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Release date: May 2, 2008 [eBook #25289]

Language: Chinese

*** START OF THE PROJECT GUTENBERG EBOOK 滄浪詩話 ***

詩辯

夫學詩者以識為主：入門須正，立志須高；以漢、魏、晉、盛唐為師，不作開元、天寶以下人物。若自退屈，即有下劣詩魔入其肺腑之間；由立志之不高也。行有未至，可加工力；路頭一差，愈驚愈遠；由入門之不正也。故曰：學其上，僅得其中；學其中，斯為下矣。又曰：見過於師，僅堪傳授；見與師齊，減師半德也。工夫須從上做下，不可從下做上。先須熟讀《楚詞》，朝夕諷詠，以為之本；及讀《古詩十九首》，樂府四篇，李陵、蘇武、漢、魏五言皆須熟讀，即以李、杜二集枕藉觀之，如今人之治經，然後博取盛唐名家，醞釀胸中，久之自然悟入。雖學之不至，亦不失正路。此乃是從頂上做來，謂之向上一路，謂之直截根源，謂之頓門，謂之單刀直入也。

詩之法有五：曰體製，曰格力，曰氣象，曰興趣，曰音節。

詩之品有九：曰高，曰古，曰深，曰遠，曰長，曰雄渾，曰飄逸，曰悲壯，曰淒婉。其用工有三：曰起結，曰句法，曰字眼。其大概有二：曰優遊不迫，曰沉着痛快。詩之極致有一，曰入神。詩而入神，至矣，盡矣，蔑以加矣！惟李、杜得之，他人得之蓋寡也。

禪家者流，乘有小大，宗有南北，道有邪正；學者須從最上乘，具正法眼，悟第一義。若小乘禪，聲聞辟支果，皆非正也。論詩如論禪，漢、魏、晉與盛唐之詩，則第一義也。大曆以還之詩，則小乘禪也，已落第二義矣。晚唐之詩，則聲聞辟支果也。學漢、魏、晉與盛唐詩者，臨濟下也。學大曆以還之詩者，曹洞下也。大抵禪道惟在妙悟，詩道亦在妙悟。且孟襄陽學力下韓退之遠甚，而其詩獨出退之上者，一味妙悟而已。惟悟乃為當行，乃為本色。然悟有淺深、有分限、有透徹之悟，有但得一知半解之悟。漢、魏尚矣，不假悟也。謝靈運至盛唐諸公，透徹之悟也；他雖有悟者，皆非第一義也。吾評之非僞也，辯之非妄也。天下有可廢之人，無可廢之言；詩道如是也。若以為不然，則是見詩之不廣，參詩之不熟耳。試取漢、魏之詩而熟參之，次取晉、宋之詩而熟參之，次取南北朝之詩而熟參之，次取沈、宋、王、楊、盧、駱、陳拾遺之詩而熟參之，次取開元、天寶諸家之詩而熟參之，次獨取李、杜二公之詩而熟參之，又取大曆十才子之詩而熟參之，又取元和之詩而熟參之，又盡取晚唐諸家之詩而熟參之，又取本朝蘇、黃以下諸家之詩而熟參之，其真是非自有不能隱者。儻猶於此而無見焉，則是野狐外道，蒙蔽其真識，不可救藥，終不悟也。

夫詩有別材，非關書也；詩有別趣，非關理也。然非多讀書、多窮理，則不能極其至，所謂不涉理路、不落言筌者，上也。詩者，吟詠情性也。盛唐諸人惟在興趣，羚羊掛角，無跡可求。故其妙處，透徹玲瓏，不可湊泊，如空中之音，相中之色，水中之月，鏡中之象，言有盡而意無窮。近代諸公，乃作奇特解會，遂以文字為詩，以才學為詩，以議論為詩。夫豈不工？終非古人之詩也。蓋於一唱三嘆之音，有所歉焉。且其作多務使事，不問興致；用字必有來歷，押韻必有出處，讀之反覆終篇，不知着到何在。其末流甚者，叫噪怒張，殊乖忠厚之風，殆以罵詈為詩。詩而至此，可謂一厄也。然則近代之詩無取乎？曰：有之。吾取其合於古人者而已。國初之詩尚沿襲唐人：王黃州學白樂天，楊文公、劉中山學李商隱，盛文肅學韋蘇州，歐陽公學韓退之古詩，梅聖俞學唐人平澹處，至東坡、山谷始自出己意以為詩，唐人之風變矣。山谷用工尤為深刻，其後法席盛行海內，稱為江西宗派。近世趙紫芝、翁靈舒輩，獨喜賈島、姚合之詩，稍稍復就清苦之風，江湖詩人多效其體，一時自謂之唐宗；不知止入聲聞辟支之果，豈盛唐諸公大乘正法眼者哉！嗟乎，正

