STYLE AND VISION IN CHINESE POETRY: AN INQUIRY INTO ITS APOLLONIAN AND DIONYSIAN DIMENSIONS*

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I owe the inception of this paper to my objection to those glib generalizations about Chinese poetry which discuss Chinese poets in terms of Western literary movements without regard for the specific, historical significance of those terms. For example, Li Po is often called a romantic poet (sometimes with a capital *R*) merely because of a few poems he has written on the pleasures of wine; Tu Fu, possibly because of his erudition, is just as frequently labeled a classical poet.

Another favorite analogy foisted upon me by my students, is to view the poetry of Robert Frost as a reincarnation of the poetry of T'ao Ch'ien (365–427 A. D.). A poet who sings of "miles to *go* before I sleep, miles to *go* before I sleep" (*italics mine*) becomes, in their minds, the twentieth century version of T'ao Ch'ien—as if to imply that an octogenarian poet who braved January weather to witness the pomp and pageantry of a presidential inauguration could have shared the political philosophy of a Chinese poet who, at the age of 41, refused "to bend his waist for five pecks of rice."

Chafings lead to misgivings, misgivings lead to action; and I am gradually persuaded that I, too, could invent a little game of my own. After all, certain universal qualities do exist in all literature; and a discussion of literary works across the boundaries of age and culture not only is possible but may sometimes also yield surprisingly rewarding results. Aristotle's theory of catharsis may help us to understand an Othello or a Willy Loman as much as it elucidates the character of Oedipus *rex*; and, thanks to the writings of Freud and Ernest Jones, the mind of Prince Hamlet can never, totally, escape the taint of the "Oedipus complex."

With this apologia, I hope, I may be forgiven for borrowing from the work of a 19th-century German philosopher and critic, Friedrich Nietzsche, the two words "Apollonian" and "Dionysian" to describe the nature of classical Chinese poetry—one of the highest achievements of Chinese civilization, as the Attic tragedy is the clearest exponent of the Greek mind.

In *The Birth of Tragedy*, written in 1872, Nietzsche ascribes the artistic power of man to the two art-deities of the Greeks—Apollo and Dionysus—and the two kinds of art they represent—sculpture, the art of the shaper, and the non-plastic art of music. Nietzsche wrote:

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> [The] continuous development of art is bound up with the duplexity of the *Apollonian* and the *Dionysian*...involving perpetual conflicts with only periodically intervening reconciliations....[T]hese so heterogeneous tendencies run parallel to each other for the most part openly at variance...till at last, by a metaphysical miracle of the Hellenic will, they appear paired with each other, and through this pairing eventually generate the equally Dionysian and Apollonian art-work of Attic tragedy.[1]

To Nietzsche, Apollo is the "god of all shaping energies,"[2] the shaper, the visualizer, or the maker; who represents the psychological state of the dream and whose gifts are those that "we take delight in the immediate apprehension of forms; all forms speak to us; there is nothing indifferent, nothing superfluous."[3] On the other hand, Dionysus, the god of dithyrambic harmonies, who communicates through music and symbols, represents the psychological state of the "ecstatic inebriation" and the subjugation of the subjective to a total "self-forgetfulness,"[4] thus allowing man to achieve an identification with the "Primordial Unity."[5] "In these Bacchic choruses," Nietzsche wrote, "It is...as if the veil of Mâyâ had been torn, and... man is no longer an artist, [but] has become a work of art."[6] And, despite awareness of pain, contradictions and nothingness, the Dionysian art "seeks to convince us of the external joy of existence...this joy not in phenomena...but behind phenomena."[7]

In relating Nietzsche's theory of art to classical Chinese poetry, one must be aware that it is not sculpture, but painting, the only visual art in China that has been developed to the highest level of sophistication, which approximates the ideal and the product of man's "shaping energies" for the Chinese. And it is precisely the union of music and painting which Nietzsche identifies as "the most important phenomenon of all ancient lyric poetry":[8]

> As Dionysian artist he [the lyric poet] is in the first place become altogether one with the Primordial Unity, its pain and contradiction, and he produces the copy of this Primordial Unity as music...but now, under the Apollonian dream-inspiration, this music again becomes visible to him as in a *symbolic dream-picture*. The formless and intangible reflection of the primordial pain in music, with its redemption in appearance, then generates a second mirroring as a concrete symbol or example. The artist has already surrendered his subjectivity in the Dionysian process: the picture which now shows to him his oneness with the heart of the world, is a dream-scene, which embodies the primordial contradiction and primordial pain, together with the primordial joy, of appearance.[9]

Shorn of all its philosophical vocabulary, this passage merely adumbrates what Su Tung-p'o has said about Wang Wei's achievement as a poet, that "in his

poetry there is painting; in his painting there is poetry."[10] Or, one might put it, in his music there is painting; in his painting there is music.

