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中華研究月刊

CHINESE STUDIES MONTHLY

Chinese Studies Monthly (CSM) is a fully open-access, peer-reviewed academic journal dedicated to advancing global scholarship on China through the publication of high-quality research in English and Chinese. It serves as a premier interdisciplinary forum for scholars, researchers, and practitioners to share original findings, critical essays, and in-depth reviews across the expansive field of Chinese humanities and social sciences.

CSM is committed to fostering innovative discussions and providing a platform for work that bridges diverse disciplines such as history, politics, economics, society, culture, linguistics, philosophy, and education, thereby offering holistic insights into China's past and present.

《中华研究月刊》（CSM）是一份完全开放获取、同行评审的学术期刊，致力于通过发表中英文高质量研究成果，推动全球中国研究的发展。期刊旨在为学者、研究人员与实践者提供一个高水平的跨学科交流平台，用于分享原创研究发现、评论性文章以及围绕中国人文与社会科学广泛领域的深度综述。

CSM　致力于促进创新性讨论，并为跨越历史、政治、经济、社会、文化、语言、哲学与教育等多元学科的研究提供发表平台，从而为理解中国的过去与当下提供更为整体和全面的视角。

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Research article

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The Thought of New Poetry from the Perspective of Classical Aesthetics: Centering on "Neutralization"

古典美学观照下的新诗思想：以“中和”为中心

Ruodong Gao [1,*]

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Abstract: Classical aesthetics, rooted in Chinese culture, has been highly involved, nurtured and supplemented with poetry and literature creation and theoretical criticism for a long time. Since the beginning of the 20th century, Chinese new poetry has been influenced by the modern poetic paradigm and cultural value system in Europe and the United States. It has been westernized for several times, and has repeatedly lowered the weight of the root of Oriental traditional art. Until the 1970s, with the "enlightenment opportunity" of Li Zehou's so-called aesthetics, and the "New Poetry Tide" and "the third generation" in the field of poetry, several groups of poets and theorists with the characteristics of geo cultural awareness, textual research and border extension of classical spirit, inheritance and decoding of historical information rose one after another. Under the care of the classical aesthetic thought of "Neutralization", they almost shouldered the responsibility of connecting traditional Chinese poetry and new poetry, and continued to innovate and explore. Elucidating this process and phenomenon may have a certain "filler" value for mutual learning and discussion in the field of classical aesthetics and contemporary poetics.

摘要：根植于中国文化的古典美学，长期与诗歌文学创作及理论批评存在高度互涉、熏陶和补充的关系。自20世纪初汉语新诗发轫，膺受欧美近现代诗学范式及文化价值体系影响，几度产生西化潮流，而一再放低东方传统艺术根脉的权重。直至20世纪70年代后，伴随李泽厚所谓美学的“启蒙契机到来”，诗歌领域“新诗潮”、“第三代”等运动陆续兴盛，几批具备地缘文化意识、古典精神考据与拓边、历史信息继承与解码特征的诗人与理论家相继崛起，在以“中和”为主的古典美学思想观照之下，几乎肩负起了通联传统汉诗与新诗的时代责任，并持续创新探索。阐析这一历程与现象，对于古典美学与当代诗学研究领域的互鉴和筹议，或将具备一定的“补白”价值。

Keywords: Classical aesthetics; Modern Chinese poetry; Traditional culture; Neutralization thought