法 眼之無傳久矣！唐詩之說未唱，唐詩之道或有時而明也。今既唱其體曰唐詩矣，則 學者謂唐詩誠止於是耳，得非詩道之重不幸邪？故予不自量度，輒定詩之宗旨，且 借禪以為喻，推原漢、魏以來，而截然謂當以盛唐為法，後捨漢、魏而獨言盛唐者，謂古律之體備也。雖獲罪於世之君子，不辭也。

詩體

《風》、《雅》、《頌》既亡，一變而為《離騷》，再變而為西漢五言，三變而為 歌行雜體，四變而為沈、宋律詩。五言起於李陵、蘇武或云枚乘，七言起於漢武《 柏梁》，四言起於漢楚王傳韋孟，六言起於漢司農谷永，三言起於晉夏侯湛，九言 起於高貴鄉公。

以時而論，則有建安體漢末年號。曹子建父子及鄴中七子之詩、黃初體魏年號，與 建安相接，其體一也、正始體魏年號，嵇、阮諸公之詩、太康體晉年號，左思、潘 岳、二張、二陸諸公之詩、元嘉體宋年號，顏、鮑、謝諸公之詩、永明體齊年號， 齊諸公之詩、齊梁體通兩朝而言之、南北朝體通魏、周而言之，與齊梁體一也、唐 初體唐初猶襲陳、隋之體、盛唐體景雲以後，開元、天寶諸公之詩、大曆體大曆十 才子之詩、元和體元、白諸公、晚唐體、本朝體通前後而言之、元祐體蘇、黃、陳 諸公、江西宗派體山谷為之宗。

以人而論，則有蘇李體李陵、蘇武也、曹劉體子建、公幹也、陶體淵明也、謝體靈 運也、徐庾體徐陵、庾信也，沈宋體佺期、之問也、陳拾遺體陳子昂也、王楊盧駱 體王勃、楊炯、盧照鄰、駱賓王、張曲江體始興文獻公九齡也、少陵體、太白體、 高逵夫體高常侍適也、孟浩然體、岑嘉州體岑參也、王右丞體王維也、韋蘇州體韋 應物也、韓昌黎體、柳子厚體、韋柳體蘇州與儀曹合言之、李長吉體、李商隱體即 西崑體也、盧仝體、白樂天體、元白體微之、樂天，其體一也、杜牧之體、張籍王 建體謂樂府之體同也、賈浪仙體、孟東野體、杜荀鶴體、東坡體、山谷體、後山體 後山本學杜，其語似之者但數篇，他或似而不全，又其他則本其自體耳、王荊公體 公絕句最高，其得意處，高出蘇、黃、陳之上，而與唐人尚隔一關、邵康節體、陳 簡齋體陳去非與義也，亦江西之派而小異、楊誠齋體其初學半山、后山，最後亦學 絕句於唐人。已而盡棄諸家之體，而別出機杼，蓋其自序如此也。

又有所謂選體選詩時代不同，體製隨異，今人例謂五言古詩為選體，非也、柏梁體 漢武帝與羣臣共賦七言，每句用韻，後人謂此體為柏梁體、玉臺體《玉臺集》乃徐 陵所序，漢、魏、六朝之詩皆有之；或者但謂織豔者為玉臺體，其實則不然、西崑 體即李商隱體，然兼溫庭筠及本朝楊、劉諸公而名之也、香奩體韓偓之詩，皆裾裙 脂粉之語，有《香奩集》、宮體梁簡文傷於輕靡，時號宮體。其他體製尚或不一， 然大概不出此耳。

