“天”给了人形体，人们要做的是不要因为好恶而损害自己的本性。

庄子提出一切都必须顺其自然，每一样东西都有其自身的用处，应该找出它的价值所在。有一天，他的朋友惠施说：“魏王给了我一些大葫芦的种子，我把它们拿去种，长出来的葫芦果然很大，可以容纳五升的水，但是装满水后拿起来就破了。既然无法装水，我就把葫芦剖成两半当勺子。可这种勺子太宽，使用不方便，我一气之下就把它打破了。”庄子听了，惋惜地说：“多可惜，既然不能用来装水，那你为何不编一个网把葫芦网住，然后系在腰间，这样不就可以在水中悠哉游哉吗？多逍遥自在啊！若懂得使用它，它就是很好的东西，可惜你不会用，竟然把它毁坏了。”

庄子主张顺从天道，而摒弃“人为”。在对待生与死的问题上，他认为生存和死亡都同样是好事。在《知北游》一文中，庄子提出：“人之生，气之聚也，聚则为生，散则为死。”他把生命看成是一种气流，是大自然里的一种现象。在《天地》中，他也有同样的表述：“万物一府，死生同状”，万物一府即万物是一体的，死和生也是相同的，没有什么区别，就像白天黑夜的循环，是客观的必然，是自然的规律。他的妻子病死后，惠子前来吊唁，见他正盘腿坐地，鼓盆而歌。惠子责问道：“人家与你夫妻一场，为你生子、养老、持家。如今去世了，你不哭亦足矣，

in the universe, with which man could last if integrating themselves into it. Zhuangzi advocated that man's spirit should conform to the law of nature, and be content with their lot while keeping in good psychological condition. A story on how he went through illumination, the Butterfly Dream told Zhuangzi often dreamt of becoming a butterfly flapping among the flowers and grass in the garden in his beloved daytime sleep. Waking up, he was then amazed to feel how his arms could flap like wings. One day while Laozi was lecturing on *Yi* (changes), Zhuangzi told him the dream in the interval. A great sage as he was, Laozi understood the truth of men's *previous life* and *afterlife*, thus pointing out that Zhuangzi was a white butterfly in his *previous life*. Thereupon, Zhuangzi became thoroughly enlightened over life and all secular affairs were as transient as the moving clouds or the flowing water. He held the universe and men were one whole, therefore making man forgetful of himself and the world. It was *Tao* that gave man the look while the universe the essence. What man needed to do was to avoid tainting his essence by their taste.

Zhuangzi held all should follow the rule of nature. Everything had its merits and values. "The King of Wei bestowed me some gourd seeds and I did grow very big gourds that can hold 5 liters of water," his friend Huizi told him one day, "however, it broke when I picked up the full gourd. Not good for holding water, I then cut it into halves for scoop use; but turned out to be too big and inconvenient. In a fit I smashed them." "That surely is bad!" Zhuangzi retorted, "if no good for holding water, why not hold it with a net and tie it to your waist? That way you can swim at ease. Just how much fun it is! Should you know to make use, it would show its merits. Unfortunately, you found it useless, and just have ruined it! "

Zhuangzi claimed that man should follow the Heaven's rule and discard "artificialness". He believed both life and death were pleasant. In his *Knowledge Travels North*, Zhuangzi pointed out that "the life of a man results from convergence of the vital fluid. Its convergence is life; its dispersion, death." Life to him was a fluid, a natural phenomenon. Similar expression existed in his *Universe*, "that all things (in the universe) are ONE, and that life and death are but phases of the same existence." Since all things were the one, there existed no difference between life and death but an objective necessity or nature's rule, the same as the change of day and night. His wife passed away from illness, and he sat cross-legged singing to the taps on the pot when Huizi visits. "She is your diligent wife, bore your child, and maintained your home," Huizi blamed, "now she passes away, you might just as well shed no tears. But



