

青春绣像版中国古代四大名剧

The Famous Chinese Classical Plays

# The Palace of Eternal Youth

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# 長生殿



高等教育出版社  
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内容介绍：《琵琶记》是明代剧作家洪昇的代表作，描写了书生赵汝舟与名妓蔡文姬的爱情故事。

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# 1.

## 【中吕过曲·粉孩儿】

匆匆的弃宫闱珠泪洒，叹清清冷冷半张銮驾，望成都直在天一涯。  
渐行来渐远京华，五六搭剩水残山，两三间空舍崩瓦。

## Zhonglǔ Guoqu • Fenhái' er (Zhonglǔ Overture • Boy in Pink)

We left the palace in haste,

To shed lonely tears,

Escorted by only half our equipage,

Our destination far beyond the horizon.

We're leaving the capital further and further behind.

In front lie scattered hills and a lonely stream,

And four or five empty houses with broken tile.

## 2.

### 【锦缠道犯·锦缠道】

漫回首，梦中缘花飞水流，只一点故情留。似春蚕到死，尚把丝抽。

剑门关离宫自愁，马嵬坡夜台空守，想一样恨悠悠。

### 【雁过声】

几时得金钗钿盒完前好，七夕盟香续断头！

### Jinchandaofan · Jinchandao (Jinchan Road)

The past seems like a dream;

Water flows on and on, and flowers have withered,

But my love remains the same;

I am like the silkworm

That in death still wraps itself in threads of silk.

In the mountain passes the emperor mourns alone,

And here in the station I keep watch in vain,

Longing alike for each other.

Yanguosheng (The Crying of the Geese)

But shall we ever renew our love,

Fulfilling our pledge

And the vow made that night to the stars?

## 【柳叶儿】

哎，不由人冷飕飕冲冠发竖，热烘烘气夯胸脯，  
咭当当把腰间宝剑频频觑。呀，便教俺倾千盏，  
饮尽了百壶，怎把这重沉沉一个愁担儿消除！

Liuye'er (Willow Leaves)

Ah! My hair stands on end,

And blazing fury flames in my heart.

My eyes turn to my sword.

Ah! Even a thousand cups, a hundred pots of wine

Could never remove my heavy gloom!



# 4.

## 【转调货郎儿】

唱不尽兴亡梦幻，弹不尽悲伤感叹，大古里凄凉满眼对江山。我只待拨繁弦传幽怨，翻别调写愁烦，慢慢的把天宝当年遗事弹。

Zhuan'diao Huolang'er (Street Vendor Modulation)

I sing of kingdoms which rise and fall,

To vanish away like dreams;

And I play of sorrow and sighs.

I have seen such tragedy, I pluck the strings

To express my sorrow in the melodies.

And today I will tell you slowly

Of the former splendor of the Tianbao period.

# 前言

《长生殿》是中国古典名剧之一，它的作者是清代著名戏剧家洪昇（1645—1704）。洪昇出生于浙江一个仕宦之家，家里有很多书，使他受到良好的文化教育。他在 25 岁那年离开家乡去了北京，在北京生活了近二十年。《长生殿》是他在北京用十多年时间写成的。

《长生殿》写的是唐朝（618—907）皇帝李隆基（即唐明皇）和贵妃杨玉环（也叫杨太真）的爱情故事。关于唐明皇与杨玉环的故事，唐代就开始在民间流传，有的文人还将这个故事写进了诗歌和小说，著名的有白居易的叙事诗《长恨歌》和陈鸿的小说《长恨歌传》，都很动人。

《长生殿》赞扬了一种生死不渝的理想爱情。在这种理想爱情中，男女双方都付出了自己的真情，爱得非常深。杨玉环对爱情非常专一；唐明皇虽然有很多妃子，但是他最喜爱的是杨玉环，在杨玉环生前基本上专情于她，在杨玉环死后更是专情到不惜殉情的程度。结果他的真情感动了上天，让他俩在天堂相见并最终团圆。相爱的一方死了，但是双方情感不死，从而使爱情得以延续，这种情节安排是从《牡丹亭》等作品借鉴来的。后来有人把《长生殿》看成是一部热闹的《牡丹亭》。

不过，《长生殿》的思想内容比较复杂，作者一方面赞扬生死不渝的爱情；另一方面又批评了唐明皇和杨贵妃的享乐误国。同时，作者还谴责了安禄山、杨国忠等为私利而危害国家的罪恶行径，赞扬了郭子仪、雷海青等赤心报国的正面形象。作品中的“情”，除了李、杨的爱情，还包括忠臣和孝子之情。作者在追怀唐王朝由盛而衰的原因时，

有“垂戒来世”的用意。

洪昇有比较丰富的人生阅历，又有多方面的艺术才能，这使得《长生殿》在表现手法、感情表达、语言风格等方面达到了当时戏曲的最高艺术水平。

在表现手法上，《长生殿》具有现实刻画与浪漫想象相结合的特点。作品通过爱情故事反映一代王朝的兴亡，以较多的内容反映当时的社会现实，基本上采取了形象逼真的现实刻画手法。在对爱情的处理上，采用了浪漫想象等手法，通过一些幻想的形式，歌颂真实深厚、感动天地的爱情。