又有古詩，有近體即律詩也，有絕句，有雜言，有三五七言自三言而終以七言，隋 鄭世翼有此詩：「秋風清，秋月明。落葉聚還散，寒鴉樓復驚。相思相見知何日， 此日此夜難為情。」，有半五六言晉傅玄《鴻雁生塞北》之篇是也，有一字至七字 唐張南史《雪月花草》等篇是也。又隋人應詔有十字詩，凡三句七言，一句九言， 不足為法，故不列於此也，有三句之歌高祖《大風歌》是也。古《華山畿》二十 五首，多三句之詞，其他古詩多如此者，有兩句之歌荊卿《易水歌》是也。又古詩 有《青驄白馬》《共戲樂》《女兒子》之類，皆兩句之詞也，有一句之歌《漢書》 「枹鼓不鳴董少年」，一句之歌也。又漢童謠「千乘萬騎上北邙」，梁童謠「青絲 白馬壽陽來」，皆一句也，有口號或四句，或八句，有歌行古有鞠歌行、放歌行、 長歌行、短歌行。又有單以歌名者，單以行名者，不可枚述，有樂府漢武帝定郊祀 立樂府，採齊、楚、趙、魏之聲以入樂府，以其音詞可被於絃歌也。樂府俱備諸體， 兼統眾名也，有楚詞屈原以下做《楚詞》者，皆謂之楚詞，有琴操古有《水仙操》， 辛德源所作；《別鶴操》，高陵牧子所作，有謠沈炯有《獨酌謠》，王昌齡有《筵篔謠》， 穆天子之傳有《白雲謠》也，曰吟古詞有《隴頭吟》，孔明有《梁父 吟》，相如有《白頭吟》，曰詞《選》有漢武《秋風詞》，樂府有《木蘭詞》，曰 引古曲有《霹靂引》《走馬引》《飛龍引》，曰詠《選》有《五君詠》，唐儲光義 有《羣鴉詠》，曰曲古有《大堤曲》，梁簡文有《烏棲曲》，曰篇《選》有《名都 篇》《京洛篇》《白馬篇》，曰唱魏武帝有《氣出唱》，曰弄古樂府有《江南弄》， 曰長調，曰短調。有四聲，有八病四聲設於周顒，八病嚴於沈約。八病謂平頭、 上尾、蜂腰、鶴膝、大韻、小韻、旁紐、正紐之辨。作詩正不必拘此，弊法不足據 也，又有以嘆名者古詞有《楚妃嘆》《明君嘆》，以愁名者《文選》有《四愁》， 樂府有《獨處愁》，以哀名者《選》有《七哀》，少陵有《八哀》，以怨名者古詞 有《寒夜怨》《玉階怨》，以思名者太白有《靜夜思》，以樂名者齊武帝有《估 客 樂》，宋臧質有《石城樂》，以別名者子美有《無家別》《垂老別》《新婚別》。 有全篇雙聲疊韻者東坡「經字韻詩」是也，有全篇字皆平聲者天隨子《夏日詩》四 十字皆是平。又有一句全平一句全仄者，有全篇字皆仄聲者梅聖俞《酌酒與婦飲》 之詩是也，有律詩上下句雙用韻者第一句，第三五七句，押一仄韻；第二句，第四 六八句，押一平韻。唐章碣有此體，不足為法，謾列於此，以備其體耳。又有四句 平入之體，四句仄入之體，無關詩道，今皆不取，有轆轤韻者雙出雙入，有進退韻 者一進一退，有古詩一韻兩用者《文選》曹子建《美女篇》有兩「難」字，謝康樂 《述祖德詩》有兩「人」字，後多有之，有古詩一韻三用者《文選》任彥升《哭范 僕射》詩三用「情」字也，有古詩三韻六七用者古《焦仲卿妻詩》是也，有古詩重 用二十許韻者《焦仲卿妻詩》是也，有古詩旁取六七許韻者韓退之「此日足可惜」 篇是也。凡雜用東、冬、江、陽、庚、青六韻。歐陽公謂：退之遇寬韻則故旁入他 韻，非也。此乃用古韻耳，於集韻自見之，有古詩全不押韻者古《採蓮曲》是也， 有律詩至百五十韻者少陵有百韻律詩，白樂天亦有之，而本朝王黃州有百 五十韻五 言律，有律詩止三韻者唐人有六句五言律，如李益詩「漢家今上郡，秦塞古長城。 有日雲常慘，無風沙自驚。 當今天子聖，不戰四方平」是也，有律詩徹首尾對者少 陵多此體，不可槩舉，有律詩徹首尾不對者盛唐諸公有此體，如

孟浩然詩：「掛席東南望，青山水國遙。軸轡爭利涉，來往接風潮。問我今何適，天台訪石橋。坐看霞色晚，疑是赤城標。」又「水國無邊際」之篇，又太白「牛渚西江夜」之篇。皆文從字順，音韻鏗鏘，八句皆無對偶，有後章字接前章者。曹子建《贈白馬王彪》之詩是也，有四句通義者如少陵「神女峰娟妙，昭君宅有無，曲罷明怨惜，夢盡失歡娛」是也，有絕句折腰者，有八句折腰者。有擬古，有連句，有集句，有分題。古人分題，或各賦一物，如云送某人分題得某物也；或曰探題，有分韻，有用韻，有和韻，有借韻如押七之韻，可借八微或十二齊韻是也，有協韻《楚詞》及《選》詩多用協韻，有今韻，有古韻如退之《此日足可惜》詩用古韻也，蓋《選》詩多如此，有古律陳子昂及盛唐諸公多此體，有今律。有韻聯，有頸聯，有發端，有落句結句也，有十字對劉賡虛「滄浪千萬里，日夜一孤舟」，有十字句常建「曲徑通幽處，禪房花木深」等是也，有十四字對劉長卿「江客不堪頻北望，塞鴻何事又南飛」是也，有十四字句崔顥「黃鶴一去不復返，白雲千載空悠悠」，又太白「鸚鵡西飛隴山去，芳洲之樹何青青」是也，有扇對又謂之隔句對。如鄭都官「昔年共照松溪影，松折碑荒僧已無，今日還思錦城事，雪消花謝夢何如」是也。蓋以第一句對第三句，第二句對第四句，有借對孟浩然「廚人具雞黍，稚子摘楊梅」，太白「水舂雲母碓，風掃石楠花」，少陵「竹葉於人既無分，菊花從此不須開」是也，有就句對又曰當句有對。如少陵「小院迴廊春寂寂，浴鳧飛鷺晚悠悠」，李嘉祐「孤雲獨鳥川光暮，萬里千山海氣秋」是也。前輩於文亦多此體，如王勃「龍光射斗牛之墟，徐孺下陳蕃之榻」，乃就句對也。

