

*SONGS OF  
THE MING DYNASTY*

明朝那些曲

裴钰著

山東畫報出版社



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## 自序



很多人都对我的这本书充满了惊讶、惊奇和惊叹，我想原因可能大致在这三个方面：第一，明曲是什么？很多人对唐诗宋词、明清小说耳熟能详，但是，对明曲极其陌生；第二，明曲好在哪里？很多人对明曲的艺术鉴赏价值并不理解；第三，我们为什么要重视明曲的鉴赏？明曲在现今普通人的生活中，会起到怎样的作用和价值？

明曲，即明朝的散曲，通俗的解释，就是一种和民族音乐相结合的长短句歌词。如果说诗、词是属于中世纪士大夫阶层的文化形式，那么明曲，则是属于普通百姓的文化形式，它通俗易懂，节奏优美，贴近心灵，其受众对象多为世俗平民，是真正的属于平民文化的艺术形式。可以说，一代明曲，是四五百年前中国人的心灵和情怀的一个完整的凝聚，是一面最好的镜子。在帝国朝廷的权力场之下，在官僚士大夫的小圈子之外，在封建精英文化之外，存在着受众最为广泛、最有创造力、最富审美创新的平民文化，明曲的思想本质和归宿就是平民文化。

品明曲，就是在亲近明代普通中国人的内心世界，倾听他们的

家长里短、爱恨情仇、是非曲直；就是体会他们面对苦难和平庸时的心理调适、乐观知足；从他们对个人命运的抗争、接受、顺应、生命体验里，我们可以汲取生活的智慧，取得情怀的共鸣，寻求内心的纾解，更重要的是能给今天的人们一种生活态度，一份情感指南。

在传统学术的视野里，历史分为政治史、经济史、文化史等等，而我则主张要新辟“心灵史”的研究，从人文关怀的角度去反思古代普通人在世俗生活里的心灵感受、价值取向和生活智慧。明曲存世量极其浩大，保存异常完好，全明散曲总共有1万首左右的小令，2000多首的套数，有名有姓的明曲作家有400人。从这些丰富的艺术资料里，我们可以大致地勾勒出明代中国人的生活方式、生活态度和价值观念，这些对现在的人文建设和个体关怀提供了丰沃的历史土壤，有本可依，非常有益。

说到明曲，很多人自然想到“元曲”。在此我需要澄清的是，“元曲”，从广义上讲是杂剧和散曲的合称。其中，元代杂剧的成就和影响远远超过同时代的散曲，因此，“元曲”也常常狭义地指元杂剧，即元代戏曲。我们今天一想起元曲，就会想到关汉卿和他的名作《窦娥冤》，实际上，这只是狭义上的元曲（杂剧）。而“明曲”这个概念，通常是专指明代的散曲，明代的民族戏剧（杂剧）则有一个独立的名称，叫做“传奇”。我们今天熟知的汤显祖的名作《牡丹亭》，就是属于“传奇”。明代杂剧一般不包含于“明曲”概念之中。

元曲的主要成就集中在元杂剧，而不是元散曲。而明代的文化成就远远超越了前朝，无论是散曲，还是杂剧，都高度成熟和充分发展，以至于明杂剧有了自己的名称“传奇”，从明曲中分离出去。说到元曲，关汉卿和他的《窦娥冤》是家喻户晓；提起汤显祖及其作品，还有已被列为世界非物质文化遗产的昆曲，大家也是耳熟能详。但是它们都属于明代杂剧，是民族戏曲，如果按照元曲的分法，广义上也是“曲”。只是现在，我们不这么划分了，这就在一定程

度上，让明曲（专指明散曲）不如元曲（狭义指元杂剧）那么家喻户晓，妇孺皆知。而在艺术价值方面，实事求是地讲，明散曲的艺术成大大超越了元散曲。

元曲和明曲有艺术的传承之处，明散曲是在元散曲的基础上发展起来的；但同时，明散曲在艺术成就、作者队伍、艺术创造力、影响力和传播力等方面都远远超越了元散曲。就艺术价值而言，明代散曲应该和唐诗、宋词、元杂剧以及明清小说并列为中国传统艺术的象征。

明散曲为何长期以来被忽视、被边缘化，甚至被遗忘呢？首先，散曲在我国各种古典诗歌体裁之中，产生的时间最晚。散曲在元代兴起，在明代全盛，和汉赋、魏晋诗、唐诗、宋词相比，有一种“大器晚成”的印象。其次，散曲艺术以平民为受众，激励人生进取，启蒙真爱和人性，其创作门槛不高，全凭艺术天赋和创造力，因此，散曲不可能被士大夫们所专有，也不可能被某个世俗阶层所垄断，在士大夫阶层看来，他们对散曲“失控”，自然鄙夷，予以丢弃。再次，传统学术忽视对底层平民的“人文关怀”，对人性和个体缺乏足够的重视。所有以上这些造成了散曲的艺术地位在各种古典诗歌体裁中最为低下。

