

5.诗

前艺术舞蹈



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让不显现者显现：鼓之舞之以尽神



诗言志

- 《尚书·舜典》：帝曰：“夔！命汝典乐，教胄子，直而温，宽而栗，刚而无虐，简而无傲。**诗言志，歌咏言，声依永，律和声。**八音克谐，无相夺伦，神人以和。”夔曰：“於！予击石拊石，百兽率舞。”
- 《礼记·乐记》：“**诗，言其志也。**歌，咏其声也。舞，动其容也。三者本于心，然后乐器从之。”
- 《毛诗序·大序》：“**诗者，志之所之也。**在心为志，发言为诗。情动于中而形于言，言之不足故嗟叹之，嗟叹之不足故永歌之，永歌之不足，不知手之舞之，足之蹈之也。”

诗可以兴

- 《论语·阳货》：“子曰：‘小子何莫学夫诗！诗，可以兴，可以观，可以群，可以怨。迩之事父，远之事君，多识于鸟兽草木之名。’”
- 王夫之：“‘诗言志，歌永言。’非志即为诗，言即为歌也。或可以兴，或不可以兴，其枢机在此。”
（《唐诗评选》卷一孟浩然《鹦鹉洲送王九之江左》评语）
- 王夫之：“诗之深远广大，与夫舍旧趋新也，俱不在意。唐人以意为古诗，宋人以意为律诗 绝句，而诗遂亡。如以意，则直须赞《易》陈《书》，无待诗也。‘关关雎鸠，在河之洲，窈窕淑女，君子好逑。’岂有入微翻新，人所不到之意哉？”（《明诗评选》卷八高启《凉州词》评语。）

黑格尔论诗

- 只有通过这样的研究，才可以看出诗也是这样一种特殊的艺术：到了诗，艺术本身就开始解体。从哲学观点来看，这是艺术的转折点：一方面转到纯然宗教性的表象，另一方面转到科学思维的散文。我们前已说过，美（艺术）这世界的界线之外一边是有限世界和日常意识的散文，艺术力求从这种散文领域里挣脱出来，走向真理；另一边是宗教和科学的更高的领域，到了这里艺术就越界转到用一种尽量不涉及感性方面的方式去掌握绝对。
- Only as a result of considering the series of the arts in this way does poetry appear as that particular art in which **art itself begins at the same time to dissolve** and acquire in the eyes of philosophy its point of transition to **religious pictorial thinking** as such, as well as **to the prose of scientific thought**. The realm of the beautiful, as we saw earlier, is bordered on one side by the prose of finitude and commonplace thinking, out of which art struggles on its way to truth, and on the other side the higher spheres of religion and philosophy where there is a transition to that apprehension of the Absolute which is still further removed from the sensuous sphere.

- 因此，尽管诗用精神的（观念性的）方式把美的事物的整体再现得很完满，这种精神性毕竟也造成诗这最后一个艺术领域的缺点。为着说明这一点，我们从艺术体系中挑出建筑来和诗对比。建筑艺术还不能使精神内容统治客观材料，还不能用客观材料造成适合于精神的形象。诗却不然，它在否定感性因素方面走得很远，把和具有重量占空间的物质相对立的声音降低成为一种起暗示作用的符号，而不是像建筑那样用建筑材料造成一种象征性的符号。因此，**诗就拆散了精神内容和现实客观存在的统一，以至于开始违反艺术的本来原则，走到脱离感性事物的领域，而完全迷失在精神领域的这种危险境地。**在建筑和诗这两极端之间，雕刻以及绘画和音乐站在一种不偏不倚的中间地位，因为这几门艺术还能把精神内容充分体现于一种自然因素（感性材料）里，而且既可以用感官去接受，也可以用精神去领会。尽管绘画和音乐，作为浪漫型艺术，已经运用较富于观念性的材料，它们毕竟还显出客观存在的直接性（使客观存在直接显现于感官），而这种直接性随着观念性的强化，就开始消失。另一方面这两门艺术由于运用颜色和声音，比起建筑所用的材料来，能更丰富地显示出特殊细节的全貌和多种多样的形状构造。