論雜體，則有風人上句述其語，下句釋其義，如古《子夜歌》《讀曲歌》之類，則多用此體，藁砧古樂府「藁砧今何在，山上復安山；何當大刀頭，破鏡飛上天」，僻辭隱語也，五雜俎見樂府，兩頭纖纖亦見樂府，盤中《玉臺集》有此詩，蘇伯玉妻作，寫之盤中，屈曲成文也，迴文起於竇滔之妻，織錦以寄其夫也，反覆舉一字而誦，皆成句，無不押韻，反覆成文也。李公《詩格》有此二十字詩，離合字相拆合成文，孔融「漁父屈節」之詩是也。雖不關詩之重輕，其體製亦古，至於建除鮑明遠有《建除詩》，每句首冠以「建除平定」等字。其詩雖佳，蓋鮑本工詩，非因建除之體而佳也，字謎，人名，卦名，數名，藥名，州名之詩，只成戲謔，不足法也。又有六甲十屬之類，及藏頭、歇後等體，今皆削之。近世有李公《詩格》，泛而不備，惠洪《天廚禁燔》，最為誤人。今此卷有旁參二書者，蓋其是處不可易也。

詩法

學詩先除五俗：一曰俗體，二曰俗意，三曰俗句，四曰俗字，五曰俗韻。

有語忌，有語病；語病易除，語忌難除。語病古人亦有之，惟語忌則不可有。

須是本色，須是當行。

對句好可得，結句好難得，發句好尤難得。

發端忌作舉止，收拾貴在出場。

不必太着題，不必多使事。

押韻不必有出處，用字不必拘來歷。

下字貴響，造語貴圓。

意貴透徹，不可隔靴搔癢；語貴脫洒，不可拖泥帶水。

最忌骨董，最忌趨貼。

語忌直，意忌淺，脉忌露，味忌短，音韻忌散緩，亦忌迫促。

詩難處在結裏。譬如番刀，須用北人結裏，若南人便非本色。

須參活句，勿參死句。

詞氣可頡頏，不可乖戾。

律詩難於古詩，絕句難於八句，七言律詩難於五言律詩，五言絕句難於七言絕句。

學詩有三節：其初不識好惡，連篇累牘，肆筆而成；既識羞愧，始生畏縮，成之極難；及其透徹，則七縱八橫，信手拈來，頭頭是道矣。

看詩須着金剛眼睛，庶不眩于旁門小法。禪家有金剛眼睛之說。

辯家數如辯蒼白，方可言詩。荊公評文章，先體製而後文之工拙。

詩之是非不必爭，試以己詩置之古人詩中，與識者觀之而不能辨，則真古人矣。

詩評

大曆以前，分明別是一副言語；晚唐，分明別是一副言語；本朝諸公，分明別是一副言語。如此見，方許具一隻眼。

盛唐人，有似粗而非粗處，有似拙而非拙處。

五言絕句：眾唐人是一樣，少陵是一樣，韓退之是一樣，王荊公是一樣，本朝諸公是一樣。

盛唐人詩，亦有一二濫觴晚唐者，晚唐人詩，亦有一二可入盛唐者，要當論其大概耳。

唐人與本朝人詩，未論工拙，直是氣象不同。

唐人命題，言語亦自不同。雜古人之集而觀之，不必見詩，望其題引而知其為唐人今人矣。

大曆之詩，高者尚未失盛唐，下者漸入晚唐矣。晚唐之下者，亦墮野狐外道鬼窟中。

或問：「唐詩何以勝我朝？」唐以詩取士，故多專門之學，我朝之詩所以不及也。

詩有詞理意興。南朝人尚詞而病於理；本朝人尚理而病於意興；唐人尚意興而理在其中；漢、魏之詩，詞理意興，無迹可求。

漢、魏古詩，氣象混沌，難以句摘。晉以還方有佳句，如淵明「採菊東籬下，悠然見南山」，謝靈運「池塘生春草」之類。謝所以不及陶者，康樂之詩精工、淵明之詩質而自然耳。

謝靈運之詩，無一篇不佳。

黃初之後，惟阮籍《詠懷》之作，極為高古，有建安風骨。晉人舍陶淵明、阮嗣宗外，惟左太冲高出一時，陸士衡獨

在諸公之下。