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文化

中国文坛犹如一棵郁郁葱葱的参天大树，它以数千年的文明史为养分，吮吸各种文化精华，结出了累累果实，孕育出千千万万心怀天下、成就非凡的文学大师，其杰出代表有屈原、司马迁、李白、鲁迅、徐志摩等，灿若繁星，光耀九州。

◎ 作家生平  
◎ 文学成就

◎ 代表作品  
◎ 人文精神

还鼓盆而歌，岂不太过分、太不近人情了吗？”庄子说：“不是这意思。她刚死时，我怎会不感悲伤呢？思前想后，我才发现自己仍是凡夫俗子，不明生死之理，不通天地之道。如此想来，也就不感悲伤了。”

后来，庄子本人也快死了，他的几个学生在商量，如何好好安葬他。庄子说：“我把天地当棺槨，日月似连璧，星辰如珠玑，装饰得很富丽。世界万物，尽做我的随葬品。我的葬具齐备了，你们再不要操心了。”学生说：“没有棺槨，我们怕乌鸦老鹰吃你。”庄周说：“弃在露天，送给乌鸦老鹰吃，和埋在地下送给蝼蛄蚂蚁吃，还不是一样吗？为什么要夺了这一边的食粮送给另一边呢？这是你们偏心啊！”

why sing? Isn't it too much to be sensible?" "No, I do not mean to be unreasonable." Zhuangzi explained, "I was sad when she was closing her eyes. Thinking further, I realized I'm still too much of an everyman to understand the law of life and death or the *Tao* of the universe. And so I've come to feel no rues."

And then, when Zhuangzi was about to die, his disciples expressed a wish to give him a splendid funeral. But he said, "with Heaven and Earth for my coffin; with the sun, moon, and stars as my burial regalia; and with all creation to escort me to the grave, I have all paraphernalia and need not your efforts." "We fear," argued the disciples, "lest the ravens and hawks should eat the body of our Master." To which Zhuangzi replied, "Above ground I shall be food for ravens and hawks; below I shall be food for mole crickets and ants. Why rob one to feed the other from your prejudice?"



## Chapter

## 2

**Qu Yuan:  
A Patriotic Poet**

A towering statesman and patriotic poet in the state of Chu during the late Warring States period and a descendant of Qu Xia (son of the King Wu of Chu), Qu Yuan (also called *Ping*, approx. 339–278BC) was born in Dan Yang (present Zigui in Hubei province). Qu Yuan lived through three reigns of Chu—Wei, Huai, and Qingxiang, though the prime of his life was during the reign of King Huai, which was the dawn of national unification. A descendant of nobility and master of governance and eloquence, Qu Yuan was once spoiled by King Huai who put him to the tables of *Zuo Tu* (senior minister) and Lord of Sanlü. Qu Yuan assisted King Huai in political reform and social invigoration, and advocated to ally with the state of Qi to contend with the hegemonic state of Qin in a bid to unify the nation, and for a time Chu was prosperous with strong army that overawed the neighboring states. However, the conflicts with the corrupt aristocrats on internal and diplomatic policies and slanders from his envious peer ministers like the Lord of Shang Guan eventually led to the King's snub.

In the 15th year of King Huai (304BC), Zhang Yi from Qin showed up in Chu and bribed Jin Shang, Zi Lan and Zheng Xiu, making them his moles. Meantime, he enticed King Huai with “an offer of 600 *li* land from Qin”. As a result, Chu broke its alliance with Qi. It was not until King Huai realized he had been fooled that he launched attacks against Qin, both ending in a fiasco. Qu Yuan then got dispatched to reconcile with Qi, which again was undermined by Zhang Yi. In the 24th year of King Huai, Chu allied with Qin, throwing itself to Qin's expansion appetite. Qu Yuan was banished from the capital Ying Du and removed to Han Bei until the 30th year of the reign when King Huai accepted Qin's invitation to meet at Wuguan Gate. King Huai was then held in custody until his death in the state of Qin.