关键词：古典美学；汉语新诗；传统文化；中和思想

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西学之外的根脉意识

汉语新诗的诞生之于中国传统文化而言，堪称千百年未有之大变局。它在较短的时间内将诸多贯通于古典时代的诗学观念、价值追求和文本特征打包抛弃，而长期影响乃至深嵌于古典汉诗的美学思想体系，则同样遭遇大面积剥离、闲置的命运。在“新文化运动”的浪潮之下，用白话创作的诗歌以欧美为师，以删繁就简和大刀阔斧为要旨，将唐宋以降的诗词格律、审美意识、语言习惯和情境关系等内容逐一处置、更新。在此过程中，古典美学与汉语新诗之间已至少横亘有数条难以逾越的鸿沟，天堑两端，仿佛完全不接壤的事物。客观而言，新诗的发轫具备诸多积极效果，譬如对封建礼教所包裹或夹带的糟粕文化的清洗，有效襄助于近现代化发展的政治时局，消解掉少数精英知识分子在社会结构中对文学价值的垄断，让知识普及和写作门槛进一步降低，步入寻常百姓家。但伴随时间推移，令学界逐渐警醒的问题也逐步产生，譬如在除弊的同时大量派生于域外的文化思想对中国本位的价值体系造成了根本性的浸入，甚至存在某些喧宾夺主的情况。在诗学领域，部分激进偏颇的想法陆续诞生，导致了1920–1940年代间所谓全面西化、抛弃古典的诗歌未

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来构想开始蔓延。以至于欧风美雨所包含的错谬判断、认知，将新诗发展几度引入了危脆的岔口。正如钱穆所言“中国自春秋战国到汉、唐、宋、明各代，可说是注重在求尽人之性”[1]的文化与美学发展脉络，便面临以费正清（John King Fairbank）为代表的西方学者质疑。所谓“在中国个人本身是不受赞扬的，他既不是唯一的、永存的，也不是世界的中心”[2]的论断与事实情况明显存在偏差，在诸如此良莠不齐的域外文化持续影响之下，本位精神和古典美学的珍贵价值终于被少许诗人率先觉察、唤醒。

分析汉语新诗的“身世家谱”，可以窥见一种天然的“混血体质”，19世纪以来愈发强烈的西学东渐趋势，让文明产生迭变的同时，所承载和孕育的文学也自然发生不同程度的质变，欧美近现代文化所构筑的强大底色，一方面托举起新诗发展的开放特征，使其足以跨语言、跨文化、跨国界地汲取或搬挪思想板块。譬如张岱年所说的“中国哲学只重生活上的实证，或内心之神秘的冥证”，而西方对“逻辑的论证”更为注重[3]一般，汉语新诗迄今为止，因受西方近现代心理学、哲学理论的催动，产生了大量研究事物义理的作品，如生活哲学诗或试验性创作，不断展开对逻辑的讨论与自省。另一方面，则是持续冲淡中国本土传承的这一半古老根系，以《诗经》《楚辞》《汉乐府》等为基底的底蕴深厚、传承有序的汉语诗学道统，面临从语言肢体到理论腹心的多位面撤换与抽离。千年前白居易曾阐释的“诗者，根情”[4]在20世纪的书写实践中，被不断转变为某种西化背景下的译腔诗。所谓“抒情传统”的根脉，在部分作品中沦为了域外生活伦理的揽镜自照，正如陈超所指出的“对西方某些当代文论的穿凿附会，使大量的诗呈现出惊人的语言空转，即兴‘能指链’的无穷游走”[5]现象，几乎从1930-1950年代的新诗发展“第一高潮期”延续到了1978年后的“第二高潮期”，其间不乏怀揣古典美学意识的文人提出争议，乃至产生抗衡，事实上也正是沿着这一脉络，可以望见汉语新诗的本位价值回归之路。不断实践书写、思考和回顾，取法古典关照当下和将来，趋近完善的地步。

