

The Literary Criticism Value of the Tang Dynasty Poem Preface

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Abstract. In addition to explaining the origin and introducing the creation techniques, commenting on the author, content and style are also the common contents of the Tang Dynasty poem preface, which has important literary criticism value. The careful interpretation of the Tang Dynasty poem preface and the full excavation of the poetic theory contained in it are helpful to enrich the academic understanding of the poetic thought of Tang Dynasty.

Keywords: Tang Dynasty Poem Preface; Literary Criticism; Value.

1. Introduction

Tang people fully expanded the expression function of the poem preface. It was a common phenomenon of Tang people to explain the origin, record feeling and evaluate poems and articles with poem preface. Its content is nothing more than related to the poem or the article they read, or to evaluate its content, or to evaluate its art. Most of these poems adopt writing strategies, such as "see the big in the small" and "make use of a subject to elaborate one's own ideas". Although there are disadvantages of loose content, there is often no lack of insights.

The content of this poem preface can be divided into three categories: first, comment on the poetry author; second, comment on the content of the poem; third, comment on the poetry style. Of course, these three categories only in terms of the main content of the poem preface, the three themselves are closely related. On a certain poem preface, they naturally inevitably mention the author. In the actual writing of the poem preface, there are also the above contents in a single poem preface. In addition, some poem preface sporadically recorded poetry anecdotes and other content.

2. Comment on the poetry author

The poem preface of the Tang Dynasty paper, often accompanied by reviews of poetry authors, and mainly commented on the literati of the same period, It can be divided into two situations: one is the scholars inevitably involved in evaluating poems, there are two kinds of praise and criticism of the attitude. The second is the comment on the poetry author in the poem preface of writing and replying poems. Specific information can be divided into two situations: first, as a gift, the phenomenon of sending off poems by Tang people is common. The preface of gift poems does not lack the words to explain the background and introduce the farewell person, which naturally involves the evaluation of the farewell person. However, although such gift poems have the language of evaluating people, they have nothing to do with poetic theory, so they are not within the scope of this paper. Second, to answer, it was the poet giving a poem to thank his friends. These preface is usually accompanied by comments on the poem of the person who will get it. Although there are many beautiful words to the poet, but the focus of the comment is the poet identity of the giver. Therefore, this kind of poem preface is the main content of this section.

In the first case, Chen Zi-ang's "Xiu Zhu Pian and Preface" praised Dongfang Qiu, Zhang Maoxian, He Jingzu and Xie San, and cited the four of them as bosom friends, highly agreeing with their poetry content and style. Gao Shi praised Chen Zhangfu in "View Chen Sixteen Shi Xing Stele and Preface". Du Fu praised Yuan Jie in "Chung Ling Walking with Yuan Shi Jun and Preface", saying: "there are dozens of people like Yuan Jie, become officers around the world, all things will have vitality, the world can get some stability" [1], praised the Yuan Jie as the representative of good officials, can share the burden of the emperor. The poem also praised the Yuan Jie.

Most of the comment on the poetry author in the poem preface of writing and replying poems of the poem are compliments, and most of them are close friends of the poet. Such as Wu Yuanheng "Pay Huainan ZhongShu Send and Preface", poem points clear theme, clear this poem is a responding poem, poem preface can be specifically divided into three parts. Preface head outlined himself and Zhao Gong resume, including the process of their two people get to know each other, there is no lack of emphasis on Zhao Gong held important posts several times, outstanding Zhao Gong's very strong political ability. Preface belly praised Zhao Gong also has literary talent, can write beautiful scenery and moving feelings. The end of the preface explains why the poet wrote the poem. Another example is Quan Deyu "Reward Li Twenty-two Brothers ZhuBu the Horse Mountain and preface", the title of the poem points out that the poem is made for reward and answer, and the preface can also be divided into three parts, preface head describes brother Li Chang's temperament and talent, followed by the relevant situation of the Mountain and the background of Li Chang's mountain tour. Preface belly describes the poem sent by brother Li Chang after visiting the mountain and briefly commented on the style and characteristics of the poem. The end of the preface explains the reason for the poem.