- Therefore, however completely poetry produces the totality of beauty once and for all in a most spiritual way, nevertheless spirituality constitutes at the same time precisely the deficiency of this final sphere of art. In the system of the arts we can regard poetry as the polar opposite of architecture. Architecture cannot so subordinate the sensuous material to the spiritual content as to be able to form that material into an adequate shape of the spirit; poetry, on the other hand, goes so far in its negative treatment of its sensuous material that it reduces the opposite of heavy spatial matter, namely sound, to a meaningless sign instead of making it, as architecture makes its material, into a meaningful symbol. But in this way poetry destroys the fusion of spiritual inwardness with external existence to an extent that begins to be incompatible with the original conception of art, with the result that poetry runs the risk of losing itself in a transition from the region of sense into that of the spirit. The beautiful mean between these extremes of architecture and poetry is occupied by sculpture, painting, and music, because each of these arts works the spiritual content entirely into a natural medium and makes it intelligible alike to sense and spirit. For although painting and music, as romantic arts, do adopt a material which is already more ideal, yet on the other hand for the immediacy of tangible objects, which begins to evaporate in this enhanced ideality of the medium, they substitute the wealth of detail and the more varied configuration which colour and sound are capable of providing in a richer way than is requirable from the material of sculpture.

- 上文已经说过，内在观念本身既提供了诗的内容，又提供了诗的材料（媒介）。但是在艺术范围以外，观念已是意识活动的最通常的形式，所以我们首先要把诗的观念和散文的观念区别开来。诗也不能停留在内心的诗的观念上，而是要用语言把臆造的形象表达出来。在这方面诗又有两件事要做：第一，诗必须使内在的（心里的）形象适应语言的表达能力，使二者完全契合；其次诗用语言，不能像日常意识那样运用语言，必须对语言进行诗的处理，无论在词的选择和安排上还是在文字的音调上，都要有别于散文的表达方式。

- We have seen that in poetry both content and material are provided by our inner ideas. Yet ideas, outside art, are already the commonest form of consciousness and therefore we must in the first place undertake the task of distinguishing poetic from prosaic ideas. But poetry should not abide by this inner poetical conception alone but must give its creations an expression in language. Here once again a double duty is to be undertaken. (i) Poetry must so organize its inner conceptions that they can be completely adapted to communication in language; (ii) it must not leave this linguistic medium in the state in which it is used every day, but must treat it poetically in order to distinguish it from expressions in prose by the choice, placing, and sound of words.

- 比起艺术发展成熟的散文语言来，诗是较为古老的。诗是原始的对真实事物的观念，是一种还没有把一般和体现一般的个别具体事物割裂开来的认识，它并不是把规律和现象，目的和手段都互相对立起来，然后又通过理智把它联系起来，而是就在另一方面（现象）之中并且通过另一方面来掌握这一方面（规律）。因此，诗并不是把已被人就其普遍性认识到的那种内容意蕴，用形象化的方式表现出来；而是按照诗本身的概念，停留在内容与形式的未经割裂和联系的实体性的统一体上。