The fusion of these two ideals, it seems to me, has been cherished by many Chinese poets, and the same spirit may have been operative on more than one level. I shall try to illustrate this tendency with respect to (1) the treatment of *genres* by Chinese poets and (2) the theories about the nature of poetry in traditional literary criticism.

Separation of *genres* in Chinese poetry has never been as rigidly observed as is the case with classical Chinese prose. Ts'ao P'i's (曹丕 187–226 A. D.) eight categories of literature, of the third century A. D. (in which poetry is accounted for only as one of the eight)—*tsou, i, shu, lun, ming, lei, shih* and *fu* (奏、議、書、論、銘、誄、詩、賦)—had blossomed forth, three hundred years later, into the thirty-seven categories enumerated in the *Wên Hsüan* (文選) by Prince Hsiao T'ung (蕭統 501–531). In this list of thirty-seven, only *sao* and *shih* are strictly verse compositions. Sub-divisions within the *shih* (詩) category by means of such terms (see appendix) as "public feasting" (公讌 *kung yen*), "replies" (贈答 *tseng-ta*), "songs of condolences" (輓歌 *wan-ko*) etc., can only be said to have represented an anthologist's grouping rather than to have proceeded from any critical theory on the subject of poetic *genres*. In Liu Hsieh's (劉勰 465–521) *Wên hsin tiao-lung* (文心雕龍), the first important critical treatise in Chinese literature, written at about the same time, a separate chapter is devoted to *yüeh-fu* (樂府), along with *sao* and *shih*; but no precise distinction among types of poetry appears to have been attempted even in this work (see appendix).

This is not to say that a penchant for classification has never been felt in Chinese poetic criticism; rather, the contrary is truer to the facts. Judicial ciriticism, as exemplified by the *Shih-p'in* (詩品) of Ssu-k'ung T'u 司空圖 (837–908), often resorts to an exhaustive listing of poetic qualities called "*fêng-ko*" (風格); Ssu-k'ung T'u's list includes twenty-four items which distinguish among such qualities as "refined and elegant" (典雅 *tien-ya*), "vigorous and unrestrained" (豪放 *hao-fang*), "natural and spontaneous" (自然 *tzŭ-jan*) *etc.* But this approach at categorizing seems to have been taken only with poems after they are written, but not before. In other words, styles—or poetic qualities resulting in certain styles—are classified, but not *genres*. The habit of defining literary *genres* by punning, frequently indulged in by Chinese critics, again reflects this lack of precise knowledge with respect to the origin of poetic *genres*.

Nor have such questions as the "24 *shih-liu*" (詩流 see appendix), posed by later critics, been satisfactorily answered; it is no wonder that *shih, hsing, yin, yung* (詩、行、吟、詠) have been likened, all together, as "the remnants of the waves and ripples of poetry" (詩之…餘波).[11] A Chinese narrative poem, for instance, could be either a *hsing*, as the *Yen-ko-hsing* (艶歌行 the Lo-fu ballad of

Han dynasty; or a *ko* (歌), as Po Chü-i's *Ch'ang-hen-ko* (長恨歌 Song of Everlasting Sorrow); or a *ch'ü* (曲) as *Yüan-yüan-ch'ü* (圓圓曲 *Song about Yüan-yüan*) by Wu Wei-yeh (吳偉業 1609–1671) of Ch'ing dynasty. Again, Po Chü-i's *P'i-p'a-hsing* (琵琶行 *Guitar Song*) is rather different, in conception and in technique, from the earlier *Yen-ko-hsing* (艷歌行)—not to mention that short lyrical pieces generally called *hsing* (行), such as Ts'ao Ts'ao's *Tuan-ko-hsing* (短歌行), are an entirely different type of composition. It appears, then, that distinctions between *ko* (歌) and *hsing* (行), between *yin* and *yung* (吟 and 詠), *etc.* are more verbal than real; they cannot be differentiated in the same way as, for instance, an ode is different from a sonnet.

This curious state of affairs could be due to a confusion between "*genres*" and "*styles*" that exists in the earliest poetic criticism in China. The *Preface* to the *Shih Ching* makes mention of the "*liu-i* (六義)," which has been variously translated as the "Six Classes" of poetry (Legge) or the "Six Modes" (Hightower), or, more simply, the Six Styles. This difficulty of translation may have come from the fact that only three of these terms—*fêng*, *ya* and *sung* (風、雅、頌)—refer to types of composition; while the other three—*fu*, *pi* and *hsing* (賦、比、興 the "descriptive," the "metaphorical" and the "allusive")—are actually stylistic indicators only, or what might be called different figures of speech. Even then, the patient commentators of the *Shih Ching* find it difficult to differentiate, for a given verse, between what is allusive and what is metaphorical. (Often a verse is said to have combined two styles.)