His successor King Qingxiang continued to surrender to Qin, and exiled Qu Yuan again to the south of the Yangtze River. Destitute and vagrant, Qu Yuan drifted among River Yuan and River Xiang. In the 21st year of King Qingxiang when Chu's capital Ying Du was captured by Qin's general Bai Qi, Qu Yuan with all his bitterness drowned himself in Miluo River. Qu Yuan sacrificed his life to his political ideal,

中

中国文坛名人

文化

中国文学史是一棵参天大树，它由数千年的文明史与养分，吮吸各种文化精华，结出了累累硕果，孕育出千千万万心怀天下、成就非凡的文学大师，其杰出代表有屈原、司马迁、李白、苏轼、鲁迅等，灿若星辰，光耀九州。

◎作家生平  
◎文学成就

◎代表作品  
◎人文精神

圣君贤相的政治。他认为只有圣君贤相才能改变楚国的政治和社会的现实，使楚国强大起来。他热烈颂扬古代圣君如尧、舜、禹等，颂扬古代的贤臣如伊尹、周公、比干、伯夷、叔齐等。他的“美政”的另一基本内容就是民本思想。这在他的作品中有很清晰的表述。他在《离骚》、《九章》等作品中反复谈到“民”的问题，表达了他对民间疾苦关心。

屈原自杀的日子，可能是五月初五。传说在他死后，楚国百姓哀痛异常，纷纷涌到汨罗江边去凭吊屈原。渔夫们划起船只，在江上来回打捞他的尸体。他们拿出饭团、鸡蛋等食物丢进江里，说是让鱼龙虾蟹吃饱了，就不会去咬屈大夫的身体了。一位老医师则拿来一坛雄黄酒倒进江里，说是要药晕蛟龙水兽，以免伤害屈大夫。后来人们用竹叶或苇叶包饭团，外缠彩丝，发展成粽子。以后，在每年的五月初五，就有了赛龙舟、吃粽子、喝雄黄酒的风俗，以此来纪念爱国诗人屈原。

屈原作为“楚辞”的创立者和代表作者，给中国文学留下了丰厚的遗产。他的作品主要包括《离骚》、《天问》、《九歌》、《九章》、《远游》、《卜居》和《渔父》等。

《离骚》是屈原的代表作，也是中国古代文学史上最长的一首浪漫主义政治抒情诗。诗人从自述身世、品德、理想写起，抒发了自己遭谗被害的苦闷与矛盾，斥责了楚王昏庸、群小猖獗与朝政日非，表现了诗人坚持“美政”理想，抨击黑暗现实，不与邪恶势力同流合污的斗争精神和至死不渝的爱国热情。诗中大量运用了古代神话传说，以想象和联想的方式构成了瑰丽奇特的幻想世界，又以神游幻想世界的方式表现了诗人对理想的热烈追求。诗中大量地运用了“香草美人”的比喻手法，将深刻的内容借助具体生动的艺术形象表现出来，极富艺术魅力。《离骚》洋溢着包含有深刻现实性的积极浪漫主义精神，对中国文学产生了深远的影响。

《天问》是一篇“奇”文，不仅由于艺术的表现形式不同于屈原的其他作品，更主要的是作品的构思表现出作者思想

which featured “the perfection of ruling” of sage rulers and virtuous ministers, only whom could reform and invigorate the State’s politics and society. He eulogized sage rulers like Yao, Shun, and Yu; and virtuous ministers like Yi Yin, Duke of Zhou, Bi Gan, Bo Yi, and Shu Qi. Taking people as the foundation for ruling featured another aspect of his political ideal, and this is clearly exemplified in his literary masterpieces such as *Li Sao* (Lament) and *Jiu Zhang* (Nine Elegies), in which the recurrence of the issue of “people” showed his concern over the people’s sufferings.