In short, the evaluation of the preface of the Tang Dynasty is mainly positive affirmation and praise, usually high evaluation of their literary ability, at the same time on the behavior, especially the character and performance of the people, and explain their communication and friendship with the writer.

3. Comment on the content of the poem

The preface of Tang's comments on poetry is mostly due to feelings, and the content is loose, but it is still regular. The comments on the content of Tang's poetry preface mainly around two clues: first, the content of the review of poetry "FengYa" spirit, attention can reflect the content of the people's livelihood, promote inheriting the tradition of The Book of Songs, advocate direct expression, not hidden good and evil writing techniques. In short, all the contents beneficial to politics and education are respected by the Tang people. Second, put forward new ideas on the content of an old topic.

Among them, there are many former in the Tang Dynasty poem preface, such as the preface of Gao Shi "View Chen Sixteen Shi Xing Stele and Preface" commented that Chen Zhangfu's "ShiXing Stele" inherited the spirit of "The Book of Songs • National" Style. The content does not hide good and evil, and expresses his affairs directly. And Du Fu "Chung Ling Walking with Yuan Shi Jun and Preface" is an evaluation of the two chapters of Yuan Jie's "Chong Ling Walking" and "the Thief Retreats to Show the Officials", called it "BiXing system" "the words of euphemistic and pause"[2], and Du Fu here said "BiXing system" is mainly for Yuan Jie's poetry realistic content, Du poem with "Daozhou worries about Li Shu, and its words are full of vitality. Two chapters on the autumn moon, a word with Huaxing "[3]to call the Yuan Jie's poem. It is also aimed at the Yuan Jie's poem" worry Li Shu "" dangerous bitter words " and issued. Another example is Mu Yuan "Preface to Locust Drought", first narrative jia Zi year autumn due to the drought caused by locust infestation, such as wind, like rain, like clouds, like water, like fire prairie fire, no kernels or seeds are gathered , as in a year of scarcity. The next is the comment on the content of "Locust Drought Poetry" by colleagues Huo Zong, saying its writing method is like the strange things in the disaster chronicle written in the "Spring and Autumn Annals", such as the weathered beauty thorn in "The Book of Songs". The comment still focus on the practical significance of the content of the poem. Lu Guimeng's "Preface to Zhang Chushi" points out the change of Zhang Hu's poems in different stages of his life, and gradually changed from the young palace poem to admonition and complaining.

Put forward new opinions on the content of an old topic is also a noteworthy phenomenon in the Tang Dynasty poem preface. Through this, we can see the poet's thinking and understanding of a certain poem or a certain kind of content. For example, Li He "Gong Mo Wu Song", its Preface say: "Gong Mo Wu Song ", singing Xiang Bo to protect Liu Peigong. The heroes inside, as we all know, don't need to write any more; besides, there are songs in both north and South Yuefu. He thinks what

