

典雅劇中尋  
——粵劇《廣陵散》中的典故與雅詞摘錄

|   | 唱詞／唸白                                            | 典出／語出              | 本意                                          | 此處用意                                      |
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| 1 | 「得魚便要忘筌」<br>(序幕〈夢授〉)                             | 〈莊子·外物〉            | 「筌」：古時捕魚用之竹器。<br>捕了魚，便不需要捕魚的工具了。            | 學會了〈廣陵散〉此曲，便不再需要琴譜了。                      |
| 2 | 「月旦評時局」<br>(第一場〈雅聚〉)                             | 〈後漢書·許劭傳〉          | 「月旦」，農曆每月初一。因許劭愛品評人事，並於每月初一換新題。故後世稱之為「月旦評」。 | 竹林七賢於雅聚時總愛品評時人時政。                         |
| 3 | 「路漫漫其修遠兮，吾將上下而求索」、「長太息以淹涕兮、哀民生之多艱。」<br>(第一場〈雅聚〉) | 屈原《離騷》             | 前二句是屈原表達為尋求真理之決心與努力；後二句是流露他為百姓困苦之悲痛。        | 竹林三賢借此既述己志，亦哀民生之苦。                        |
| 4 | 「只因古人囑咐要付祝融」<br>(第一場〈雅聚〉)                        | 中國神話               | 「祝融」，中國神話中的火神。                              | 已交付給火神祝融，即早已燒毀了。                          |
| 5 | 「朝野從此謠詠紛紜，還需乾乾自警」<br>(第二場〈納士〉)                   | 屈原《離騷》及<br>〈周易·乾卦〉 | 「謠詠」即「謠言」；「乾乾」，勤勉努力之意。                      | 王元姬愛夫情切，為其把持朝政迴護，以為只是謠言所致，亦因而努力自警，避免貽人口實。 |
| 6 | 「那堪清濁混，涇渭各相分」<br>(第三場〈絕交〉)                       | 〈詩經·邶風·谷風〉         | 「涇渭」，涇水、渭水，河流名。相傳涇水清而渭水濁。兩河一清一濁，互不相混。       | 嵇康以山濤為恥，借此表達其不願同流合污之志。                    |

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| 7  | 「腐鼠何珍，未悉鵷雛非醴泉不飲」<br>(第三場〈絕交〉)                   | 〈莊子·秋水〉                         | 「鵷雛」，中國神話中神鳥，「鳳凰」之屬，形象高潔。<br>「醴泉」，甘美如醴酒的泉水本意：莊子不屑為官，視之為腐鼠，並以鵷雛只飲醴泉自喻，嘲諷世人爭權奪利之庸俗無知。 | 嵇康接山濤勸仕之信，借此典表達不願同流合污之志。               |
| 8  | 「許由不應帝堯召，諸葛又何必出草廬。鑄就干將莫邪，好見證人間果報。」<br>(第四場〈評呂〉) | 〈莊子·讓王〉、<br>〈高士傳·許由〉；<br>〈吳越春秋〉 | 「許由」，相傳為帝堯時隱士，帝堯以其賢德，曾召其為官，甚而讓天下於他，俱不受。<br>「干將莫邪」，相傳為春秋時名鑄劍師，曾鑄造雌雄寶劍，並以夫婦名字命名。      | 嵇康中隱市廛，以「許由」不應仕自勵，並以諸葛出草廬為誤，更以能鑄就寶劍自期。 |
| 9  | 「嵇先生不欲我兄弟鬩牆」<br>(第四場〈評呂〉)                       | 〈詩經·小雅·棠棣〉                      | 「鬩」，爭吵；「牆」，家裏的門牆。<br>指兄弟間爭吵，後引伸為機構或團體內部紛爭。                                          | 呂安明白嵇康不想看到他們兄弟爭執。                      |
| 10 | 「誰料呂門一案動丹墀」<br>(第五場〈招禍〉)                        | 張衡〈西京賦〉                         | 「丹」，朱紅色；「墀」，臺階或階前空地。<br>古時宮殿之臺階或空地多塗上紅色，故後世借代為「朝廷」。                                 | 呂家兄弟互相訴訟一案已驚動了朝廷。                      |
| 11 | 「聲無哀樂由心定」<br>(第六場〈終曲〉)                          | 嵇康〈聲無哀樂論〉                       | 音樂本身由客觀音律構成，本身並無哀樂等情感。聽眾所以有情感反應，源自他們心境的投射。                                          | 嵇康以此諷刺鍾會根本不懂音樂。                        |

