

古诗文吟诵集粹



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前 言

古诗文吟诵，是吟诵者通过自己的声音形象来表达诗文内容与情感的一种艺术形式。诗词吟诵要求反映古诗词的平仄，韵律及吟诵者对古诗词体会到的底蕴。

古诗文吟诵源远流长。《晋书·谢安传》，《晋书·袁宏传》明文记载过谢安、袁宏吟咏的事实。唐代的诗人不但把吟诵看作自我欣赏作品的有效手段，而且用它来推敲字句、落实构思，又是进行创作的辅助手段。明清以来，在中国的知识分子中还保留着这种带有自我欣赏意味的美读法，形成了种种不同的格式。格式的不同与地域方言的不同有直接的关系。

我们编辑《古诗文吟诵集粹》的目的有四：（一）抢救和保存有关吟诵的文化、声像资料，旨在弘扬民族传统文化。（二）促进中外文化交流，为对外汉语和文学的教学提供新资料。（三）为中学文言文教学、大学古代文学、古代汉语的教学提供新资料。（四）为古诗文的普及工作探索新的路子。这项工作得到了世界汉语教学交流中心的资助。

参加本录音带录音和工作的有二十五位教授、专家和学者，很多都是当代名流。他们有的是吟诵，如王利器先生；

有的是吟咏，如周笃文先生；有的是吟唱，如戴学忱女士。还有的是根据古琴谱吟唱的，如王迪女士。吟诵基本上不拖腔，以诵为主；吟咏是拉长声音，以声音的起伏变化来表达诗文的感情；吟唱是把吟咏的结果用典谱记录下来，然后形成了固定的曲调。吟唱者根据曲谱来演唱，侯孝琼女士的录音，也属于吟唱之列。当然，吟诵、吟咏、吟唱的界限不是绝对不变的。

必须指出，1949年新中国诞生以来，古诗文吟诵的工作一直有人在做。50年代，中央人民广播电台曾请彭主鬯先生吟诵诗文，中央台与上海台也播放过文怀沙先生吟咏的《诗经》和辛弃疾词《摸鱼儿》的录音；天津台播送过南开大学教授孟志孙的录音；60年代，纪念杜甫，文怀沙先生有杜甫的吟诵录音。后来内蒙古电台播放过张清常教授的吟诵录音；民间也有吴玉如、袁虹寿先生的吟诵录音流传。80年代，河南人民广播电台播放过华中彦先生的吟诵录音。我们收集过前人的录音，但收在这份录音带中的却都是1991年新录制的录音。

本录音带收录的古诗文都是文学史上的名篇，每篇均先请著名播音员、演员用普通话朗诵，再请专家学者吟诵，让初学者先从普通话朗诵中了解吟诵的内容，然后再欣赏吟诵。至于吟诵的定义和历史，吟诵、吟咏、吟唱的方法，可以从“附录”的文章中，从吟诵者的录音中去寻找。编者还来不及作更新的概述。

本录音带由中央人民广播电台录音室代录。在录制的过程中，先后得到程棠、涂宗涛、彭庆生、许树安、李润新、邹晓丽、禹克坤、陈熙中同志的帮助，特别是程棠同志自始至终给了最有力的支持。北京语言学院出版社总编辑鲁健骥同志始终关心本录音带的制作。在此，我们深表感谢。

王 恩 保

1991年9月20日早晨

FOREWORD

Yinsong or chanting of classical prose and poetry is an artistic form which traces back to ancient times. *The Biography of Xie An* and *The biography of Yuan Heng* in *The Book of the Jin Dynasty* keep the records of the practice of *yinsong* by Xie and Yuan. In the Tang Dynasty, the poets used *yinsong* not only as a means to increase personal enjoyment of their own works, but also as an aid in perfecting these works. Since the Ming and the Qing Dynasties, there have been among the Chinese intellectuals different *yinsong* styles bearing the imprint of self-enjoyment. The different styles closely relate to the different accents in which the prose and poetry are chanted. As a result, individual interpretations of the pieces result in differing performances.

The original style of *yinsong*, whence the generic names of the art form derives, is expressed by a style of chanting that does not include a long aria. This recording presents the interpretations of Professor Wang Liqi. During its history, however, alternative performance styles developed. Professor

Zhou Dunwen performs *yinyong*, where the chanting includes a long, drawn out aria. Further developments resulted in *yinchang*, in which the chanting follows a typical tune. The performance given here is by Professor Dai Xuechen. Professors Wang Di and Hou Xiaoqing have also performed *yinchang*. However, their interpretations differ slightly from that of Professor Dai Xuechen. Nevertheless, there are no clear lines between these different styles.

The performance of *yinsong* has continued following the establishment of the People's Republic of China. Since that time, a number of performances have been broadcast on Chinese radio stations. In the 1950's, for instance, the Central People's Radio Station invited Professor Peng Zhuchang to perform the *yinsong* of classical works of prose and poetry. Radio Shanghai also broadcast the *yinsong* of *Shijing* (*The Book of Songs*) and *Moyu'er*, a *ci* poem by the poet Xin Qiji from the Song Dynasty. Radio Tianjin broadcast a *yinsong* recording made by Professor Meng Zhisun from Nankai University. In the 1960's, Professor Wen Huaisha performed *yinsong* at a meeting commemorating Du Fu, a celebrated poet of the Tang Dynasty. There was also a performance, recorded by Professor Zhang Qingchang, broadcast by the Inner Mongolian Radio Station. In the 1980's, Radio Henan

broadcast Professor Hua Zhongyan's interpretation of *yinsong*. Further, *yinsong* recordings by Professor Wu Yuru and Professor Yuan Hongshou have also been preserved. Although various performances by previous artists have also been collected, all performances on this cassette were newly recorded in 1991.

While editing *Choice Yinsong of Classical Prose and Poetry* we have tried to achieve the following: First, to revive the culture of *yinsong* and to preserve it by recording various examples and thereby enhance our national tradition and culture; Second, to promote China's bilateral cultural exchanges and to provide additional materials for the teaching of Chinese language and literature to foreigners; Third, to aid in the teaching of classical Chinese to secondary school and university students; and Fourth, to provide new methods of rejuvenating interest in classical prose and poetry.

All the prose and poetry included on this cassette are wellknown historical and literary masterpieces. The listeners will first hear the reading of a poem in *putonghua* (Mandarin Chinese) by well-known announcers and performers, followed by its *yinsong* performance by specialists and professors. This is done to facilitate understanding of the poem first by beginners of Chinese and then enjoyment of the *yinsong*.

To achieve a greater understanding of the definition of *yinsong*, its history, and the performance of *yinsong*, *yinyong* and *yinchang*, one can refer to the articles in Appendix 2 and, of course, to the *yinsong* performances themselves.

Contributions to this recording have been made by 25 professors, specialists and scholars, many of whom are distinguished personages of our time. The project has won the financial support of the World Center of Chinese Teaching and Exchange. This cassette was produced by the Central People's Radio Station, for whose support and assistance we are very grateful. We are also grateful for the generous help of: Comrade Cheng Tang, the Vice President of Beijing Language Institute; Comrade Lu Jianji, the editor in chief of the BLI Press, and Comrades Tu Zongtao, Peng Qingsheng, Xu Shu'an, Li Runxin, Zou Xiaoli, Yu Kekun, and Chen Xizhong.

Wang Enbao

September 20, 1991

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