

「慕色」婉約秀美，「還魂」相形見絀 ——關於《牡丹亭》的反思

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摘要

對於《牡丹亭》的評價，近人多加以肯定和揄揚，以為是經典之作，本文則對《牡丹亭》在文學藝術上的利弊得失，予以重新檢驗討論，期能作公允的評斷，以供治《牡丹亭》學者之參考和省思。筆者檢視《牡丹亭》諸出，發現《牡丹亭》五十五出並非全為精華，其中也有非精華，甚至是糟粕的。歸結《牡丹亭》經典之處實在於〈遊園〉、〈驚夢〉、〈尋夢〉三出，如果把〈遊園〉、〈驚夢〉作為一出，「歷千古不朽」之因就在這兩出。換言之，全劇「慕色」寫得婉約秀美，而「還魂」則相形見絀了。而於演之場上時，則既要考慮全劇是否全係精華，也要考慮當代觀眾的欣賞習慣，一味求全，不足取也。

關鍵字：牡丹亭、還魂記、湯顯祖、遊園、驚夢

Graceful “Yearning for Love” Outshines “Return from Grave” -- Concerning the Introspection of *Peony Pavilion*

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Abstract

In recent years, people mostly agree and praise the success of *Peony Pavilion*, and also consider it as a classic. Yet, this article will re-examine and discuss the advantages and disadvantages of *Peony Pavilion* in literature and art in order to give it a fair judgment, and therefore provide references and thoughts for researchers who study *Peony Pavilion*. The author examines several pieces of *Peony Pavilion* and finds fifty-five pieces of the opera are not all the finest; some of them are even useless. In conclusion, the classics of *Peony Pavilion* are three pieces as follows: “Garden Tour”, “Startled by Dream”, and “Dream Searching”. If we combine “Garden Tour” and “Startled by Dream”, it is an “all time favorite”. In another word, the entire piece of “Yearning for Love” is graceful and elegant while “Return from Grave” is surpassed by it. As to the art performance on the stage, audiences’ response and their taste of art appreciation need to be considered, in addition to including the essence of the play.

Key Words: Peony pavilion, Return from grave, Tang Hsien-tsu, Garden Tour,
Startled by Dream

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