

## 晚明古文選本與明代文章「形式主義」的問題

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明朝古文早已因「重辭輕質」而收到批評。後代學者主張，明朝古文家之創造性被八股文及應酬寫作破壞了，因此作文往往枯燥無味。我的演講將從其他角度重新探討明朝古文運動。近幾個月來閱讀藏於國家圖書館，及普林斯頓大學葛思德東亞圖書館的明朝古文總集善本後，我認為明人對古文文本的態度與要求從明代中葉到末葉經歷了極大的變遷。

明代中葉時，地方督學編修古文選本，目的不僅是改良文辭，而且是改良地方士子之道德行為。至於明末葉，所謂「名公」的商業編纂者卻盡心竭力滿足晚明讀者對新奇內容的欲望。雖然當中變化頗大，但以上兩類編纂者皆特別關心文章的形式。同時，雖然後者亦有時輕視普羅大眾讀者，但大抵來說他們對讀者的關心也是一致的。古文的傳統理想是透過最樸素的形式表達最深刻的情感或道理。那麼為什麼明人看重文章表面上的形式？要想回答這個問題，我們先要從探討明朝社會環境及審美感受的特質開始。

### **Late Ming ancient-style essay anthologies and the problem of Ming literary “formalism”**

Ming classical prose has long been criticized for emphasizing style over substance. According to later scholars, most Ming writers, harried by “eight-legged essays” and social writing, pursued classical prose as an empty formalistic exercise. This talk offers a new perspective on Ming classical prose as seen through Ming “ancient-style prose” (*guwen* 古文) anthologies. Extensive reading in printed editions held in the National Central Library and Princeton University Gest collections reveals a shift in what people wanted from *guwen* essays over the sixteenth and seventeenth centuries. In the sixteenth century local education officials collected *guwen* essays to rectify both the writing and the moral behavior of their students. In the seventeenth century celebrity editors competed to satisfy late-Ming readers’ desire for the strange and uncommon. Despite this shift, the two periods share a concern with literary form and a pedagogical willingness to help the reader see it, although a paradoxical contempt for the

common reader also characterizes the later period. Why did Ming people focus so much on the surface of the text, when a *guwen* essay should ideally convey maximum substance through minimal form? To answer this, we must look at what is distinctive about literary experience and society during the Ming.

### 主講人簡介：

柯靖銘（Timothy Clifford），美國籍，現為美國賓州大學東亞語言文明系博士候選人。柯先生主要研究明代古典文學，並認為出版文化是幫助中國從帝制時期走向現代化的重要推力。他本年獲得漢學研究中心獎助，來臺灣研究主題為「Adapting Ancient Prose for Modern Writers: Reading, Editing, and Printing Classical Prose Anthologies in the Late Ming and Early Qing」。