others write is too simple, today remade "Gong Mo Wu Song" [4]. As said in the preface of the poem, "Gong Mo Wu Song" was originally used to praise Xiang Bo protecting Liu Bang at the banquet at Hongmen. The poet intends to renovate it and change it into a new content of praising Liu Bang, and put forward the view of other "Gong Mo Wu Song" written by other poets, think what others do is more humble. In the late Tang Dynasty, Xue Neng's preface to this kind of poetry is the most concentrated, this style in his hands has become a sharp weapon to criticize the previous poems, his such poem preface often for Du Fu, Bai Juyi, Liu Yuxi, "Begonia Poem Preface" "Litchi Poetry Preface" "Broken Willow Ten and Preface" "Liuzhi Ci Five and Preface" is a footnote. In his Preface to Begonia, he believed that the poems about Sichuan Begonia were far from worthy of the reputation of Sichuan Begonia, and even Du Fu had no poems, so he thought that the high achievements of Sichuan poetry should be attributed to himself. Another example, "Litchi Poetry Preface" detected the phenomenon that Du Fu lived in Shu for a long time, but did not write litchi. It had a unique perspective. However, he thought that Bai Juyi's poem on litchi "Xingzhi is inferior to mud, which is the same as no poetry"[5]. Such as "Broken Willow Ten and Preface" sharply criticized the literati talents uniform "broken willow" poem, think it's just a show of talent, "Most of the branches are like dancing waist, and the leaves are as green as eyebrows. Almost the same, quite old and familiar"[6], is a pertinent comments, pointed out the problem that the subject in the creation content, then turned to praise his "Broken Willow" poetry, to "Focus on strict tonal pattern and rhyme scheme for poetry and don't follow others. Search difficulty, find new ideas and swear to break away from normality"[7], but his creation reality are also "branches are like dancing waist, and the leaves are as green as eyebrows", what is written is nothing more than "Huaqing leaves the palace with tall trees, and the South Street is soft with warm wind." "There is no one to see the brothel tree. It is when the girl is sleeping." "The wind and the moon are heavy. Why do you love Shuxuan." [8]and so on. His "Liuzhi Ci Five and Preface" is clearly criticized the Bai Juyi and Liu Yuxi's poetry, even think that the "Yang Liuzhi Ci" sung by Liu and Bai, which is widely sung in the world, has nothing to hear. However, the fact is that Liu and Bai's "Yang Liuzhi Ci" is deeply appreciated by later generations because of its fluent words and sentences, harmonious syllables and euphemism. Contrary to Xue Neng's comments. From the perspective of the poetry preface, although Xue Neng is unfair, but not nothing. From the perspective of the significance of the preface itself, how to face the change of literary form and style, and how to deal with the different requirements of scholars in different times for the same literary style is the problem that literary theory should solve. For the content of the Xue Neng's poem preface, although inappropriate, but he did found the "Broken Willow" poetry writing has fallen into stereotypes, and want to get rid of the stereotypes, no matter how the result, his discovery, his pursuit of poetry innovation, is worthy of future generations.

In addition, in the Late Tang Dynasty, there are poem preface discussing the content of the same poem, such as Dou Hongyu's "Preface of the Guang Zhe Xian Yuan" and Kang Pian's "Preface of the Guang Zhe Xian Yuan" are both a textual research on the original story of "Guang Zhe Xian Yuan" and comments on the works of predecessors. Dou Hongyu's "Preface of the Guang Zhe Xian Yuan" first described the original story of "Zhe Xian Yuan", After Yang Fei committed suicide in the rebellion of An Lushan and Shi Siming in 755, emperor Xuanzong of Tang Dynasty ascended Luogu, looked at Qinchuan, recalled the past and felt sad, there are two things: one is regretting that he didn't listen to Zhang Jiuling's words and ended up like this, one is missing the imperial concubine, so ask for the flute, officials have recorded into "Zhe Xian Yuan". Fine inspection, can be found in the contradiction, there are two things that Xuanzong mourned, for the music named also cloud "emperor because I think Zhang Jiuling", however, when summing up the meaning of the song, he only said that "the purpose belongs to Mawei", "Mawei event" undoubtedly refers to the event that the six armies did not send, and concubine Yang was sentenced to death, so, Dou Hongyu understand "Zhe Xian Yuan" already incomplete. Later, he told the spread of this song in the people, and Liu Changqing wrote lyrics for this song, and pointed out that Liu's words did not conform to the original story of "Zhe Xian Yuan". Finally, the reason why the poet wrote poems is written for those who do not know them widely. Kang Pian's "Preface" can be regarded as a response to Dou's "Preface", and

found that Dou's original story had abandoned the meaning of Xuanzong and only missed Yang concubine, so "to do both sides" and "more widely".

