

# 陶淵明文論抉微

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陶淵明的美學思想，歷來多有探討；但其具體的文論則少有關注。淵明繼承傳統的文論並融入自己的深刻體驗。其自娛、示志、樂志之說，是對言志說的發展。其諷諫說來自賦家，其文學與吟詠情性、興託幽微的諷諭傳統有一定的關係。其「染翰慷慨」、「導達意氣」之說則是對漢魏詩賦作者慷慨之說的發展，與淵明文學抒情本質相關。淵明文學崇尚自然，但並非不重視修辭，從「文妙」、「文辭超卓」、「賦詩頗能工」諸說可見淵明的尚文的修辭觀，且可從其作品中得到印證。淵明論文之語，言簡旨豐，在文學批評尤其是創作思想的發展歷史，應有其特定的地位。

關鍵詞：陶淵明 文論 自娛與示志 慷慨與諷諫 賦詩能工

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# An Investigation into Tao Yuanming's Literary Theory

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Past discussions on Tao Yuanming often focus on his aesthetic thoughts, but few have targeted his literary theory. Tao's literary theory was founded on the traditional approach and infused with it his own perceptive insights and experience: his ideas of self-amusement, display of aspiration, and joy of aspiration stemmed from the literary tradition of the expression of aspiration (*yanzhi*). His thoughts on polemics found their origins in the *fu* writers, while his works can be linked with the subtle, allegorical tradition in depicting personal dispositions. Tao's discourse on "writing with vigorous feeling" (*ranhan kangkai*) and "articulation of sentiments" (*daoda yiqi*) is a development from the notion of vigorous feelings (*kangkai*) in Han and Six Dynasties poetry and *fu* writing, which coincides with the expressive, lyrical nature of his works. Despite the emphasis on a natural literary style, Tao was never negligent in the use of language and rhetoric, as shown in his own works, as well as his praise for others' "exquisite writing" (*wen miao*), "outstanding language and diction" (*wenci chaozhuo*), and "being skilled in the craft of poetry writing" (*fu shi po neng gong*). Concise yet rich in content, Tao's literary criticism and theory should have its own place in the history of Chinese writing and literary thoughts.

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