With this kind of eclectic approach as its fountainhead, Chinese poetic criticism seldom loses sight of what is most essential in poetry—namely, a unifying process. And poets have never felt the need of making distinctions among *genres*. As a result, even in the most lyrical of Chinese poems, bits of narration re frequently included. Even in such a difficult and contrived poem as Han Yü's 韓愈) "South Mountains," there occurs this line

tso-yeh-fêng-ch'ing-chi 昨夜逢清霽

translated by A. C. Graham as "Fine weather since yesterday."[12] This line, in its simplicity, recalls T'ao Ch'ien's

chin-jih-t'ien-ch'i-chia 今日天氣佳

more ponderously translated by William Acker as "Indeed today/the heaven's breath is fine."[13] Actually, these two lines share the same prosaic quality similar to Wordsworth's matter-of-fact first line "Earth has not anything to show more fair," (in the sonnet "Composed upon Westminster Bridge, September 3, 1802") which hardly prepares us for the strong emotional outburst in the last two lines:

Dear God! the very houses seem asleep;
And all that mighty heart is still.

Just as deceptively, many a Chinese poem begins in a low key, through the use of simple narration—whether it is Chia Tao's "*sung-hsia-wên-t'ung-tzŭ* (松下問童子)" "I ask the boy under the pine," or T'ao Ch'ien's "*chung-tou-nan-shan-hsia* (種豆南山下)" "I plant beans under the southern slope."

On the other hand, a Chinese narrative poem is not often without a trace of lyricism. Po Chü-i's 88-year-old one-arm veteran tells about his sufferings in these words:

至今風雨陰寒夜 *chih-chin-fêng-yü-yin-han-yeh*
直到天明痛不眠 *chih-tao-t'ien-ming-t'ung-pu-mien*
(*Hsin-feng chê-pi-weng* 新豐折臂翁)

(...for sixty years)
Till now, on cold, dark nights, with the wind and the rain,
I ache all night and lie awake waiting for the dawn.

A Chinese lyric, despite its brevity, can also be easily adapted to the most poignant re-creating of a dramatic situation. Examples can be found in such poems as Chin Ch'ang-hsü's (金昌緒)

Chase the yellow orioles away; 打起黃鶯兒
Don't let them cry on the branches. 莫教枝上啼
For their cries only break up my dreams 啼時驚妾夢
Which then will never reach Liao Hsi. 不得到遼西

Or Wang Ch'ang-ling's (王昌齡)

The lady in the chamber knew nothing of sadness. 閨中少婦不知愁
One spring day, therefore, she dressed up
And climbed a tower of jade. 春日凝妝上翠樓
There, suddenly, she saw the greenness 忽見陌頭楊柳色
Of the willows waving slenderly
In the far-off field.
She came to regret 悔教夫壻覓封侯
Having sent her husband away
To search for ranking positions. (Translation by Thomas Wang)[14]

Sometimes a dramatic revelation is accomplished with only a deft reference to an inanimate object, as in the following lines by Ou-yang Hsiu (from *tieh-lien-hua* 蝶戀花):

Shut the door to dusk, 門掩黃昏
But there's no way to make spring tarry! 無計留春住
With tears in my eyes, I ask the flowers 淚眼問花花不語
but the flowers do not reply:
Fallen, red petals drift past the swing. 亂紅飛過秋千去

This fusion of dramatic elements with lyrical impulses is most evident in a *tz'ŭ* poem by Wên T'ing-yün which tells of the sorrow of a deserted woman (from *mêng-chiang-nan* 夢江南):

> Morning toilet done, 梳洗罷
> She leaned out from her chamber and gazed at the river. 獨倚望江樓
> A thousand sails passed by, but not the one she was
> waiting for. 過盡千帆皆不是
> The slanting sun dimmed over the vast water; 斜暉脈脈水悠悠
> Her heart, broken at the White Duckweed Isle. 腸斷白蘋洲

One recalls Homer's comment on Helen's sadness when she failed to see, from the rampart of Troy, her two brothers among the Grecian host:

> She did not know, when she said this, that the fruitful Earth had already received them in her lap, over there in Lacedaemon, in the country that they loved.[15] (Book III, 243–4)

But, in the Chinese lyric, it is only a nameless woman who, without any prop, could approximate the same intensity of emotion which prompted Matthew Arnold's characterization of this passage from Homer as the "touchstone" of poetry.