于1924年草创的“新格律诗派”应该是最早产生继承古典美学思想的诗歌写作集群。无论是张君劢、丁文江、陈西滢还是徐志摩，都产生了类似的思考方针，尤其是对意境之美、色彩之美的追求，几乎为1940年代诞生的“九叶诗派”和1950年代台湾地区的“蓝星诗社”的部分试图改良新诗的成员，提供了理论先导。当穆旦、卞之琳、洛夫、余光中、周梦蝶、痖弦等人在“现代派”写作范畴之内“叩寂寞而求音”之时，当融合儒学、禅宗或道家的思想余蕴付诸于解构当下社会、推动私人抒情之时，一种“于空寂处见流行，于流行处见空寂，唯道集虚，体用不二”[6]的生命情调和艺术意境的实相，由此充入汉语新诗的思想源泉。实际上古典美学以强大的包容性、交融性和“柔软质地”，长期潜移默化地以消化、汲取并转换为己用的方式，处理着与西学之间曾一度紧张的关系，尤其是中国大陆地区进入1960年代后，在特殊时局环境内，大量写作者对文学的理解开始近似柳青所谓的“并非现代专业分工体制中的literature，毋宁说乃至是改造世界的武器”[7] 的概念时，欧风美雨的浸润开始沦入被批判和唾弃的境地，相反偶尔被视为“封建残余”的古典美学，却在此时获得了一丝更宽松的发展契机，得以继续施展“融合”之术，将革命的、激烈的、暴力的甚至颠覆性的思想内容、诗歌语言逐步分解、厚积而薄发。直到进入新的时期，足以为忠实于本土文化和传统精神的写作者提供丰沛的灵感资源，从而改变过去在诗学领域相对“式微”的处境，走向总体合作与对抗并存的主旋律。

李泽厚在1980年代曾感叹“再次启蒙的契机已经到来”[8]，中国古典哲学、美学乃至文学理论都进入了一个高速发展的阶段。历经岁月洗礼，沉淀丰厚经验的老学者们，与在此期间培育的新学人群体，愈发具备文化自信心理和全球化眼光，对于中西方之间、古典与域外之间的学术体系差异，展开更为具体和细致的思考。“东西文艺理论之差异，其原因不仅由于语言文字的不同，而根本是由于基本思维方式的不同。只有在这个最根本的基础上来探讨中西文论之差别，才能真正搔到痒处，不致作皮相之论”[9]，季羡林曾如是说。汉语新诗正是在此期间进入了百家争鸣、旗帜林立的繁荣期，其中以北岛、舒婷、芒克、宋琳、黄锐等为代表的“今天派”诗人在革命话语的昂扬、自由人格的呼唤和政治隐喻等诗技艺术之外，几乎都具备了对古典美学的呼应，即便分量和占比可能略少，只是在筒子楼中偶尔想象秦砖汉瓦的余晖、从门匾褪色的撇捺之间恍然意识到文明的古老，但这绝不是惊鸿照影、转瞬即逝，而是一种启发性的征兆。既在狭义概念上为其自身在后来（主要是1990年代后）的反溯古典色彩的写作提供了铺垫，在《青灯》《在天涯》《守夜》里对“故国残月”和“古中国”、“古老汉语”[10]中深刻眷恋历史的北岛，早已抵达了某种精神“回归”的境界；同时又在客观上为更年轻的诗坛后来者们，创造了思考的契机和索引，譬如张枣最为著名的《镜中》一诗：

只要想起一生中后悔的事
梅花便落了下来
比如看她游泳到河的另一岸
比如登上一株松木梯子
危险的事固然美丽
不如看她骑马归来
面颊温暖
羞惭。低下头，回答着皇帝
一面镜子永远等候她
让她坐到镜中常坐的地方
望着窗外，只要想起一生中后悔的事
梅花便落满了南山[11]

对“梅花”的书写不再是保罗·策兰（Paul Celan）式的强调叙事意味，而是在译腔转化之间对生死、大悲大喜和社会问题付诸笔墨的形态；也并非谢默斯·希尼（Seamus Heaney）式的德里郡乡间趣味的生活描摹，张枣留学德国特里尔和图宾根，师从欧陆的现代主义文学批评家，但对中国传统语言的敏锐度极高，他将个体命运与美学思考深度捆绑，将心思浸入一种如梦似幻的空间里，所谓“后悔的事”、“松木梯子”、“皇帝”都如同古画中唯美婉约的要素意象，南朝鲍照曾有诗云“中庭多杂树，偏为梅咨嗟，问君何独然？”[12]，历史变更斗转星移，诗人的语言习惯与方式产生了更改，但诗歌的心境和追逐却仍然吻合，张枣在古典世界的指引和支撑之下，完成了对现代情愫的升格、演