It is believed that Qu Yuan committed suicide on the lunar May 5th. According to folklore, his death threw people in Chu into deep grief and they thronged to Miluo River to mourn. Fishermen sailed their boats around in search of his corpse, and threw rice rolls and eggs into the river to wish that the minister’s body would not be gnawed. An old doctor even poured a jug of realgar wine to fuddle all the aquatic beasts and not to hurt the minister. And so was the custom developed in memory of Qu Yuan the patriotic poet on the lunar May 5th when people make pyramid-shaped rice rolls wrapped in bamboo leaves and tied with color threads, which was called *Zong Zi*, go for dragon-boat race, and drink realgar wine.

A founder and representative writer of the Verse of Chu, Qu Yuan had left a rich literary legacy. His main masterpieces include *Li Sao* (Lament), *Tian Wen* (Inquiries into the Universe), *Jiu Ge* (the Nine Songs), *Jiu Zhang* (Nine Elegies), *Yuan You* (the Pilgrimage), *Pu Ju* (Making Choices through Divination), and *Yu Fu* (A Dialogue with the Fisherman).

The magnum opus of the poet and the longest romantic political lyric of ancient China, *Li Sao* started off with the poet’s own story, his morality and ideal. Mirroring the poet’s condemnation over the incompetent kings and evil officials of the corrupt court administration and the dark reality, the lyric presented a mighty panorama of Qu Yuan’s mental anguish and conflicts in exile, his pursuit for “the perfection of ruling” and undying patriotism as well as his morale against the evil forces. Through frequent use of ancient tales and literary skills of imagination and association, the poet created a colorful dreamland in which his imaginative travels echoed the poet’s fervent pursuit for his ideal. The employment of recurrent symbol and metaphor through vivid artistic images of “vanilla and beauty” had materialized the rich connotations in his works, showing its unique artistic charms. *Li Sao* presented a blend of in-depth realism and positive romanticism, and cast lasting influence on Chinese literature.

A masterpiece in itself, *Tian Wen* was not only unique in its artistic expression that was different from his other works but more its *unique* ideas that projected the



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中国文坛名人文化

中国文学史如一棵参天大树，枝叶茂密，它以其数千年的文明史为养分，吮吸各种文化精华，结出了累累硕果，孕育出千千万万心怀天下、成就非凡的文坛大师，其杰出代表有屈原、司马迁、李白、鲁迅、徐志摩等。此部《中国文坛名人文化》系列丛书，先睹为快。

◎作家生平  
◎文学成就

◎代表作品  
◎人文精神

的“奇”——奇绝的内容显示出诗人惊人的艺术才华、非凡的学识和超卓的想象力！诗人对天文、地理、历史、哲学等许多方面提出了 170 多个问题，这些问题有许多是在他那个时代尚未解决而他怀疑的，也有明知故问的。对许多历史问题的提问，往往表现出作者的思想感情、政治见解和对历史的总结、褒贬；对自然所提的问题，表现的是作者对宇宙的探索精神、对传说的怀疑，从而也看出作者比同时代人进步的宇宙观、认识论。

《九歌》是屈原吸收楚地民间神话故事，并利用民间祭歌形式写成的一组风格清新优美的抒情诗，有对天神的热烈礼赞，也有描写神与神、人与神相恋的情歌。《九歌》中有大量的男女相悦之词，在宗教仪式、人神关系的纱幕下，表演着人间男女恋爱的活剧。这种男女感情的抒写，是极其复杂曲折的：有时表现为求神不至的思慕之情，有时表现为待神不来的猜疑之情，有时表现为与神相会的欢快之情，有时表现为与神相别的悲痛与别后的哀思。《九歌》是以娱神为目的的祭歌，它所塑造的艺术形象，表面上是超人间的神，实质上是现实中的神化，在人物感情的刻画和环境气氛的描述上，既活泼优美，又庄重典雅，充满了浓厚的生活气息。