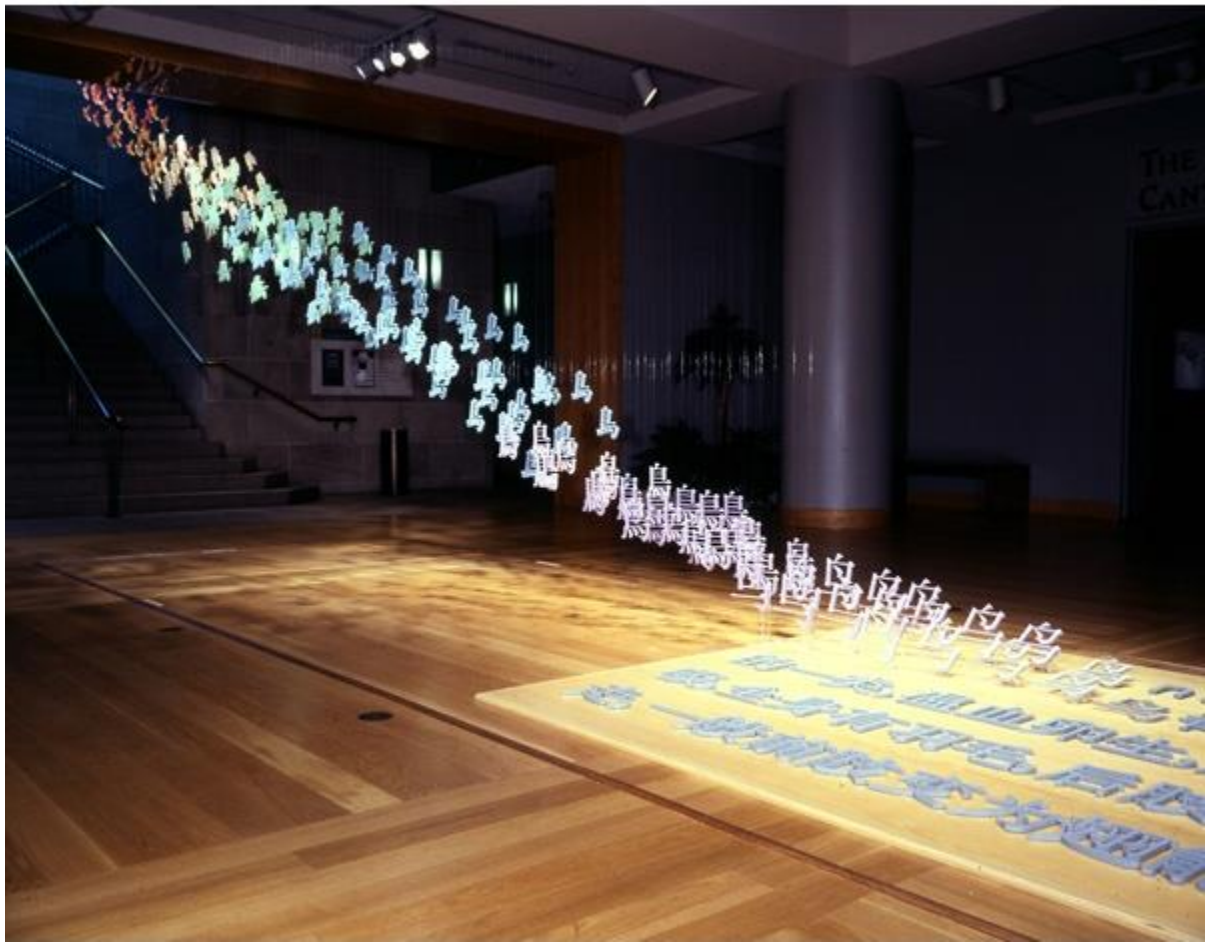
- Poetry is older than skillfully elaborated prosaic speech. It is the original presentation of the truth, a knowing which does not yet separate the universal from its living existence in the individual, which does not yet oppose law to appearance, end to means, and then relate them together again by abstract reasoning, but which grasps the one only in and through the other. Therefore it does not at all take something already known independently in its universality and merely express it in imagery. According to its immediate essential nature it abides by the substantive unity of outlook which has not yet separated opposites and then related them purely externally.