That the epic as a separate *genre* does not develop in China is, of course, due to many factors. Quite possibly, the use of historical allusions in Chinese poetry might have constituted another kind of fusion—namely, that of historical knowledge with poetry. For Chinese poets, therefore, this convenient device might have eliminated any urge to recreate history or myth by any other way. Whether it is the Evergreen Mound of Wang Chao-chün,[16] or the slender waist of Chao Fei-yen,[17] or the heart of Wang-ti that was metamorphosed into the cry of nightjars,[18] or the fates of Chia I, Ch'ü Yüan, Fan Li, *etc.*—all these are fragmentary epic materials which, imbedded in a poem, add an epic dignity without its concomitant weight. As W. B. Yeats says of the following lines by an Elizabethan poet:

> Brightness falls from the air
> Queens have died young and fair
> Dust hath closed Helen's eye,

the beauty of "symbolical writing" "flickers...as a sword-blade may flicker with the light of burning towers."[19]

A Chinese poem, then, is "a miracle of rare device" in which all the *genres* seem to have been fused, one with the other. This fusion is accomplished by the poets, always with an unerring sense of form, akin to the Apollonian spirit, but also with full attention paid to harmony, which, according to Nietzsche, can only come from a sense of self-abnegation and identity with the Primordial Oneness. Tu Fu's characterization of himself—and perhaps of all poets—as "a sea gull between heaven and earth"[20] is typical of this sense of self-forgetfulness in Nie-

tzsche's theory, which stands in sharp contrast to Shelley's assertive definition of a poet as "the unacknowledged legislators of the world."

Leaving for the moment the problem of style and content, to consider only what has been stated as the purpose and function of poetry, one would be equally amazed to find a fusion of critical tenets, drawn from many sources, which began to cohere at the time of Neo-Confucianism's ascendancy. In this regard, Chinese critics had struggled long and hard against the doctrine of the moral utility of poetry that characterized the early Confucian approach. This struggle took centuries, but signs of tension could be detected rather early. The prëoccupation of those critics, from Liu Hsieh to Han Yü, with the problem of how to reconcile *wên* and *tao*, following an earlier dichotomy between *wên* and *pi* (筆), already demonstrated an uneasiness with the Confucian approach. Liu Hsieh had anticipated this problem when he wrote, "*Tao* is handed down in writing through sages and...sages make *Tao* manifest in their writing."[21] This tenuous relationship became "*yi-wên-kuan-tao*" (以文貫道 to penetrate *tao* with *wên*) during T'ang dynasty, and was re-defined by Chou Tun-i (周敦頤 1017–1073) as "*wên-yi-tsai-tao*" (文以載道 to manifest *tao* through *wên*"), which a century later was refuted by Chu Hsi (朱熹 1129–1200) in his attempt to synthesize *wên* and *tao*.[22]

Having achieved this synthesis, the Sung poet-critics were at liberty to consider, more fundamentally, the basis of poetry and its special demands. While the author of *Wên Fu*, many centuries before, had defined the Confucian *chih* (志 "heart's wish") as *ch'ing* (情 emotion) as the proper subject of poetry,[23] it remained for a Sung Neo-Confucianist, Shao Yung (邵雍 1011–1077) to equate *tao* with *hsing* (性 human nature). Shao Yung wrote in the preface to his collected works: "Human nature is but the form and shape of *tao*...and therefore isn't it better to let human nature be viewed by human nature than to view human nature from the point of view of *tao*?"[24]

"Tranquility of mind" was advocated as early as in the writings of Wang Ch'ung (A. D. 27– *c.* 100) and Liu Hsieh,[25] many centuries before Li Po pointed to the Taoist ideals of "purity" (清 *ch'ing*) and "spontaneity" (眞 *chen*) as far superior to ornateness.[26] And due to the influence of Buddhist philosophy, the emphasis easily shifted to "meditative quietness" (靜 *ching*) and "selflessness" (空 *k'ung*) as the primary conditions for poetic creativity. In a letter addressed to his Buddhist friend Ts'an-liao (參寥), Su Tung-p'o wrote:

> If you wish to make your poems beautiful,
> Do not tire of practising "*k'ung*" and "*ching*."
> Only by being quiet, your heart can understand all the activities of the universe;
> Only by being empty, your heart can receive the myriads of human situations...[27]

The English poet John Keats once said, "A poet is the most unpoetical of anything in existence, because he has no Identity."[28] This paradox was playfully stated by Su Tung-p'o as follows:

> If you say the music comes from the lute,
> How comes that the lute, placed in a box, does not play?
> If you say the music comes from the tip of your finger,
> How is it that I can't hear music from your finger tip?[29]

Despite this new awareness, the Sung and later critics also subscribed to the earlier, orthodox idea that a wide reading is the necessary training ground for a poet. This area of agreement, curiously enough, occurs in the interpretation of the elusive word *shên* (神), or spirit. Tu Fu, for instance, repeatedly spoke of the imporance of *shên*, as when he wrote: "Only after you have dog-eared ten thousand *chüan*, then the spirit (*shên*) will flow from the tip of your pen."[30] Clearly, Tu Fu attributes *shên* to craftsmanship and craftsmanship to learning. Similarly, Su Tung-p'o said, "Poetry can become more beautiful only after you have read ten thousand *chüan*."[31]

