

江戶漢詩壇中的唐音論和李攀龍詩律論

(提要)

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傳為李攀龍所編的《唐詩選》在江戶時代廣泛流傳，成為日本人學習漢詩的重要選本，即使古文辭學派其後勢力消退，反古文辭的聲音日益壯大，《唐詩選》以至李攀龍仍然是重要的參照對象。江戶詩人研究詩律，往往也引述《唐詩選》及李攀龍詩集中的作品為例，他們對李攀龍的詩律有何評價，以及其評價與古文辭學派的興衰有何關係，值得進一步探討。

荻生徂徠推揚「崎陽之學」，主張學習唐音，理應成為江戶詩人探索詩律語音效果的契機。雨森芳洲、太宰春臺、原雙桂、平賀中南等人雖然主張學習唐音，然而唐音並未取代和訓，加上徂徠主張以「心目」默讀，以唐音創作漢詩的倡議無法真正通行日本。另一方面，中井竹山、三浦梅園則從詩律及音韻的角度反對以唐音論詩，市河寬齋甚至借李攀龍詩律攻擊古文辭學派。林東溟《諸體詩則》及瀧川南谷《滄溟近體聲律考》專門討論李攀龍的詩律，東溟指出以李攀龍為首的明代詩律比唐人更為嚴格之處，南谷則引證李攀龍詩律並未有特殊的「家法」。兩書引述了不少日本獨特的詩律規條，並對李攀龍出律之處多有迴護之語，南谷甚至因而主張入聲在詩中可作平聲使用，反映了江戶唐音學習和創作的局限。

關鍵詞： 詩律 李攀龍 江戶詩學 日本漢學 古文辭學派

The Criticism of *Tō'on* and Li Panlong's Versification in Edo *Kanshi* Circle

(Abstract)

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The *Tangshi xuan* (*Selected anthology of Tang poems*) attributed to Li Panlong was well-received in Edo Japan and was an important anthology for Japanese learners of *Kanshi* (Chinese poem) at that time. Despite the waning influence of the Kobunji (Old-style verse) school and the growing anti-Kobunji sentiments, *Tangshi xuan* and Li Panlong's writings were still held in high regard as seminal references. Edo poets studying versification would always quote *Tangshi xuan* and use Li's poems as examples. Given such background, Edo scholars' commentaries on Li's versification and how these commentaries in turn contributed to the rise and fall of the Kobunji school deserve a closer scrutiny.

Ogyū Sorai's strong support of *Kiyō no gaku* (*Studies from Nagasaki*) and the learning of *tō'on* (Mandarin pronunciation) could have been a contributing factor to Edo poets' exploration of the acoustic effects of versification. Nevertheless, even with the promotion of other Edo scholars, such as Amenomori Hōshū, Dazai Shundai, Hara Sōkei and Hiraga Chūnan, *tō'on* never truly replaced *wakun* (Japanese glossing). Furthermore, together with Sorai's idea of silent reading with "one's heart and mind," the notion of composing *Kanshi* with *tō'on* was never taken up throughout Japan. On the other hand, Nakai Chikuzan and Miura Baien further argued against the use of *tō'on* in analysing poems from the perspectives of versification and phonology; Ichikawa Kansai even used Li Panlong's versification to attack the Kobunji school. Hayashi Tōmei's *Shotai Shisoku* (*Examples of poems of different formats*) and Takigawa Nankoku's *Shōmei Kintai Seiritsukō* (*A study of the versification of Li Panlong's recent-style poetry*) are two works dedicated to Li's versification written in the Edo period. Tōmei had remarked on how the Ming's versification championed by Li was stricter than those used in the Tang dynasty, while Nankoku had argued that there were no special "house rules" in Li's theory. Both works point to special verification rules only found in Japan and were defensive of places that defied versification rules found in Li's poems; Nankoku even argued that checked syllables could be used as level-toned ones based on this. These illustrate the limitations of *tō'on* learning and composition of *Kanshi* with *tō'on* in the Edo period.

Keywords: versification Li Panlong Edo poetics *Kangaku* in Japan
Kobunji school