顏不如鮑，鮑不如謝，文中子獨取顏，非也。

建安之作，全在氣象，不可尋枝摘葉。靈運之詩，已是徹首尾成對句矣，是以不及建安也。

謝朓之詩，已有全篇似唐人者，當觀其集方知之。

戎昱在盛唐為最下，已濫觴晚唐矣。戎昱之詩，有絕似晚唐者。權德輿之詩，却有絕似盛唐者。權德輿或有似韋蘇州、劉長卿處。

顧況詩多在元、白之上，稍有盛唐風骨處。

冷朝陽在大曆才子中為最下。馬戴在晚唐諸人之上。劉滄、呂溫亦勝諸人。李瀕不全是晚唐，間有似劉隨州處。陳陶之詩，在晚唐人中，最無可觀。薛逢最淺俗。

大曆以後，吾所深取者，李長吉、柳子厚、劉言史、權德輿、李涉、李益耳。

大曆後，劉夢得之絕句，張籍、王建之樂府，吾所深取耳。

李、杜二公，正不當優劣。太白有一二妙處，子美不能道；子美有一二妙處，太白不能作。

子美不能為太白之飄逸，太白不能為子美之沉鬱。太白《夢游天姥吟》、《遠離別》等，子美不能道；子美《北征》、《兵車行》、《垂老別》等，太白不能作。論詩以李、杜為準，挾天子以令諸侯也。

少陵詩法如孫、吳，太白詩法如李廣。少陵如節制之師。

少陵詩，憲章漢、魏，而取材於六朝；至其自得之妙，則前輩所謂集大成者也。

觀太白詩者，要識真太白處。太白天才豪逸，語多卒然而成者。學者於每篇中，要識其安身立命處可也。

太白發句，謂之開門見山。

李、杜數公，如金鷄擘海，香象渡河，下視郊、島輩，直蟲吟草間耳。

人言太白仙才，長吉鬼才，不然。太白天仙之詞，長吉鬼仙之詞耳。

玉川之恠，長吉之瑰詭，天地間自欠此體不得。

高、岑之詩悲壯，讀之使人感慨；孟郊之詩刻苦，讀之使人不懽。

《楚詞》，惟屈、宋諸篇當讀之外，惟賈誼《懷長沙》、淮南王《招隱》、嚴夫子《哀時命》宜熟讀，此外亦不必

也。

《九章》不如《九歌》，《九歌》《哀郢》尤妙。

前輩謂《大招》勝《招魂》，不然。

讀《騷》之久，方識真味；須歌之抑揚，涕洟滿襟，然後為識《離騷》。否則如 蔓釜撞甕耳。

唐人惟柳子厚深得騷學，退之、李觀，皆所不及。若皮日休《九諷》，不足為騷。

韓退之《琴操》極高古，正是本色，非唐賢所及。

釋皎然之詩，在唐諸僧之上。唐詩僧有法震、法照、無可、護國、靈一、清江、無本、齊己、貫休也。

集句惟荊公最長，《胡笳十八拍》混然天成，絕無痕迹，如蔡文姬肺肝間流出。

擬古惟江文通最長，擬淵明似淵明，擬康樂似康樂，擬左思似左思，擬郭璞似郭璞；獨擬李都尉一首，不似西漢耳。

雖謝康樂擬鄴中諸子之詩，亦氣象不類。至於劉玄休《擬行行重行行》等篇，鮑明遠《代君子有所思》之作，仍是其自體耳。

和韻最害人詩。古人酬唱不次韻，此風始盛於元白、皮陸，本朝諸賢，乃以此而鬪工，遂至往復有八九和者。

孟郊之詩，憔悴枯槁，其氣局促不伸，退之許之如此，何耶？詩道本正大，孟郊自為之艱阻耳。

孟浩然之詩，諷詠之久，有金石宮商之聲。

唐人七言律詩，當以崔顥《黃鶴樓》為第一。

唐人好詩，多是征戍、遷謫、行旅、離別之作，往往能感動激發人意。

蘇子卿詩：「幸有絃歌曲，可以喻中懷。請為遊子吟，泠泠一何悲。絲竹厲清聲，慷慨有餘哀。長歌正激烈，中心愴以摧。欲展清商曲，念子不能歸。」今人觀之，必以為一篇重複之甚，豈特如《蘭亭》「絲竹管絃」之語耶？古詩正不當以此論之也。