绎、铺陈，他不再依赖西学笼罩的诗学评价体系去衡量自身的长短，也放弃了对历史的“羞耻”和对“先锋”的执念，可以说自此开始，中国百年新诗的发展历程又掀开了新的篇章。诗歌理论界的进展几乎与诗歌创作形成对照关系，1980年后的学界振奋与反思并存，对传统文化的寻根，在部分时候甚至成为一项热议概念。譬如在抒情传统与中国现代性方面做出重要研究贡献的王德威，曾直言“挟洋以自重的姿态早已过时”[13]，诚如是，近40年来汉语新诗愈发走上了一条返乡、回顾的道路，这并非是岁月倒退的单纯复古行为，实际是对古典美学和传统文学精神价值的“再挖掘”，与结合近现代诗学的进程的关系修复、纠偏与重整。

精神还乡的桃源世界

中国传统文化中的诗歌美学，长期作为一种略高于社会实际发展规律、不同于政治发展逻辑，但与前两者存在紧密关联，乃至饱含象征和囊括意义的存在。历代文人以诗境为瓦砾砖石，铺设精神系统中的康庄大道或探幽曲径，通往自身的理想国度，各异的时代、地域和现实身份等因素导致了“乌托邦”存在差异，所抵达的境地各具高度的私密属性，但长久不变的是一种更内里、深层的文化驱动力，即“中和”思想。追溯这一概念，抛开现今史学领域尚存争议或有待勘探的上古时代，从先秦以来，便至少可得2000余年的源远历程，从《礼记·中庸》中所言的“中也者，天下之大本也；和也者，天下之达道也；致中和，天地位焉，万物育焉”[14]的阐述中可知，以“和”为“道”，并将“和”作为天地生化的基本规律，是“中和”价值的一层基本逻辑。而孔子在评论《诗经》之时更向前推进了一步，以“一言以蔽之，曰思无邪”[15]的陈述一槌定音，将“无邪”境界奠定为了儒家美学思想体系中的重要特征。继战国与秦代诸子百家的合流之后，两汉以来“中和思想”不断发展演化，总体以儒道二宗的互涉、对峙并走向融合为主，进入魏晋之后佛学由河西走廊再度输入（以鸠摩罗什为代表）就此成为未来千余年中国传统文化根系的组成部分之一，由此儒道释三家的合流的时代开始，“中和”的包容性价值与消化能力持续展开，以本位的、宽厚的、实用和理想兼济的姿态将后续域外输入的包括景教、拜火教、回教甚至犹太教等思想体系实现一定程度的归化、本土化和经验转化。中国诗人由此在“中和”为代表的古典美学影响之下，呈现出异彩纷呈、诸系横流、各成风景的局面，尤其进入13世纪，在北京大都的文学馆内，可以清晰看见河朔地区出身的北方汉文化士人杨果、郝经、杨奂、宋子贞，以及南方出身的儒学家赵复、许衡、姚枢、杨惟中，还包括来自中亚甚至阿拉伯地区的学者扎马鲁丁、阿合马，和吐蕃萨迦派的八思巴等人一同评议时事、推衍文学，治化朝纲。