## Tracing Classical Echoes in the Drama

### — Excerpts of Allusions and Refined Expressions from the Cantonese Opera *Ancient Tune of Guangling*

|   | Surtitles                                                                                                                                                                                       | Source                                                          | Original Meaning                                                                                                                                                                                                                                                                                                                                  | Intended Meaning in the opera                                                                                                                                 |
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| 1 | ‘Once you have caught the fish,<br>forget the net—’<br>(Prelude – <i>Dream Initiation</i> )                                                                                                     | “External Things”<br>from <i>Zhuangzi</i>                       | Original line is ‘Once you have caught<br>the fish, forget the <i>Quan</i> —’<br><br>“ <i>Quan</i> ” refers to a bamboo implement<br>used for catching fish in ancient times.<br>Once the fish has been caught, there is<br>no longer any need for the fishing<br>implement.                                                                      | Having learned the <i>qin</i> piece<br><i>Ancient Tune of Guangling</i> , one<br>no longer needs the <i>qin</i> score.                                        |
| 2 | ‘They pass judgement on the<br>times. ’<br>(Scene One – <i>The Gathering</i> )                                                                                                                  | “Biography of Xu<br>Shao” from <i>Book of<br/>the Later Han</i> | “ <i>Yuedan</i> ” refers to the first day of each<br>lunar month. Xu Shao was fond of<br>commenting on people and affairs and<br>would introduce a new topic on the first<br>day of each month. Hence, this<br>practice became known as “ <i>Yuedan</i><br>Critique”, referring to the practice of<br>passing judgement on people and<br>affairs. | The Seven Sages of the Bamboo<br>Grove were fond of passing<br>judgement on the people and<br>political affairs of their time<br>when they gathered together. |
| 3 | ‘The road ahead is long and far;<br>I shall search high and low.’<br>‘I sigh deeply and wipe away<br>my tears; mourning the<br>hardships of the people.’<br>(Scene One – <i>The Gathering</i> ) | <i>Li Sao</i> by Qu Yuan                                        | The first two lines express Qu Yuan’s<br>determination and efforts to seek the<br>truth, while the latter two express his<br>sorrow over the hardships suffered by<br>the people.                                                                                                                                                                 | The three sages of the Bamboo<br>Grove use these lines to express<br>their aspirations and to lament<br>the hardships suffered by the<br>people.              |

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| 4 | <p>‘For the Immortal instructed me to commit it to the fire.’<br/>(Scene One – <i>The Gathering</i>)</p>                                       | Chinese mythology                                                       | <p>Original line is ‘For the Immortal instructed me to commit it to Zhurong.’</p> <p>“Zhurong” is the god of fire in Chinese mythology.</p>                                                                                                                                                                                                                                      | <p>“Having entrusted it to Zhurong” means that it was entrusted to the fire, and had therefore long since been burned to ashes.</p>                                                                                                                         |
| 5 | <p>‘Rumours and slander have spread through the realm, and we must remain vigilant.’<br/>(Scene Two – <i>Recruiting Talent</i>)</p>            | <p><i>Li Sao</i> by Qu Yuan, and “Qian” Hexagram from <i>Zhouyi</i></p> | <p>Original line is ‘<i>Yaozhuo</i> have spread through the realm, and we must <i>qianqian</i> vigilant.’</p> <p>“<i>Yaozhuo</i>” refers to rumours and slander, while “<i>qianqian</i>” means to make constant efforts.</p>                                                                                                                                                     | <p>Wang Yuanji, deeply devoted to her husband, shields him by taking charge of state affairs, believing that the rumours stem merely from unfounded accusations. She therefore remains vigilant and strives to avoid giving others cause for criticism.</p> |
| 6 | <p>‘How can the pure and the turbid mix? The clear and muddy waters must remain apart.’<br/>(Scene Three – <i>The Letter of Severance</i>)</p> | <p>“Bei Feng: Gu Feng” from <i>The Book of Songs</i></p>                | <p>Original line is ‘How can the pure and the turbid mix? The <i>Jing</i> and <i>Wei</i> waters must remain apart.’</p> <p>“<i>Jing</i>” and “<i>Wei</i>” refer to the Jing and Wei rivers. The <i>Jing</i> is traditionally said to have clear water, while the <i>Wei</i> is muddy. As one is clear and the other turbid, the two rivers cannot mix and must remain apart.</p> | <p>Ji Kang, ashamed to associate with Shan Tao, uses this allusion to express his resolve not to compromise his principles or associate with those he considers corrupt.</p>                                                                                |