《十九首》：「青青河畔草，鬱鬱園中柳。盈盈樓上女，皎皎當窗牖。娥娥紅粉粧，纖纖出素手。」一連六句，皆用疊字，今人必以為句法重複之甚。古詩正不當以此論之也。

任昉《哭范僕射詩》，一首中凡兩用生字韻，三用情字韻。「夫子值狂生」，「千齡萬恨生」，猶是兩義。「猶我故人情」，「生死一交情」，「欲以遣離情」，三情字皆用一意。《天廚禁衛》謂：平韻可重押，若或平或仄，則不可。彼但以《八仙歌》言之耳，何見之陋邪？詩話謂：東坡兩「耳」韻，兩「耳」義不同，故可重押。要之亦非也。

劉公幹《贈五官中郎將》詩：「昔我從元后，整駕至南鄉。過彼豐沛都，與君共翱翔。」元后，蓋指曹操也。至南

鄉，謂伐劉表之時。豐沛都，喻操譙郡也。王仲宣《從軍詩》云：「籌策運帷幄，一由我聖君。」聖君亦指曹操也。又曰：「竊慕負鼎翁，願厲朽鈍姿。」是欲效伊尹負鼎干湯以伐桀也。是時，漢帝尚存，而二子之言如此，一曰元后，一曰聖君，正與荀彧比曹操為高光同科。或以公幹平視美人為不屈，是未為知人之論。《春秋》誅心之法，二子其何逃？

古人贈答，多相勉之詞。蘇子卿云：「願君崇令德，隨時愛景光。」李少卿云：「努力崇明德，皓首以為期。」劉公幹云：「勉哉修令德，北面自寵珍。」杜子美云：「君若登台輔，臨危莫愛身。」往往是此意。有如高適夫《贈王徵》云：「吾知十年後，季子多黃金。」金多何足道，又甚於以名位期人者。此達夫偶然漏逗處也。

考證

少陵與太白，獨厚於諸公，詩中凡言太白十四處，至謂「世人皆欲殺，吾意獨憐才」，「醉眠秋共被，攜手日同行」，「三夜頻夢君，情親見君意」，其情好可想。《遯齋閑覽》謂二人名既相逼，不能無相忌，是以庸俗之見，而度賢哲之心也；予故不得不辯。

《古詩十九首》，非止一人之詩也。《行行重行行》，樂府以為枚乘之作，則其他可知矣。

《古詩十九首》、《行行重行行》，《玉臺》作兩首。自「越鳥巢南枝」以下，別為一首；當以《選》為正。

《文選》長歌行，只有一首《青青園中葵》者。郭茂倩《樂府》有兩篇，次一首乃《仙人騎白鹿》者。《仙人騎白鹿》之篇，予疑此詞「岩岩山上亭」以下，其義不同，當又別是一首，郭茂倩不能辨也。

《文選》《飲馬長城窟》古詞，無人名，《玉臺》以為蔡邕作。

古詞之不可讀者，莫如《巾舞歌》，文義漫不可解。又古《將進酒》《芳樹》《石留》《豫章行》等篇，皆使人讀之茫然。又《朱鷺》《雉子班》《艾如張》《思悲翁》《上之回》等，只二三句可解。豈非歲久文字舛訛而然耶？

《木蘭歌》「促織何唧唧」，《文苑英華》作「唧唧何切切」，又作「歷歷」；《樂府》作「唧唧復唧唧」，又作「促織何唧唧」；當從《樂府》也。

「願馳千里足」，郭茂倩《樂府》作「願借明馳千里足」，《西陽雜俎》作「願馳千里明馳足」。《漁隱》不考，妄為之辯。

《木蘭歌》最古，然「朔氣傳金柝，寒光照鐵衣」之類，已似太白，必非漢、魏人詩也。

《木蘭歌》，《文苑英華》直作韋元甫名字，郭茂倩《樂府》有兩篇，其後篇乃元甫所作也。

班婕妤《怨歌行》，《文選》直作班姬之名，《樂府》以為顏延年作。

孔明《梁父吟》：「步出齊東門，遙望蕩陰里。」《樂府解題》作「遙望陰陽里」。青州有陰陽里。「田疆古冶子」，《解題》作「田疆固野子」。

南北朝人，惟張正見詩最多，而最無足省發，所謂「雖多亦奚以為」。

《西清詩話》載：晁文元家所藏陶詩，有《問來使》一篇，云：「爾從山中來，早晚發天目。我屋南山下，今生幾叢菊。薔薇葉已抽，秋蘭氣當馥。歸去來山中，山中酒應熟。」予謂此篇誠佳，然其體制氣象，與淵明不類；得非太白逸