措施柔和而润物无声的“介入”感，和强大的包容胸怀、消化能力，使得以儒道为主体的中国古典美学延展顺遂，价值斐然。当汉语新诗的发展终于意识到对本位历史的关注，并接受古典的照拂之时，1980年代不在少数的诗人终于得以饱尝雨露、迅速成长。陈先发作为“新诗潮”之后成就最大的诗人之一，在极早期的阶段便曝露了类似追求，《与清风书》中他直言“我想活在一个儒侠并举的中国”[16]的文学愿景。其背后是壮丽而细密的丹青画卷，历代以来中国传统文人群体的两大精神审美取向和梦想（遐想）板块，都被他所吸纳于己身，或完好地继承。前者是仗剑天涯、浪迹红尘的隐逸思绪，范仲淹所感慨“处江湖之远”[17]的处世之道和思想云游，凝合了古典时代道家逍遥思想、墨家侠客思想的精髓，融入儒学为底色的士大夫功名观念，从而造就了在庙堂之外、都市之外、喧扰之外的别致心境。后者是封侯拜相、经纬天下的入世理念，自古以降文人墨客多以胸中丘壑谋国定天下为己任，在政治场上一展抱负方不辜负多年经纶，如此的济世思想形成了一种相对暗沉、迂曲和深邃的关乎名利纷繁的美学，在客观上与闲散隐逸的人生哲学形成既对立又共存和互动的状态。如若视两者各为一方端点，则两端之间的往返路径，则近乎足以概述一个传统文人奔波、纠结、踌躇与豁达并置的心路人生。

隔代承袭古典文人气韵和思想的重要书写方式，即是“纸上还乡”的旅途，1990年代后愈发蓬勃的地缘性写作，将汉语新诗的文本几乎第一次如此缜密化、细节化和饱含深情地植入了诸多不同方位的地区，或有精神层面追索和回忆为主体的书写，如程抱一、郑愁予、北岛等人，常年羁旅海外，距离故土地隔千里，仅仅依托丰赡的抒情和具备时间差的“写真”进行诗中的命运回归。或有国内相对年轻的一批写作者，以各自的家乡或常居之地作为现实嵌入和精神想象的双重锁定，展开追古抚今、思接千年的书写，一般体裁多以长诗为主，题材近乎于史诗概念，他们普遍出生在1955-1968年间，相较于更早期的诗人思想更为开明、言论环境更为自由，同时对古典时代的神往和构想也更为充盈、尊重和喜爱。代表包括以创作《水经新注：嘉陵江》《重庆书》的梁平、在“整体主义”流派中扛鼎的宋氏兄弟（宋炜、宋渠）、创作《江山北望》《敦煌诗经》的叶舟、创作《春风渡》《河西长歌》的古马、创作《新疆词典》《水上书》的沈苇、创作《水调歌头》《定风波》的胡弦，以及蒋立波、柏桦等，他们的笔触几乎包揽了从塞北烟云到江南水乡、从西域戈壁到巴蜀大地的广袤地域，直接造就了“21世纪以来，诗歌创作镜鉴和翻新古典已成为一种趋势”[18]的诞生，并为创作《钓鱼城》《十年灯》的赵晓梦、创作《止酒》《伐桐》的育邦、创作《不可有悲哀》《捕风与雕龙》的飞廉为代表的1970-1979年间诞生的更为年轻和沉潜的诗人群体提供了先行经验。

相对于一方地理的书写或乡梓情怀的呈现，另一部分几乎同期或略晚登台的诗人，则更为雄心万丈。他们渴望在山水天地之间，以更艺术化的视觉性语言推动精神遨游，对“绘画之美”、“透视之美”乃至“虚构之美”展开探索、拓增，以一种不乏冒险精神的先锋写作方式，搅入古典美学的池渊，将诸多元素、物象乃至世界观和观察位面，统筹融合继而重新建构，正如赵东所谈到的“在诗中常以历史虚构的视角进行创作”[19]的现象一般。兼事艺术批评、文化现象研究的诗人朱朱，曾在《后院》中如是写“一个处在记忆和遗忘之间的地带，一个使情感得以回旋的余地”[20]，这样的“地带”和“余地”在广泛的现实境况之中是无法搜寻和猎获的，惟有以超越固定逻辑的方式，将自身的记忆曲线、阅历感悟生成一种旋梯式的思考，才能自如贯穿眼前实景和千里外的凌空烟波。自南北朝以来“文人山水塑造的境界，本质上是‘实有’与‘真无’的结合”[21]，在虚构中勘探物质社会，在江湖里想象天上楼阁，将诸多写作对象之间的藩篱一并撤销，在“中和”的宽