海德格尔：人，诗意地栖居在大地上

- 诗不仅是一种历史上的过去，而且是一种生存上的本源。

汉语作为诗的语言

- “能指”是有意味的形式
- “所指”是无限的意味
- 联系能指与所指的纽带是直觉和想象，而非约定



诗无达诂

- 《红楼梦》第48回，写到香菱读王维的诗的感受：“据我看来，诗的好处，有口里说不出的意思，想去却是逼真的；有似乎无理的，想去竟是有理有情的。”
- 叶燮《原诗》：“惟不可名言之理，不可施见之事，不可径达之情，则幽渺以为理，想象以为事，惝恍以为情，方为理至、事至、情至之语。”

波兰尼(Michael Polanyi): 默识知识 (tacit knowledge, tacit knowing)

- 两种意识: 集中意识(focal awareness)和辅助意识(subsidiary awareness)
- 两种意义: 指谓性或再现性意义 (denotative or representative meaning) 和存在性意义 (existential meaning)
- 两种知识: 名 (明) 言知识 (articulate knowledge) 和非名言知识(inarticulate knowledge)

叶朗：辞情与声情

- “中国古代美学把艺术的内容（意蕴）分析为两个方面：‘辞情’与‘声情’。在各门艺术中，‘辞情’与‘声情’是统一的，但并不是平衡的。例如，‘诗’与‘赋’的一个区别，就在于‘诗’辞情少而声情多，‘赋’声情少而辞情多，表演（欣赏）的方式也不一样，声情胜者宜歌，而辞情胜者宜诵。”

孟子：以意逆志

- 《孟子·万章上》：咸丘蒙曰：“舜之不臣尧，则吾既得闻命矣。诗云：‘普天之下，莫非王土；率土之滨，莫非王臣。’而舜既为天子矣，敢问瞽瞍之非臣，如何？”曰：“是诗也，非是之谓也；劳于王事而不得养父母也。曰：‘此莫非王事，我独贤劳也。’故说诗者，不以文害辞，不以辞害志。以意逆志，是为得之。如以辞而已矣，《云汉》之诗曰：‘周余黎民，靡有孑遗。’信斯言也，是周无遗民也。”

汉赋

仙 赋

桓 谭

余少时为中郎^①，从孝成帝出祠甘泉、河东^②，见郊先置华阴集灵宫^③。宫在华山之下^④，武帝所造^⑤，欲以怀集仙者王乔、赤松子，故名殿为存仙^⑥。端门南向山，署曰望仙门^⑦。窃有乐高妙之志^⑧，即书壁为小赋，以颂美曰^⑨：

夫王乔赤松^⑩，呼则出故，翕则纳新^⑪；夭矫经引，积气关元^⑫；精神周洽，鬲塞流通^⑬；乘凌虚无，洞达幽明^⑭。诸物皆见，玉女在旁^⑮。仙道既成，神灵攸迎^⑯。乃骖驾青龙，赤腾为历^⑰。蹑玄厉之擢崑^⑱，有似乎鸾凤之翔飞，集于胶葛之宇，泰山之台^⑲。吸玉液，食华芝^⑳，漱玉浆，饮金醪^㉑，出宇宙，与云浮^㉒，洒轻雾，济倾崖^㉓。观仓川而升天门^㉔，驰白鹿而从麒麟^㉕。周览八极，还崦华坛^㉖。汜汜乎，濫濫乎，随天转璇^㉗。容容无为，寿极乾坤^㉘。

唐诗

- 杜甫《旅夜书怀》
- 细草微风岸，危樯独夜舟。
- 星垂平野阔，月涌大江流。
- 名岂文章著，官应老病休。
- 飘飘何所似，天地一沙鸥。

宋词

- 苏轼《念奴娇·赤壁怀古》

- 大江东去，浪淘尽，千古风流人物。故垒西边，人道是，三国周郎赤壁。乱石穿空，惊涛拍岸，卷起千堆雪。江山如画，一时多少豪杰。遥想公瑾当年，小乔初嫁了，雄姿英发。羽扇纶巾，谈笑间，檣櫓灰飞烟灭。故国神游，多情应笑我，早生华发。人生如梦，一尊还酹江月。

元曲

- 马致远 《天净沙·秋思》
- 枯藤老树昏鸦，小桥流水人家，古道西风瘦马。夕阳西下，断肠人在天涯。