To study the ancients, one must realize, is not for the sake of erudition alone (although one acquires that in the process). Rather, it is because, for the Chinese, past literature is a complete record of the total resources of the language. Therefore, this concern of Tu Fu's and of Su Tung-p'o's, precisely, corresponds to the views of some of the modern Western poets, notably W. H. Auden, who maintains that the prerequisite for becoming a poet is "to like hanging around words, listening to what they say."[32] Auden's advice to young poets is: "The technical side would consist of learning thirty lines of poetry a day by heart, and instructions in prosody, rhetoric, and the history of language."[33] Paul Valéry also speaks of "rules" in poetry as "the mainspring of all game."[34] Stephen Spender, writing in *Saturday Review*, March 12, 1966, says, "To a poet who has read a good deal of poetry by other poets, form—the kind of form that he needs for his own development—may come almost instinctively."[35] All poets, East or West, show a common interest in the aspect of duality concerned with form and language.

The presence of a duality in the poetic process has been stated most succinctly by W. H. Auden in another way: in the chapter entitled "The Virgin and the Dynamo" in *The Dyer's Hand*, he writes:

> The nature of the final poetic order is the outcome of a dialectical struggle between the recollected occasions of feeling and the verbal system.[36]

Professor Edward Callan, in a paper read at the 1965 MLA meeting,[37] called to our attention that Auden's duality had been anticipated by William Butler Yeats, who wrote in *The Cutting of An Agate*:

> The joy [of poetic creation], because it must be always making and mastering, remains in the hands and in the tongue of the artist, but with his eyes he enters upon a submissive, sorrowful contemplation of the great irremedial things.[38]

Turning the Janus-face of this antithesis into an aphorism, Yeats goes on to speak of "that shaping joy [that] has kept the sorrow pure."[39] This aphorism for the artists' consciousness of his intermediary rôle would have been instantly comprehensible to Tu Fu whose vision of the artist "as a sea gull between heaven and earth" I have alluded to earlier. Yeats's view on creative activity may have more than superficial relevance for my theme. His first study was the art of painting; and he, like all Chinese poets, was deeply concerned with relation the Apollonian world of forms to that of dithyrambic harmonies. And, in the fourth section of his last great poem "Under Ben Bulben," he has summed up the interpenetrative rôles of forms and dreams in a poet's vision as:

> Poet and sculptor, do the work,
> Nor let the modish painter shirk
> What his great forefathers did....
>
> Measurement began our might:
> Forms a stark Egyptian thought,
> Forms that gentle Phidias wrought...
> Proof that there's a purpose set
> Before the secret working mind:
> Profane perfections of mankind....
>
> Where everything that meets the eye,
> Flowers and grass and cloudless sky,
> Resemble forms that are or seem
> When sleepers wake and yet still dream,
> And when it's vanished still declare,
> With only bed and bedstead there,
> That heavens had opened.
> Gyres run on;
> When that greater dream had gone....[40]

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NOTES

1. *The Complete Works of Friedrich Nietzsche*, 18 vols., ed. Oscar Levy (Edinburgh: T. N. Foulis, 1909-1913), I, 21-22.
2. *Ibid.*, p. 24.
3. *Ibid.*, p. 23.