容度内造梦。譬如在《海上得丘》中欧阳江河曾感慨“词的顿首，付予一个梦的修理工/人类思维的某些零件坏了”[22]，自2010年后《凤凰》《圣僧八思巴》《蔡伦井》等作品几乎也在折射这一思考倾向，关于梦的“修理”实质上便是对生活的扩展和瞭望。

传统的“中和”美学赋予当代诗人一种“个人思辨”价值的轴心地位，以“我”的视角去解读、研判、梳理世界万象，而非绝对客体地置身于时间、空间之外，法国哲学家保罗·萨特（Jean-Paul Sartre）在20世纪中叶提出的“世界万物只是因为有人的存在，有人的见证，有人的唤醒，才显示为一个统一的风景”[23]的理论，实则在中国古典时代早已被文人付诸实践，譬如在1100余年前的唐帝国中期，柳宗元曾直言“夫美不自美，因人而彰”[24]的意见。由如此美学文化所衍生、鼓动发展的汉语新诗，无疑更贴近诗画或艺术综合呈现的意味，在近乎“无穷”或“永恒”的历史关怀之下，谢灵运的心灵窗口、庾信的思想寰宇、晏殊的置酒楼台和林逋的世外桃源，以各异的细节建设的姿态，合流成为一种生命体验和超越理性的“美”的共和画面，从而源源不断影响着后世文人的写作。直到进入21世纪，愈来愈多的诗人开始清晰意识到古典经验的深刻价值，不再以高度西化的冠冕扶持自身摇摇欲坠的自信力，曾在1980年代的华语文学一度形成热潮的西方意识流写作，也逐渐被后来者考据、发掘和反思，作为中国人处理“时间”写作的三种模式，“时间的物象化、情象化和镜象化”[25]概念虽无“stream of consciousness”之名，却完全具其实。

诗人以语言替代色彩，辞藻转换充作笔法技巧，如同画家一般在语感的停顿之间、意象的穿插、丰盈或捣毁之中，构筑颇具厚度的篇章。并以此处理驳杂多源的现实信息，通过精神的输出影响物质的波动，好的诗歌总是“有机结合的产物”[26]，这无关于开宗立派、教化他人、普度众生、统摄政治等出于本心的跨界意图，仅仅是“美”的呈现，在时间轴上以“慢”制“快”、以道德制约偏见，以细水长流和百溪入海式的美学，包容和超出盛行于一时的热度与潮流。当代汉诗已然逐渐适应并热衷于这种节奏，在字行之间将当下的山川河渠、城郭坊市输入人文长碑，以现世的语言呼应从古典时代便照彻寰宇的日月星辰。

延伸思想的历史之镜

饱含山水写照、现象讽刺和公共现实描摹的汉语诗歌，长期作为人文精神和社会现象的一种反映形式而存在，与之类似的是“藏身”在诗歌文本躯壳内的美学思想，几乎是针对历史的经验总结，和高于历史发展事实的价值延伸。当百年汉语新诗的历程开始承认、有序衔接乃至接受古典美学给养输入的时刻，学界很难忽视其中对历史的解构价值，一种与史学共生或孪生的新诗之学，由此发展壮大。通过古典观照之下的当代诗歌，足可窥见一种人与自然间以和谐为主基的价值观，自先秦时代至今，在“天人之际”和“互相感应”的精神探索、追逐之下，正如许倬云所言“中国人对自然有一种特殊的亲密感”[27]，传承悠久且有序的农耕文明造就了朴实、真诚的“天命观”美学，无论是社火祭祀或粮稻播种、收获等时刻都能清晰地看到这一特点，在汉语新诗中不乏围绕其对描写，从最基础的朴素情绪出发，继而阶梯式攀登岁月更宽幅的卷面，从白面书生写到公卿官僚，从收稻之举写到治国安邦，从苍茫一片的田地农家出走半生，最后在喧嚣繁华的名利场中选择转身，回归一种朝暮恬淡的隐逸之志。

