

## 詩文、制藝與經世：以李鼎為例

張藝曦\*

過去我們對李鼎的印象僅停留在他與淨明道的交涉，但對他的學術淵源、經世作為，以及他如何處理儒學與宗教的關係，所知仍很有限。李鼎所處的年代正值文學復古運動及心學運動由盛轉衰，而明末制藝文社漸興之際。李鼎親近文學而離理學較遠，往來的多是文學之士，尤其是跟後七子陣營關係較近，加上他親身參與在軍事征伐活動及治理河道上，並將這些經世作為連結到儒學，所以有文章與經世不應歧為兩途之說。從李鼎的個案，正好可以看到從文學復古運動轉向制藝寫作，以及在三教合一之風下如何縮合儒學與宗教這幾個風潮的變化。

關鍵詞：李鼎 張位 揚州 文社 制藝

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\* 國立交通大學客家文化學院人文社會學系副教授

## Literature and Statecraft: The Case of Li Ding

Chang, I-hsi

Associate Professor, College of Hakka Studies, National Chiao Tung University

Li Ding, a renowned disciple of Jingming Taoism but otherwise understudied, was active in the Wanli period of the Ming dynasty. At this time the Literary Classicism Movement and Wang Yangming Learning were declining, while the Eight-legged Essay Society was getting more popular. Much closer to literature than to the philosophical Yangming school, Li Ding was inclined to regard ancient essays and the newer eight-legged essays rather than Neo-Confucianism as the appropriate way to engage the Confucian canon. Li Ding's activities, however, were not limited to literary production, as he had also participated in military campaigns, as well as being involved in the dredging of the Yellow River. These varied experiences were linked by him to Confucianism, which he regarded as the foundation of statecraft. Li Ding's case allows us to see the changes and interaction of several trends in Ming Dynasty China.

**Keywords:** Li-Ding, Zhang-Wei, Yangzhou, literary society, eight-legged essay