4. *Ibid.*, p. 26.
5. *Ibid.*, p. 27.
6. *Ibid.*
7. *Ibid.*, p. 128.
8. *Ibid.*, p. 45.
9. *Ibid.*
10. Quoted in Liu Ta-chieh, *Chung-kuo wên-hsüeh fa-chan shih*, 3 vols. (Shanghai: Chung-hua and Ku-tien, 1941; 1941–58), II, 76.
11. Attributed to Wang Shih-chen (王世禎) and recorded in Lang T'ing-huai (郎廷槐), *Shih-yu shih-ch'uan-lu* (詩友師傳錄), included in *Ch'ing Shih-hua* (淸詩話), 2 vols., by Wang Fu-chih (王夫之) *et al* (Shanghai: Ku-tien, 1963), I, 142. Also cf. I, 131.
12. *Poems of the Late T'ang*, trans. A. C. Graham (Baltimore: Penguin Books, 1965), p. 77.
13. *T'ao the Hermit: Sixty Poems of T'ao Ch'ien*, trans. William Acker (London: Thames and Hudson, 1952), p. 58.
14. *Poems from XV Languages*, trans. by members of the Program in Creative Writing at the University of Iowa (Iowa City: Stone Wall Press, 1964), p. 6.
15. Prose translation by E. V. Rieu (Baltimore: Penguin Books, 1950), p. 70.
16. Li Ho's "*ma-ssŭ-ch'ing-t'ung-pai*" from his "*Sai-shang-chü*," *Ch'üan T'ang Shih*, p. 4432.
17. Tu Mu's "*Ch'u-yao-hsien-hsi-chang-chung-ch'ing*," from his "*Ch'ien-huai*," *Ibid.*, p. 5998.
18. Li Shang-yin's "*Wang-ti-ch'un-hsin-t'o-tu-chüan*" from his "*Chin-sê*" *Ibid.*, p. 6144.
19. W. B. Yeats, "The Symbolism of Poetry," *Essays and Introductions* (New York: Macmillan, 1961), p. 156.
20. "*tien-ti-i-sha-ou*," from Tu Fu's "*Lü-yeh-shu-huai, Ch'üan T'ang Shih*, p. 2489.
21. Translation by Vincent Yu-chung Shih in *The Literary Mind and the Carving of Dragons* (New York: Columbia University Press, 1959), p. 12.
22. The debate between *kuan-tao* and *tsai-tao* actually engaged many Sung writers, statesmen, and poets. See, particularly, pp. 150–206 of the *revised* edition of Kuo Shao-yü, *Chung-kuo wên-hseüh p'i-p'ing shih* (Shanghai: Chung-hua Book Co., 1961); or his earlier article "*Wên-hsüeh-kuan-nien-yü-han-i-chih-pien-ch'ien*," (文學觀念與含義之變遷) *Tung-fang-tsa-chih*, (東方雜誌) *chüan* 25, No. 1 (1928), pp. 133–141.
23. Chapter IV of *Wên Fu*, translated by E. R. Hughes as follows: "Lyrical poems are the outcome of emotion and should be subtle elaborations," *The Art of Letters*, Bollingen Series XXIX (New York: Pantheon, 1951), p. 100.
24. Preface to *I-ch'üan chi-jan Chi*, *SPTK*, vol. 126, pp. 2–3.
25. Chapter 42 or *Wên-hsin-tiao-lung*, translated by Vincent Shih, *op. cit.*, as:

"Therefore, in the art of literary writing, temperance and readiness for expression are of prime importance; that is, it is essential to keep the mind pure and tranquil so that its vitality may find spontaneous expression" (p. 24).

26. From four lines from Li Po's "*Ku-feng*" quoted in Kuo Shao-yü, *Chung-kuo wên-hsüeh p'i-p'ing shih,* Vol. I (Shanghai: Commercial Press, 1934), p. 195.
27. Quoted in Kuo, p. 205.
28. Letter to Richard Woodhouse, October 27, 1818. See *The Letters of John Keats,* 2 vols., ed. M. B. Forman (Oxford University Press, 1931), I, 245.
29. *Tung-p'o shih, chüan* 21, p. 6b (*SPTK* edition); Kuo, p. 403.
30. Quoted in Kuo, p. 205.
31. Quoted in Kuo, p. 403.
32. W. H. Auden, "Squares and Oblongs," *Poets at Work,* ed. Charles D. Abbot (New York: Harcourt, Brace, 1948) p. 171. The same idea differently worded appears in *The Dyer's Hand, and Other Essays* (New York: Random House, 1962), p. 22.
33. W. H. Auden, "The Dyer's Hand: Poetry and the Poetic Precess," *The Anchor Review: Number Two* (New York: Doubleday Anchor Books, 1957), p. 276. The same idea differently worded appears in "The Poet and the City," *The Dyer's Hand,* p. 77. The importance of discipline is again stressed by Auden in his Inaugural Lecture delivered at Oxford on June 11, 1956. *Making, Knowing and Judging* (Oxford: Clarendon, 1956), the reprint of this lecture (*The Dyer's Hand,* pp. 31–60), contains a point especially relevant to Chinese poetic criticism: "To please means to imitate and it is impossible to do a recognizable imitation of a poet without attending to every detail of his diction, rhythms and habits of sensibility" (p. 9).
34. Paul Valéry, "Contemporary Poetry," *The Art of Poetry,* trans. Denise Folliot, Bollingen Series XLV-7 (New York: Pantheon, 1958), p. 195.
35. Stephen Spender, "The Age of Overwrite and Underthink," *Saturday Review* (March 12, 1966), p. 23.
36. W. H. Auden; *The Dyer's Hand,* p. 68.
37. Edward Callan, "W. H. Auden: The Farming of a Verse," an unpublished paper.
38. Yeats, *Essays and Introductions,* pp. 254–255.
39. *Ibid.,* p. 255.
40. *The Collected Poems of W. B. Yeats* (New York: Macmillan, 1951), pp. 342–343.