詩，後人謾取以入陶集爾。

《文苑英華》有太白《代寄翁參樞先輩》七言律一首，乃晚唐之下者。又有五言律三首：其一，《送客歸吳》；其二，《送友生遊峽中》；其三，《送袁明甫任長江》，集本皆無之。其家數在大曆、貞元間，亦非太白之作。又有五言《雨後望月》一首，《對雨》一首，《望夫石》一首，《冬月歸舊山》一首，皆晚唐之語。又有「秦樓出佳麗」四句，亦不類太白，皆是後人假名也。

《文苑英華》有《送史司馬赴崔相公幕》一首云：「崢嶸丞相府，清切鳳凰池。羨爾瑤臺鶴，高棲瓊樹枝。歸飛晴日好，吟弄惠風吹。正有乘軒樂，初當學舞時。珍禽在羅網，微命若遊絲。願托周周羽，相銜漢水湄。」此或太白之逸詩也。不然，亦是盛唐人之作。

《太白集》中《少年行》，只有數句類太白，其他皆淺近浮俗，決非太白所作，必誤入也。

「酒渴愛江清」一詩，《文苑英華》作「暢當」，而黃伯思注《杜集》編作少陵詩，非也。

「迎旦東風騎蹇驢」絕句，決非盛唐人氣象，只似白樂天言語。今世俗圖畫以為少陵詩，漁隱亦辯其非矣；而黃伯思編入《杜集》，非也。

少陵有《避地》逸詩一首云：「避地歲時晚，竄身筋骨勞。詩書遂墻壁，奴僕且旌旄。行在僅聞信，此生隨所遭。神堯舊天下，會見出腥臊。」題下公自註云：「至德二載丁酉作」，此則真少陵語也。今書市集本，並不見有。

舊蜀本杜詩，並無註釋，雖編年而不分古近二體，其間略有公自註而已。今豫章庫本，以為翻鎮江蜀本，雖無雜註，又分古律，其編年亦且不同。近寶慶間，南海漕臺開《杜集》，亦以為蜀本，雖刪去假坡之註，亦有王原叔以下九家，而趙註比他本最詳，皆非舊蜀本也。

《杜集》註中「坡曰」者，皆是托名假偽。漁隱雖嘗辯之，而人尚疑者，蓋無至當之說，以指其偽也。今舉一端，將不辯而自明矣。如「楚岫八峰翠」，註云：「景差《蘭亭春望》：『千峰楚岫碧，萬木郢城陰。』」且五言始於李陵、蘇武，或云枚乘。漢以前五言古詩尚未有之，寧有戰國時已有五言律句耶？觀此可以一笑而悟矣。雖然，亦幸而有此漏逗也。

《杜註》中「師曰」者，亦「坡曰」之類，但其間半偽半真，尤為穀亂惑人。此深可嘆，然具眼者自默識之耳。

崔顥《渭城少年行》，《百家選》作兩首，自「秦川」已下別為一首。郭茂倩《樂府》止作一首，《文苑英華》亦止作一首，當從《樂府》、《英華》為是矣。

玉川子「天下薄夫苦耽酒」之詩，荊公《百家詩選》止作一篇，本集自「天上白日悠悠悠」以下，別為一首，當從荊公為是。

太白詩：「斗酒渭城邊，壚頭耐醉眠。」乃岑參之詩，誤入。

太白《塞上曲》「駟馬新跨紫玉鞍」者，乃王昌齡之詩，亦誤入。昌齡本有二篇，前篇乃「秦時明月漢時關」也。

孟浩然有《贈孟郊》一首。按東野乃貞元、元和間人，而浩然終於開元二十八年，時代懸遠，其詩亦不似浩然，必誤入。

杜詩：「五雲高太甲，六月曠搏扶。」太甲之義殆不可曉，得非高太乙耶？乙與甲蓋亦相近，以星對風，亦從其類也。至於「杳杳東山携漢妓」，亦無義理，疑是「携妓去」。蓋子美每於絕句，喜對偶耳。臆度如此，更俟宏識。

王荊公《百家詩選》，蓋本於唐人《英靈》、《間氣集》。其初，明皇、德宗、薛稷、劉希夷、韋述之詩，無少增損，次序亦同。孟浩然止增其數；儲光羲後，方是荊公自去取。前卷讀之盡佳，非其選擇之精，蓋盛唐人詩無不可觀者。至於大曆已後，其去取深不滿意。況唐人如沈、宋、王、楊、盧、駱、陳拾遺、張燕公、張曲江、賈至、王維、獨孤及、韋應物、孫逖、祖詠、劉昫、綦母潛、劉長卿、李長吉諸公，皆大名家，——李、杜、韓、柳以家有其集，故不載，——而此集無之。荊公當時所選，當據宋次道之所有耳。其序乃言「觀唐詩者觀此足矣」，豈不誣哉！今人但以荊公所選，斂衽而莫敢議，可嘆也。