这种低下的文化地位，对于明曲当然是不公平的。我们今天讲传统文化复兴，当然不是封建小圈子的士大夫文化的复苏，而是重新审视传统文化，从中追寻现代人文的关怀和动力，用现代人文思考的视野，来推动平民文化的复苏和兴起。因此，追寻明曲的久远魅力，发现明曲的人文价值，是一个不容回避，也是刻不容缓的课题。

16世纪前后，正值欧洲的文艺复兴全盛时代。在欧亚大陆的东端，我国正好处于明代中期。欧洲文艺复兴时期的艺术创新和人文关怀，打破了中世纪的黑暗和蒙昧，开启了人文主义和启蒙主义之先河，肯定“人”是现世生活的创造者和享受者，艺术要表现人的思想感情，提倡个性自由，发现生活的价值和意义。这些积极而又

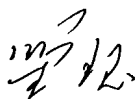
伟大的思想意识，同样也在明散曲中一一呈现出来，我们发现，明曲的思想根基和归宿是“人”，强调“人”是追求真、善、美的动力。明曲重视人的价值，激励人们发挥聪明才智，重视挖掘人的创造性的潜力，引导市井百姓关注现世当下的生活，否定虚无缥缈的来世或者道德教条。在明曲的熏陶下，人们可以率真地追求物质的幸福和满足，认为平民奋斗和经营致富也是道德的行为。明曲的作家们大胆地要求发展个性，反对禁锢人性；在明曲的创作上，他们表达人的感情，反对虚伪和矫揉造作，他们提倡乐观主义的人生态度，努力追求现世当下的生活愉悦。

如果说文艺复兴给欧洲带来了人文主义的曙光，那么我认为，这道曙光并不只是对西方情有独钟，它并没有“忽视”东方，因为在欧亚大陆的东西两端，人文主义的光芒在交相辉映。我想，这绝不仅仅是历史时间的巧合，更是我们这个民族在历史进程中不断自我更新、不断进步的一种体现。从思想价值来讲，我只是做了“再现”这个工作，再现一个时代的思想面貌，从而让普通读者能够重新发现历史。

重新发现历史，并不是在知识积累上有所扩展，而是要积极地引导自己的思想意识。现代人文是有温度的，有感情的，有力量的，并不是孔乙己的书斋学问。我坚信，荒漠一般的心灵，只会滋生肆无忌惮的贪婪；不懂得爱的心灵，只会催发人性的悲剧；没有敞开，人性受到压抑，人们对于生活和未来的认识，总是那么愤怒，那么孤立，那么狭隘，那么令人悲悯。

品明曲，读明曲，充分珍惜自我的生活，生活在当下，接受个性的残缺，用积极的态度来经营自己的人生，用最坦率和真诚的胸怀来面对自己的命运。明代的中国人，他们载歌载舞，生活率性乐观，求富、求快乐，求名、求满足，贫寒之中有尊严，小富之中有幸福，与生活的失败相处，与命运的悲凉和解。在个人生活和周遭环境之间，在个体荣辱和国家兴衰之间，明曲是一个综合平衡的艺术，是一个浸润着爱和真的艺术。

明曲的研究，和明曲本身一样，长期以来被忽视和冷落。近六十年来，明散曲全集仅有一部，明散曲选集也仅有一部，运用现代人文关怀来品读、鉴赏明散曲，本书是第一部。我希望用自己的微薄之力，来实实在在地推动明曲研究的进一步复兴。但是本人才学有限，书中难免存有错讹，敬请广大读者朋友批评指正，本人将不胜感激。



2009年1月13日





## Preface

This book studies into the non-dramatic songs of the Ming dynasty (1368-1644 A.D.), which may present answers to people's doubts such as what are the non-dramatic songs of the Ming dynasty, what are the typical characteristics, how to appreciate the non-dramatic songs of the Ming dynasty and what are the roles and values of non-dramatic songs of the Ming dynasty in nowadays, especially in an average people's life?

Ming Sanqu, i.e. non-dramatic songs of the Ming dynasty, is usually employed for singing without makeup or much musical accompanies. The non-dramatic songs of various sources absorbing different tunes and tones from different nationalities manifest itself as being frank and unbridled in style, never limited to one form. Unlike "Shi" and "Ci", which may more belong to the Scholar-bureaucrat classes. The non-dramatic songs were rooted in the folk music.

Appreciating non-dramatic songs of the Ming dynasty requires our empathy. It not only brings us one of the finest literatures from the Chinese tradition, but also presents the true feelings, e.g. loving and hating of the

common people living 4-5 hundred years ago. We can learn how they adjusted themselves when facing miseries, overcame their life difficulties; derive wisdom from their experiences; and become more prepared and motivated for our own life.