伊曼努尔·康德（Immanuel Kant）曾在其《纯粹理性批判》开篇写道，“我们的一切知识都从经验开始”[28]的论述一般，古典美学观照下的诗歌，本身就是经验累积叠加、诗人不断交汇的智慧结果，历代文人针对当下时空的解构、情感的宣泄、人情的应答和命运的自慨，既类似“山重水复”般的不断耦合，但又事实上不断拓宽了后人灵感的源泉，正如葛兆光所言的“中国是一个相当稳定的文化共同体”[29]概念，在如此的文化节奏和特性之下，诗歌很自然地成为了百家之学集中体现的一个窗棂，或杂糅隐含多种信息的一块玉牒，正如以赵野为代表的诗人喜欢纠集道法思想、儒学价值、山水情怀、先锋哲思、生活意趣和公共现实于一诗之内的现象，本质上是从经验走向“超验”的突破，天人感应的古典美学价值被较为完好地继承，所谓“审美和艺术中情感与认识和理性相统一”[30]的传统美学思考，被尽数映现。诗人从家乡古宋县的稗官野史或乡音话本中，神往宋帝国曾经的人文辉煌景况；在大理苍山洱海之畔的民居里，畅忆并享受一种道人玄而又玄的精神漩涡，在纸上复盘历代发生或虚构未曾出现过的命运起伏、悲欢离合。

近年来由于以赵汀阳为代表的学者从政治哲学领域多次提及，使得“天下”概念的研究愈发深邃和拓宽，实质上在诗歌中不断隐现的诸多宏大思考的母题身后，都怀揣着“天下”观念的影子，考据这一“身影”的历史，几乎可以追溯至古典时代美学的早期发展阶段，一种“代表着绝对的价值要求，不仅是儒家最高的政治原则，也是每一个体的道德理想”[31]的思想，是支撑着历代众多文人心理世界建构的主要柱石。从一域之室看向万代千秋，是对“天下”时间性与发展规律的思考；从苍生黎庶写入庙堂之高，是对“天下”社会性和历史经验的总结。中国诗学中对“天下”体系的阐释，其核心即是一种外化与内化并存的发生机制，诗的语言一边指向本位的、传统的腹心哲学，另一边则包揽域外的、陌生的输入信息，从最基础的层面就消解紧张、对抗的意涵，正如马克斯·韦伯（Maximilian Karl Emil Weber）所言，具备儒学“仁礼”和“忠恕”思想特质的中国古典美学体系正是“那种把对现世的紧张关系，无论在宗教对现世的贬低还是从现世所受到的实际拒绝方面，都减少到最低限度（在意图上）理性的伦理”[32]，饱满的“中和”思想为汉语新诗长期提供着“美”的底色，是一种近乎于族谱或血统概念的文化基因，以情怀打量世界，形成理与趣高度统一的和谐生态。

当代汉语新诗作为建设“中国文化话语”的重要途径而存在，已然成为事实。诚如在比较诗学领域做出重要贡献的学者曹顺庆，曾指出“中国文论话语建设一直以‘科学’的西方话语为‘元话语’，直接导致‘古代文论现代转换’这个公认为正确的口号，从话语上就误导了学术界”[33]的意见一般，中国文化及文学领域的独立性、客观性和丰赡性的话语版图建设，已经迫在眉睫十分必要，从文论学的角度出发开展纠偏、筛错是学术主流的方式，而从文学创作角度出发推动意识觉醒、反思和转调则是作家、诗人层面的方式。正逐渐从欧风美雨的高度依赖者或忠实受惠者角色中走出的汉语新诗，寻求自身的国际生态位，开凿更系统性和历史论

述性的研究版图，已然成为一项襄助于“文明对话”机制的重要支柱。以“中和”为源流的汉诗精神，正在字行之间对应着现实中愈发开放共和、自信包容的中国姿态。

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