《长生殿》在感情上具有浓厚的抒情意味，生动感人。如在《闻铃》这一出戏中，作品结合铃声、雨声，抒发了唐明皇对杨贵妃的深刻思念。又如，作者通过写风雨飘摇的局面和生离死别的哀怨，营造出强烈的悲剧气氛。

《长生殿》的语言清新流畅，曲调符合音律，曲词充满诗意。剧中《惊变》、《骂贼》、《闻铃》等场景能结合剧情的需要，运用不同的格调，酝酿环境气氛，突出人物性格特征。洪昇深通音律，《长生殿》在音律方面一向广受称赞。

《长生殿》一出现，立即引起巨大的轰动，盛演不衰。这部戏剧和稍后出现的《桃花扇》被称为清代戏剧史上的双璧，时至今日仍是戏剧舞台上最流行的剧目。

# Introduction

*The Palace of Eternal Youth* is one of the most famous classical Chinese plays. It was written by Hong Sheng (1645-1704), a famous dramatist of the Qing Dynasty. Hong Sheng was born into an official's family in Zhejiang and received a good education. At twenty-five, he left his native place for Beijing where he lived for nearly twenty years henceforth. While he was in Beijing, he spent more than ten years to write *The Palace of Eternal Youth*.

*The Palace of Eternal Youth* tells about the love story of Li Longji, Emperor Ming of the Tang Dynasty (618-907), and his concubine Yang Yuhuan (also known as Yang Taizhen). The story of Emperor Ming of the Tang Dynasty and Yang Yuhuan had begun to spread among the people as far back as the Tang Dynasty. Based on their story, some men of letters of the Tang Dynasty wrote some poems and novels, among which the narrative poem "A Song of Everlasting Regret" by Bai Juyi and the novel *Everlasting Sorrow* by Chen Hong are the most distinguished.

*The Palace of Eternal Youth* extols a faithful death-and-life love, a love that is ideal and eternal. Both the man and the woman love each other true and deep. Yang Yuhuan is unusually faithful to love. Though he has many concubines, the one the Tang emperor loves best is Yang Yuhuan to

whom he is basically faithful. After Yang Yuhuan dies, his love for her grows so deep that he is bent on dying for her. Eventually the heaven is moved by his true love of Yang Yuhaun and gives them permission to meet each other and get reunited in heaven. Though one of the couple in love dies, their affection for each other never dies and thereby prolongs their love. This arrangement of the plot is drawn from *The Peony Pavilion*. For this reason, some people later looked upon *The Palace of Eternal Youth* as a new version of *The Peony Pavilion*, however, the former is more exciting and bustling.

However, the content of thought conveyed in *The Palace of Eternal Youth* is more complicated. On the one hand, the author highly commended faithful, life-and-death love, on the other hand, he is also critical of the pleasure-seeking life that the Tang emperor and Lady Yang lead which finally brings to the ruin of the empire. In addition, the author denounces the misdeeds and offences An Lushan and Yang Guozhong commit against the state for personal gains and speaks highly of Guo Ziyi and Lei Haiqing who dedicate themselves to the service of the empire. Apart from the love between Li Longji and Yang Yuhuan, the feelings the author delves upon in this play also include the ministers' loyalty to their sovereign and the dutiful sons' submissiveness and

obedience to their parents. In reflecting on the causes for the Tang Dynasty's going from prosperity to decline, the author means to "set a warning for posterity".

Hong Sheng was a man of rich life experience and possessed all-round talents of art. All this has helped bring *The Palace of Eternal Youth* up to the highest artistic level of the time in Chinese drama in representing methods, expression of feeling and style of language.

In representing method, *The Palace of Eternal Youth* bears the feature of integrating true-to-life description and romantic imagination. Through a love story, the play basically uses the method of detailed true-to-life description in reflecting the rise and fall of the empire and portraying the current actual social conditions. The method of romantic imagination is adopted in presenting love and at the same time real and profound earthshaking love is profusely commended through resorting to fantasies.