荊公有一家但取一二首，而不可讀者。如曹唐二首，其一首云：「少年風流好丈夫，大家望拜漢金吾。閑眠曉日聽啼缺，笑倚春風仗轡轡。深院吹笙從漢婢，靜街調馬任夷奴。牡丹花下鉤簾畔，獨倚紅肌捋虎鬚。」此不足以書屏障，可以與閭巷小人文背之詞。又《買劍》一首云：「青天露拔雲霓泣，黑地潛驚鬼魅愁。」但可與師巫念誦耳。

予嘗見《方子通墓誌》：「唐詩有八百家，子通所藏有五百家。」今則世不見有，惜哉！

柳子厚「漁翁夜傍西巖宿」之詩，東坡刪去後二句，使子厚復生，亦必心服。謝朓「洞庭張樂地，瀟湘帝子遊。雲去蒼梧野，水還江漢流。停驂我悵望，輟棹子夷猶。廣平聽方籍，茂陵將見求。心事俱已矣，江上徒離憂。」予謂「廣平聽方籍，茂陵將見求」一聯刪去，只用八句，方為渾然，不知識者以為何如？

附錄

答出繼叔臨安吳景仙書

僕之《詩辨》，乃斷千百年公案，誠驚世絕俗之談，至當歸一之論。其間說江西詩病，真取心肝劊子手。以禪喻詩，莫此親切。是自家實證實悟者，是自家閉門鑿破此片田地，即非傍人籬壁、拾人涕唾得來者。李、杜復生，不易吾言矣。而吾叔斬斬疑之，況他人乎？所見難合固如此，深可歎也！

吾叔謂：說禪非文人儒者之言。本意但欲說得詩透徹，初無意於為文，其合文人儒者之言與否，不問也。

高意又使回護，毋直致褒貶。僕意謂：辨白是非、定其宗旨，正當明目張膽而言，使其詞說沈著痛快，深切著明，顯而易見；所謂不直則道不見，雖得罪於世之君子，不辭也。吾叔《詩說》，其文雖勝，然只是說詩之源流，世變之高下耳。雖取盛唐，而無的然使人知所趨向處。其間異戶同門之說，乃一篇之要領。然晚唐本朝謂其如此，可也；謂唐初以來至大曆之異戶同門，已不可矣；至於漢、魏、晉、宋、齊、梁之詩，其品第相去，高下懸絕，乃混而稱之，謂錙銖而較，實有不同處，大率異戶而同門，豈其然乎？

又謂：韓、柳不得為盛唐，猶未落晚唐。以其時則可矣。韓退之固當別論；若柳子厚五言古詩，尚在韋蘇州之上，豈元、白同時諸公所可望耶？高見如此，毋怪來書有甚不喜分諸體製之說，吾叔誠於此未瞭然也。作詩正須辨盡諸家體製，然後不為旁門所惑。今人作詩，差入門戶者，正以體製莫辨也。世之技藝，猶各有家數。市縑帛者，必分道地，然後知優劣，況文章乎？僕於作詩，不敢自負，至識則自謂有一日之長，於古今體製，若辨蒼素，甚者望而知之。來書又謂：忽被人捉破發問，何以答之？僕正欲人發問而不可得者。不遇盤根，安別利器？吾叔試以數十篇詩，隱其姓名，舉以相試，為能別得體製否？惟辨之未精，故所作或雜而不純。今觀盛集中，尚有一二本朝立作處，毋乃坐是而然耶？

又謂：盛唐之詩，雄深雅健。僕謂此四字，但可評文，於詩則用「健」字不得。不若《詩辨》雄渾悲壯之語，為得詩之體也。毫釐之差，不可不辨。坡、谷諸公之詩，如米元章之字，雖筆力勁健，終有子路事夫子時氣象。盛唐諸公之詩，如顏魯公書，既筆力雄壯，又氣象渾厚，其不同如此。只此一字，便見吾叔脚根未點地處也。

所論屈原《離騷》，則深得之，實前輩之所未發；此一段文亦甚佳。大概論武帝以前皆好，無可議者；但李陵之詩，非虜中感故人還漢而作，恐未深考。故東坡亦惑江漢之語，疑非少卿之詩，而不考其胡中也。

妙喜是徑山名僧宗杲也自謂參禪精子，僕亦自謂參詩精子。嘗謁李友山論古今人詩，見僕辨析毫芒，每相激賞，因謂之曰：「吾論詩，若那吒太子析骨還父，析肉還母。」友山深以為然。當時臨川相會匆匆，所惜多順情放過，蓋傾蓋執手，無暇引惹，恐未能卒竟其辨也。鄙見若此，若不以為然，却願有以相復。幸甚！

*** END OF THE PROJECT GUTENBERG EBOOK 滄浪詩話 ***

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