4. Comment on the poetry style

In addition to discussing the contents of poems and articles read, the preface of Tang people's poetry evaluation papers also involves the artistic style of poems and articles, and discusses the styles of strength, beauty, strangeness, elegance and so on. The poem preface of this kind of poetry evaluation paper is the mainstream of the poem evaluation paper poem preface of the Tang Dynasty, which not only has a large number, but also has a huge influence. Its comments are often outlined and insightful.

In the preface of the poem, the chapter on the wind of strength is first introduced in Chen Zi-ang's "Xiu Zhu Pian and Preface". This poem preface is not only the first poem preface commenting on specific poems in the Tang Dynasty, but also a famous one in the poetic theory of the Tang dynasty. This poem preface's viewpoint is clear and powerful, the content is rich and profound, clearly put forward the idea of "FengGu" and "XingJi", which has always been regarded as the program of Chen Zi-ang's poetics, so that scholars have ignored the fundamental problem that it is the preface to the specific writers' works. It can be seen from reading the content: First, the fundamental reason for the creation of the poem preface is that the poet read the "Yong Gu Tong", which is a typical writing method of recording the perception and evaluating the poems in the poem preface. Second, "The backbone soars, the sound and emotion are frustrated, the light is bright and bright, and there is the sound of gold and stone"[9] is also a vigorous and vigorous poetry style, first is the "Yong Gu Tong" this specific poem style evaluation, second can be regarded as the specific requirements of Chen Zi-ang's proposition of "FengGu" and "XingJi". Third, Chen Zi-ang and a group of poets of his same period have been using their own poetry writing practice to change the decadent style of writing, and influenced the early Tang poetry theory, Chen Zi-ang's preface is clearly proof. There are many such preface of poetry, such as Wu Yuanheng "Pay Huainan ZhongShu Send and Preface" believes that the works of friends have both quality and text, and have the sound of gold and jade and the beauty of phonology. Bai Juyi's poem preface "The Third Day of March FuXi LuoBin" rated the poem of JinGong as "the loud sound of jade collision". Fu Zai "Ezhou He DaFu Created Xia Ting Poetry Preface" also uses "the rhyme is as sonorous as the collision of gold and stone" to evaluate He DaFu's poems.

In addition to the praise of vigorous poetry style, the Tang Dynasty poetry preface is also repeatedly comment on poetry with "Qing". As early as in "The Book of Songs", there have been use cases of "Qing" comment on poetry. For example, "DaYa • ZhengMin" used "Qingfeng" as poetry style. In the Wei and Jin Dynasties, people were lofty and often judged with "Qing", which also influenced the evaluation of the style of poetry and prose. QingLi, QingYuan, QingYin, QingQian, QingJie and other concepts related to "Qing" were used to show the overall style of poetry and prose. In the Tang Dynasty, the poet still discussed poetry with "Qing" and pursued the natural style. Famous people such as Li Bai's "like Hibiscus growing out of clear water, it is naturally formed by nature without carving"[10], Du Fu's "clear words and beautiful sentences must be neighbors"[11]. And in Yin Fan's comments on "The Collection of He Yue Ying Ling", "Qing" is a natural simplicity without modification. In the preface of the Tang Dynasty, there are also repeated "Qing", for example, Liu Yuxi's "Send Hongji Shi to Jiangxi and Introduction" has a comment on the poetic style of Hongji, adopted the method of image criticism, comparing with the nature of Hongju's poetry with the natural sound of autumn insects. "Parting with HaoChu at Haiyang Lake and Introduction" uses "poetry is quite clear" to summarize the poetic style of HaoChu, and so on. It can be seen that the poetry preface of the Tang Dynasty mostly interprets the poetry style with the "Qing" theory, and most of its poems have natural and super style characteristics.

To sum up, the poetry preface of the Tang Dynasty often comments on the poetry author, the poetry content, the poetry style and so on, which has important literary criticism value. The careful

interpretation of the poetic preface of Tang Dynasty and the full excavation of the poetic theory contained in it are helpful to enrich the academic understanding of the poetic thought of Tang Dynasty.

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