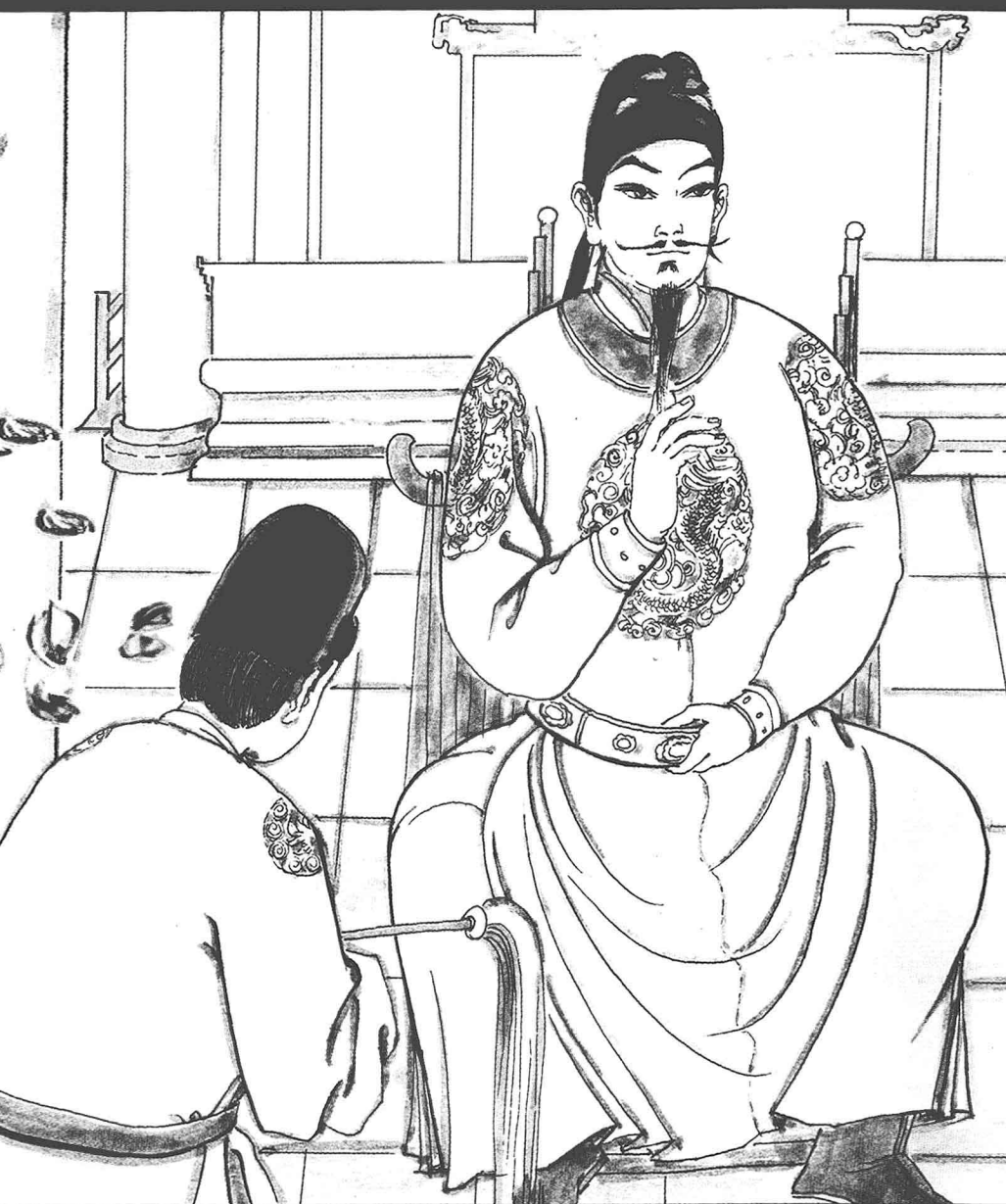
In expression of feeling, *The Palace of Eternal Youth* is lyrical and heartrending. For instance, in the scene "Hearing the Bells" the author gives a full expression of the Tang emperor's longing for Lady Yang by writing about the rain in the forest and bells hanging from the eaves. For another

instance, the author successfully creates a strong tragic atmosphere by depicting the tottering regime and voicing the anguish of parting forever.

The language of *The Palace of Eternal Youth* is fresh, smooth and natural. The tunes match well with their tonalities and the lyrics are poetic. In connection with the specific requirements for the scenarios, diverse styles are put to use to highlight the setting and the traits of the characters in the scenes "The Alarm", "The Patriot and the Rebel" and "Hearing the Bells". Hong Sheng was a master in music and *The Palace of Eternal Youth* has always been widely acclaimed for its musical attainment.

*The Palace of Eternal Youth* immediately caused a sensation among the people the moment it appeared and has enjoying enduring popularity on stage ever since. *The Palace of Eternal Youth* and *The Peach Blossom Fan* which appeared later on are praised as the two bright pearls in the drama history of the Qing Dynasty. After all this time, *The Palace of Eternal Youth* still remains one of the most popular plays that are being performed on the opera stage.





这是一个明媚的春天，风和日丽，百花盛开。唐朝皇帝李隆基（712—756年在位）下朝后在殿中休息。从他做皇帝以来，用了几个能干的人做宰相，将国家治理得井井有条，大唐帝国一片繁荣景象。唐明皇以为到处莺歌燕舞，自己不用整天操心国家大事了，于是就经常到宫里散步，或者出去游览山水。



It was a beautiful shining spring, fine and warm, and hundreds of flowers were in full bloom. Li Longji, also known as Emperor Ming of the Tang Dynasty (r. 712—756), was taking a rest after he had finished handling the state affairs. Since his coming to the throne, he had appointed several able ministers to govern his empire, and then peace and prosperity prevailed throughout the country. As the scene of prosperity in his empire made him believe that there was no need for him to worry about the state affairs, he would often go for a stroll in the imperial harem or go on sightseeing tours.