APPENDIX

CLASSIFICATION OF LITERARY *GENRES* IN CHINESE LITERATURE

I. from Ts'ao P'i's "Essay on Literature" (典論論文)
tsou 奏 *i* 議; *shu* 書 *lun* 論; *ming* 銘; *lei* 誄; *shih* 詩 *fu* 賦

II. from Lu Chi's *Wên Fu* (*The Art of Letters*, trans. E.R. Hughes):

1. *shih* 詩 ("lyrical poems")
2. *fu* 賦 ("prose poems")
3. *pei* 碑 ("inscriptions on monuments")
4. *lei* 誄 ("funeral elegies")
5. *ming* 銘 ("dedications on ritual bronzes")
6. *chen* 箴 ("admonitions")
7. *sung* 頌 ("panegyrics")
8. *lun* 論 ("dialectical essays")
9. *tsou* 奏 ("memorials to the throne")
10. *shuo* 說 ("expositions of theories")

III. from Liu Hsieh's *Wên-hsin tiao-lung* (*The Literary Mind and the Carving of Dragons*, trans. Vincent Yu-chung Shih), pp. 25-154:

1. *sao* 騷
2. *shih* 詩
3. *yüeh-fu* 樂府
4. *fu* 賦
5. *sung* and *tsan* 頌贊
6. *chu* and *meng* 祝盟
7. *ming* and *chen* 銘箴
8. *lei* and *pei* 誄碑
9. *ai* and *tiao* 哀弔
10. *tsa-wen* 雜文
11. *hsieh yin* 諧隱
12. *shih chuan* 史傳
13. *chu tzŭ* 諸子
14. *lun* and *shuo* 論說
15. *chao* and *ts'e* 詔策
16. *hsi* and *i* 檄移
17. *feng-shan* 封禪
18. *chang* and *piao* 章表
19. *tsou* and *ch'i* 奏啓
20. *i* and *tui* 議對
21. *shu* and *chi* 書記

IV. from *Wên Hsüan*, table arranged by James Hightower, "*Wên Hsüan* and Genre Theory," *HJAS*, XX (1957), 512-533:

Anthology	Preface
1 *fu* 賦 2 *shih* 詩 3 *sao* 騷 4 *ch'i* 七	1 *fu* 賦 2 *sao* 騷 3 *shih* 詩 4 *sung* 頌
5 *chao* 詔 6 *ts'e* 册 7 *ling* 令 8 *chiao* 教 9 *ts'ê-wên* 策文	11 *chao* 詔 12 *kao* 誥 13 *chiao* 教 14 *ling* 令
10 *piao* 表 11 *shang-shu* 上書 12 *ch'i* 啓 13 *t'an-shih* 彈事 14 *ch'ien* 牋 15 *tsou-chi* 奏記	15 *piao* 表 16 *tsou* 奏 17 *chien* 牋 18 *chi* 記
16 *shu* 書 17 *hsi* 檄	19 *shu* 書 20 *shih* 誓 21 *fu* 符 22 *hsi* 檄
18 *tui-wên* 對問 19 *shê-lun* 設論	27 *ta-k'o* 答客 28 *chih-shih* 指事
20 *tz'ŭ* 辭 21 *hsü* 序	31 *p'ien* 篇 32 *tz'ŭ* 辭 33 *yin* 引 34 *hsü* 序
22 *sung* 頌 23 *tsan* 贊	4 *sung* 頌 10 *tsan* 贊
24 *fu-ming* 符命 25 *shih-lun* 史論 26 *shih-shu-tsan* 史述贊 27 *lun* 論	7 *lun* 論

28 *lien-chu* 連珠	
29 *chen* 箴 30 *ming* 銘 31 *lei* 誄	5 *chen* 箴 6 *chieh* 戒 8 *ming* 銘 9 *lei* 誄
32 *ai* 哀	25 *pei* 悲 26 *ai* 哀
33 *pei* 碑 34 *mu-chih* 墓誌	35 *pei* 碑 36 *chieh* 碣 37 *chih* 誌
35 *hsing-chuang* 行狀	38 *chuang* 狀
36 *tiao-wên* 弔文 37 *chi-wên* 祭文	28 *tiao* 弔 24 *chi* 祭

Arrangement of *shih* in *Wên Hsüan*

1. *pu-wang* 補亡
2. *shu-te* 述德
3. *ch'üan-li** 勸勵
4. *hsien-shih* 獻詩
5. *kung-yen* 公讌
6. *tsu-chien* 祖餞
7. *yung-shih* 詠史
8. *po-i* 百一
9. *yu-hsien* 遊仙
10. *chao-yin* 招隱
11. *fan-chao-yin* 反招隱
12. *yu-lan* 遊覽
13. *yung-huai* 詠懷
14. *ai-shang* 哀傷
15. *tseng-ta* 贈答
16. *hsing-lü* 行旅
17. *chün-jung* 軍戎
18. *chiao-miao* 郊廟
19. *yüeh-fu* 樂府
20. *wan-ko* 輓歌
21. *tsa-ko* 雜歌
22. *tsa-shih* 雜詩
23. *tsa-ni* 雜擬