From the traditional perspective, History can be categorized into disciplines like Political History, Economic History, Cultural History, etc; but I strongly feel that we should also have “Psychic History”, to research into the feelings, values and life wisdoms of the ancient common people, with modern humanistic concerns. The well saved non-dramatic songs of the Ming dynasty, with around 10,000 Xiaoling (snatches), more than 2,000 Taoshu (cycles of songs) and around 400 of named writers, provide a valuable opportunity for us to do so. This can be of very great importance in reconstructing the traditional Chinese culture nowadays.

When mentioning songs of the Ming dynasty, i.e. Ming Qu, many people may associate it to songs of the Yuan dynasty, i.e. Yuan Qu. But actually, Yuan Qu refers to both the non-dramatic songs and the poetic dramas of the Yuan dynasty; and that is the broad meaning. Because the achievements and influences of the poetic dramas highly exceed that of the non-dramatic songs at that time, the narrative meaning of Yuan Qu may just be the poetic dramas of the Yuan dynasty. On the other hand, Ming Qu, just refers to Ming Sanqu, the non-dramatic songs of the Ming dynasty, which were based upon and developed from Yuan Sanqu, the non-dramatic songs of the Yuan dynasty. The achievements, number of writers, creativity and influences of it were all higher than that of the Yuan dynasty.

You may ask, however, why non-dramatic songs of the Ming dynasty were always neglected, or even “forgotten” by us? In my opinion, there are three possible reasons. Firstly, Sanqu (non-dramatic song) was the latest that came into existence out from all the classical poetry literature styles. It was born in the Yuan dynasty, and bloomed in the Ming dynasty, much later

than the well-known Han Fu (versed prose of the Han dynasty), Tang Shi (poems of the Tang dynasty), and Song Ci (lyrics of the Song dynasty). Secondly, since it was rooted in the folk music, and was just popular among the common people, its values and importance have not been recognized by other classes within the society. Thirdly, we usually lack humanistic concerns on common people, especially those from the bottom of the pyramid; and haven't paid enough attention to their personalities and individuality.

It is not fair that the current status of Ming Qu is inconsistent with, or in other words, far below what it deserves. Reconstructing traditional Chinese culture has become a hot topic in recent years; but we should understand the distinction between the powerful and the powerless. Therefore, it is urgent, and a must, to pay more attention to the non-dramatic songs of the Ming dynasty, which stands for culture of the common people.

In the 16th century, when we were at the middle of the Ming dynasty, Europe was in the Renaissance Era. Beginning in Italy, and spreading to the rest of Europe, the Renaissance profoundly affected the European intellectual life. It is generally viewed as a bridge between the Middle Ages and the Modern era. The growing awareness of classical antiquity, and the growing desire to study and imitate nature drove the development toward Renaissance self-awareness, as well as the movement to recover, interpret and assimilate the language, literature, learning and values of ancient Greece and Rome. The Renaissance scholars employed the humanist method in study, and sought for realism and human emotion in art. The genius of man, the unique and extraordinary ability of the human mind were thus asserted. These, to our big and happy surprise, can also be found in the non-dramatic songs of the Ming dynasty in China.

If you think it was the Renaissance that brought Europe with the light of humanism, which is self-consciously humanist and human-centered, I'd say this was happening in both Western and Eastern world at that same

period of time. More importantly, this is not just by chance. It shows that our country has always been renewing and improving. To a large extent, my work is just to remind readers of this, so that we can rediscover the history.

Rediscovering the history does not necessarily mean an increased amount on knowledge accumulation, but a positive change on our mindset and ideology. If we lack humanism and humanistic concerns, we will be unscrupulously greedy. If we don't understand the value and the art of love, we will be ended in misery. If we are not open, we will be isolated from the rest of the world gradually.

Let us appreciate the songs of the Ming dynasty. Let us appreciate the songs from the Ming dynasty. Once we have to accept what we cannot change, we need to change what we can change. Let us have a positive and optimistic mind to accompany us overcoming all the difficulties in life. The art of the non-dramatic songs of the Ming dynasty is a balanced one, incorporated into valuable elements of love and realism. We could learn a lot from it.

The research into the non-dramatic songs of the Ming dynasty, just as the songs themselves, has been neglected for long. In the past 60 years, only one Complete Non-Dramatic Songs of the Ming Dynasty was published. Even, for Selected Non-Dramatic Songs of the Ming Dynasty, the figure is also one. This book is the first amongst all, to appreciate the non-dramatic songs of the Ming dynasty with humanistic concerns. I would like to acknowledge the understanding, help and contributions of those around me; and I would like to see more and more researches and interests into this field.

Songs of the Ming dynasty not only belong to China, but to all over the world as well. It is one of the core achievements of art in human civilization, and the most wonderful folk music of China within the past 500 years. It is a treasure of the world culture, and should be listed among the world intan-

gible heritages to be shared by all humanity.

I am confident that the readers will find this book valuable in terms of quality and lucid presentation. However, being the first edition, it may contain some inadvertent mistakes and typos. I, hereby, welcome all your comments. Happy reading!

Pei Yu

13 January 2009



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