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| 7 | <p>‘Why would I value a rotten rat? Does he not know that the phoenix drinks only from a pure spring?’</p> <p>(Scene Three – <i>The Letter of Severance</i>)</p> | <p>“Autumn Floods”</p> <p>from <i>Zhuangzi</i></p> | <p>Original line is ‘Why would I value a rotten rat? Does he not know that the <i>Yuanchu</i> drinks only from a <i>Liquan</i>?’</p> <p>“<i>Yuanchu</i>” (phoenix) is a mythical bird in Chinese mythology, belonging to the phoenix family and known for its noble nature. “<i>Liquan</i>” (pure spring) refers to a sweet spring whose water is as sweet as wine. In the original story, Zhuangzi, who had no desire to serve as an official, regarded officialdom as a rotten rat and likened himself to a <i>Yuanchu</i> that would drink only from a sweet spring, thereby mocking the vulgar ignorance of those who vie for power and profit.</p> | <p>Ji Kang, having received Shan Tao’s letter urging him to enter government service, uses this allusion to express his resolve not to compromise his principles or associate with those he considers corrupt.</p> |
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| 8 | <p>‘Xu You did not answer Emperor Yao’s call, why, then, did Zhuge Liang ever leave his thatched cottage? I forge swords like Ganjiang and Moye, to bear witness to the retribution of this world.’</p> <p>(Scene Four –<i>Judging the Lü Brothers</i>)</p> | <p>“Giving Away a Throne” from <i>Zhuangzi</i>, “Xu You” from <i>Biographies of Eminent Recluses</i>, and <i>Wu Yue Chunqiu</i></p> | <p>“Xu You”, according to legend, was a hermit during the reign of Emperor Yao in ancient China. Impressed by his virtue, Emperor Yao summoned him to serve as an official and even offered to bestow the empire upon him, but Xu You declined all such offers.</p> <p>“Ganjiang and Moye”, according to legend, were a renowned husband-and-wife pair of swordsmiths during the Spring and Autumn period who forged a famous pair of swords</p> <p>.</p> | <p>Ji Kang, living in seclusion in the city, encourages himself by following Xu You’s refusal to enter government service. He regards Zhuge Liang’s decision to leave his thatched cottage and take up public office as misguided, and aspires to forge swords like Ganjiang and Moye.</p> |
| 9 | <p>‘Master Ji does not want my brother and me to quarrel.’</p> <p>(Scene Four –<i>Judging the Lü Brothers</i>)</p>                                                                                                                                          | <p>“Xiao Ya: Tang Di” from <i>The Book of Songs</i></p>                                                                             | <p>Original line is ‘Master Ji does not want my brother and me to <i>xiqiang</i>.’</p> <p>“<i>Xi</i>” refers to quarrelling, while “<i>qiang</i>” refers to the wall of a household. Together, “<i>xiqiang</i>” refers to quarrels between brothers and is later extended to mean internal disputes within an organisation or group.</p>                                                                                                                  | <p>Lü An understands that Ji Kang does not want to see the brothers quarrel with each other.</p>                                                                                                                                                                                           |

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| 10 | <p>‘Who would have thought the Lü case would reach the palace steps?’<br/>(Scene Five – <i>The Snare</i>)</p>         | <p>“Rhapsody on the Western Capital” (<i>Xijing fu</i>) by Zhang Heng</p>                         | <p>Original line is ‘Who would have thought the Lü case would reach the <i>dan chi</i>?’</p> <p>“<i>Dan</i>” means vermilion red, while “<i>chi</i>” refers to the steps or open space in front of a palace. In ancient times, palace steps and forecourts were often painted red, hence “<i>dan chi</i>” literally refers to the red palace steps and, by extension, the imperial court.</p> | <p>The case involving the Lü brothers has already reached the imperial court.</p>              |
| 11 | <p>‘Music itself knows neither sorrow nor joy; these arise in the heart.’<br/>(Scene Six – <i>The Final Tune</i>)</p> | <p>“Discourse on the Absence of Grief and Joy in Sound” (<i>Sheng Wu Aile Lun</i>) by Ji Kang</p> | <p>Music itself is composed of objective musical tones and has no inherent emotions such as sorrow or joy. The emotional response of listeners comes from the projection of their own state of mind.</p>                                                                                                                                                                                      | <p>Ji Kang uses this idea to mock Zhong Hui for fundamentally failing to understand music.</p> |

Information provided by the art group