* includes *fêng-chien* 諷諫

"*shih-liu*" (詩流)

1. *fu* 賦
2. *sung* 頌
3. *ming* 銘
4. *tsan* 贊
5. *wên* 文
6. *lei* 誄
7. *chen* 箴
8. *shih* 詩
9. *hsing* 行
10. *yin* 吟
11. *yung* 詠
12. *t'i* 題
13. *yüan* 怨
14. *t'an* 嘆
15. *chang* 章
16. *p'ien* 篇
17. *ts'ao* 操
18. *yin* 引
19. *yao* 謠
20. *ou* 謳
21. *ko* 歌
22. *ch'ü* 曲
23. *tz'ŭ* 詞
24. *tiao* 調

從尼采的理論看詩的風格與視界

羅　郁　正

在悲劇的誕生一書中，十九世紀德國哲學家兼文藝批評家尼采主張人類的藝術創作力可以用希臘的兩種藝術信仰（神祇）來說明。此二者即阿玻羅（Apollo）和黛娥尼薩斯（Dionysus）；並可用其所表現的兩種藝術作品——雕塑（造型藝術）和音樂（非造型藝術）來分析。據尼采的意思，阿玻羅是一個一切創造力之神，他代表夢的心理狀態，使吾人欣然立即了解外型。在藝術中，他說："一切外型都給吾人以啓示，絕無淡漠或多餘之感"。反之，黛娥尼薩斯是一個祭典的狂歡之神，以音樂及象徵符號與吾人互相溝通，代表吾人"酩酊"的心理狀態與自我之被克制於"完然自忘"的心境，從而使吾人可與"原始整體"(Primordial Unity)結而為一。

我們或可借用尼采的哲學來商榷中國古典詩的本質。但真正能表現中國人"造型藝術精神"的作品，並非雕塑而是繪畫。尼采認為一切"古代抒情詩都具有的主要特徵即音樂與繪畫的結合"。這種說法正與蘇東坡論王右丞詩的一句話——"詩中有畫，畫中有詩"——不謀而合。我們現在不妨說："音樂中有畫，畫中有音樂"。

音樂與繪畫這兩種理想境界的交融，乃中國詩人的最高嚮往。這種嚮往常常影響到：(一) 中國詩人對於"體裁"(genres) 的處理；和 (二) 傳統文學批評中關於詩的本質之理論。

中國詩的"體裁"分類，一向不甚嚴謹。曹丕在典論論文中分為八類，詩僅佔其中之一。文選所列舉之三十七項目中，嚴格說只有"詩"和"騷"算得上是詩韻的作品；"公讌"和"輓歌"之分別，絕不是詩的"體裁"理論下的產物。文心雕龍也不過以一章之篇幅討論"樂府"，其分量與"騷""詩"相等。就是到了品判式批評文學產生以後，司空圖的詩品僅列舉二十四種不同的"風格"(styles)。後代批評家所提出的二十四種"詩流"更缺乏具體的答案。這種"風格"和"體裁"的混淆，大概和詩經大序所論及之"六義"有關。"六義"中之"風、雅、頌"指創作型而言。但"賦、比、興"則純屬於風格的名詞。

因此，中國詩的一個基本性質，就是"融合的過程"；"體裁"的分別，却沒有特殊的重要性。所以抒情最豐富的中國詩，往往滲和了敍事的因素；反之，敍事詩也不缺少抒情的成分。有時短短的幾行便達戲劇性的高巔。

關於詩之本質及功用的說法，也有混淆不清、而又相融不悖的現象。在這方面，中國文學批評為了反對儒家所主張的道德觀念掙扎奮鬭甚久，先有"文"與"筆"之分，到了唐、宋再有模稜兩可之"以文貫道"（韓愈）及"文以載道"（周敦頤）之二說，到了邵雍才把"道"和"性"分得清楚，認為二者實乃一物。

在這融合的過程中，傳統的觀念即所謂博覽羣籍乃造就詩人之必要訓練却被用來詮釋這個含糊字眼——"神"——的一字。杜甫說過："讀書破萬卷，下筆如有神"；蘇東坡也有"讀破萬卷詩愈美"一句。這一種觀念恰和西方近代某些詩人的看法完全相通。奥登（W. H. Auden）給青年詩人的勸告就是："技巧方面應該一天背誦三十行詩，並加死記；同時要了解詩律，熟讀修辭學，精通語文史"。從中國詩人的立場來講，古典文學就是一部文字原料最完整的紀錄。

這裏東、西方詩人所說到的，是詩的兩元性（duality）。奥登曾講過："詩律的性質是存介於感覺的回憶和文字的型態之間"。葉慈（Yeats）亦謂："詩的兩個因素就是"型式"和"夢幻"，二者不可相離"。