藝術與思想

吳敬梓的《詩》教觀與《儒林外史》中的情感場域

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摘要：吳敬梓的《詩》教觀強調“聲教”而非“義教”，认为“聲教”能夠以情感為媒介超越“義教”之局限，使得“義理”不是抽象空洞的形式化之“虛理”，而是滲透著情感體驗的、具有著感性顯現的“情理”。吳敬梓的《詩》教觀还促成了《儒林外史》中複雜而微妙、寬廣而深邃的情感場域，貫穿著具有中和之美的情感基調。

關鍵詞：吳敬梓；《詩》教觀；《儒林外史》；情感場域；“聲教”

Abstract: Wu Jingzi’s interpretation of *Shijing* (The Book of Songs)’s pedagogy emphasized *Shengjiao* (sound-mediated pedagogy) over *Yijiao* (doctrine-mediated pedagogy). “Sound-mediated pedagogy” transcends limitations of “doctrine-mediated pedagogy” by employing emotion as a medium, transforming the “philosophical principles” from abstract, formulaic “empty theories” into “emotionally infused truths” permeated with lived experience and sensorial immediacy. Wu Jingzi’s interpretation of *The Book of Songs*’ pedagogy also shaped the complex, subtle, expansive, and profound emotional landscape in *The Scholars*, imbuing the novel with an affective tonality characterized by the harmonious beauty of emotional equilibrium.

Keywords: Wu Jingzi; Pedagogical views on *The Book of Songs*; *The Scholars*; Emotional landscape; Sound-mediated pedagogy

與時代學術思潮相應，吳敬梓《文木山房詩說》[1]亦頗為重視考據。第 7 則“畫工圖雷”、第 13 則“群妃御見”、第 14 則“馬鹿”、第 15 則“騶虞”、第 18 則“翟茀”、第 25 則“角枕錦衾”、第 31 則“《東山》之四章”、第 36 則“社”、第 37 則“辟雍泮宮”、第 38 則“陽厭”、第 42 則“太王剪商”等是專門進行文字訓詁與名物考證的，至於散見於其他則中的考據性文字亦是不絕如縷。但從整體上來看，吳敬梓的考

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[1] 本文所據《文木山房詩說》採用此書發現者周興陸《吳敬梓〈詩說〉研究》之附錄三《文木山房詩說》（影印），上海：上海古籍出版社，2003 年版。