

中 国 传 统 文 化 双 语 读 本

Beijing Opera

# 京剧

教育部基础教育课程教材发展中心编

◎中文 王 峰

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# History of Peking Opera

History of Peking Opera

Beijing Opera is a treasure of Chinese culture with more than 300 Chinese years' history. It is the most representative and influential form of traditional Chinese opera.

## 京剧



## Beijing Opera

... which were popular in the two regions respectively, south of the lower Yangtze River and Upper Yangtze. There about Beijing (then, the capital of the Ming Dynasty) were entry into Beijing. In the 15th century, the famous actor Ganshou (15th century) came to Beijing to perform. He gave performance in various plays of the "Four Great Classical Plays". This meant that the Beijing Opera was born. It was recognized, and through the process of development, it was formed. China and other regions, which were also the source of the opera, were held in a certain position. The Beijing Opera was a product of the fusion of the two kinds of opera. It has a great popularity.

During the reign of Emperor Kangxi, many Han Opera troupes that went into Beijing, among them, the first troupe to join in Beijing was the Han Opera troupe. The Han Opera troupe was the first to be established in Beijing. It was a mixture of the two kinds of opera.

# I . History of Beijing Opera

## **Huiban(Hui Tune Troupe) and Han Tune**

Beijing Opera is a treasure of the Chinese national arts. Of the more than 300 Chinese operas, Beijing Opera is the most representative and influential. Since its birth, it has got many names, such as Luantan, Pihuang, Beijing Tune, Ping Opera, Old Opera, State Opera, etc. The variety of its names reflects the changes of its position in China.

Beijing Opera, as the term suggests, was formed in Beijing, but it was not a native product of Beijing. Its predecessors were 2 kinds of local operas of China: Hui Tune and Han Tune (also named Chu Tune), which were popular in the two regions respectively, south of the lower Yangtze River and Hubei Province. Talking about Beijing Opera, we should never forget mentioning Huiban's entry into Beijing. In the Fifty-fifth year of the reign of Emperor Qianlong (1790), Sanqing Troupe of Hui Tune entered Beijing to give performance in celebration of Emperor Qianlong's 80th birthday. Then many other Hui Tune troupes entered Beijing successively, too, including the Four Great Troupes: Sanqing, Sixi, Chuntai and Hechun troupes. Around 1990, a series of activities were held to commemorate the 200th anniversary of the Hui Tune troupes' entry into Beijing. At the moment Beijing Opera regained great popularity.

During the reign of Emperor Daoguang, many Han Tune performers also went into Beijing gradually. Most of them joined Hui Tune troupes for joint performances. Hui Tune troupes mainly sang the tunes of *chuiqiang*, *gaobozi*, *erhuang* while Han Tune

# 一、京剧的历史

## 徽班与汉调

京剧是中国民族艺术的瑰宝，在中国三百多个戏曲剧种中最具代表性、影响最大。它从产生以来有过许多名称，比如乱弹、皮黄、京调、平剧、旧剧、国剧等，从名字的变化可以看出其地位的变迁。

京剧顾名思义是在北京形成的，但它并不是北京土生土长的剧种，它的前身是流行于江南地区的徽调和流行于湖北的汉调（又称楚调）两种地方戏。谈京剧，就不能不提到徽班进京。乾隆五十五年（一七九〇），徽调三庆班进京参加乾隆八十寿辰庆祝演出。随后许多徽班陆续进京，著名的为三庆、四喜、春台、和春“四大徽班”。一九九〇年前后，为纪念徽班进京二百周年而举行了一系列活动，京剧重新受到广泛关注。

道光年间，不少汉调演员也陆续进京，他们大都参加徽班共同演出。徽班以唱吹腔、高拨子、二黄为主，汉调以西皮、二黄两种声腔为主。徽汉





centered on 2 main systematic tunes, *xipi* and *erhuang*. Some *xipi* and *erhuang* troupes combined Hui and Han tunes, absorbed some components from operas like Kunqu and Qinqiang, and used both Beijing-dialect and Hubei-dialect enunciation. And finally formed was the musical system of metrical-type singing centering on *xipi* and *erhuang*. The combination of Hui and Han tunes and the blending of *xipi* and *erhuang* marked the beginning of Beijing Opera. This transformation was completed around 1840, that is, about 160 years ago.

During the reign of Emperor Guangxu of the Qing dynasty, an artist, Shen Rongpu, drew a color picture of the 13 famous actors in costumes of Kunqu and Beijing operas. They were called "13 peerless actors during the reign of Emperors Tongzhi and Guangxu" by later generations. Being valuable material of early Beijing Opera, the picture keeps the actors' lifelike images and also shows us Beijing Opera costumes and facial designs of the early period.

The picture embraces the following actors: four *laosheng* actors, Cheng Changgeng as Lu Su in *Gathering of Heroes*, Lu Shengkui as Zhuge Liang in *Fighting in Northern Plain*, Zhang Shengkui as Mo Cheng in *A Handful of Snow*, and Yang Yuelou as Yang Yanhui in *Yang Yanhui Meeting his Mother*; one *wusheng* actor, Tan Xinpei as Huang Tianba in *Ehu Village*; one *xiaosheng* actor, Xu Xiaoxiang as Zhou Yu in *Gathering of Heroes*; four *dan* actors, Mei Qiaoling as Empress Dowager Xiao in *Yanmen Pass*, Shi Xiaofu as Luo Fu in *The Husband Meets his Wife at the Mulberry Garden*, Yu Ziyun as Wang Baochuan in *The Story of Xue Pinggui and Wang Baochuan*, and Zhu Lianfen as Chen Miaochang in *The Tale of a Jade Hairpin*; one *laodan* actor, Hao Lantian as Kangshi in *Teaching her Son on the Journey*; two *chou* actors: Liu Gansan as the village woman in *A Visit to her Child's Parents-in-Law*, and Yang Mingyu as Min Tianliang in *Thinking of Zhicheng*.

In the process of the combination of Hui and Han tunes, Han



同光十三绝

合流的皮黄班又从昆曲、秦腔等汲取营养,兼用北京音和湖北音,最终建立起以西皮、二黄为主的板式唱腔音乐体系。京剧形成的主要标志是徽汉合流、皮黄交融,这个嬗变大约在一八四〇年左右基本完成,距今约一百六十年。

清光绪年间,画师沈蓉圃以彩色绘制同治、光绪时期的十三个著名昆曲、京剧演员的剧装画像,后世称为“同光十三绝”。这幅画是珍贵的早期京剧资料,画中人面目神情逼真,同时留下了当时京剧服装、化妆的情况。

这幅画中绘老生四人:程长庚饰《群英会》之鲁肃、卢胜奎饰《战北原》之诸葛亮、张胜奎饰《一捧雪》之莫成、杨月楼饰《四郎探母》之杨延辉;武生一人:谭鑫培饰《恶虎村》之黄天霸;小生一人:徐小香饰《群英会》之周瑜;旦角四人:梅巧玲饰《雁门关》之萧太后、时小福饰《桑园会》之罗敷、余紫云饰《彩楼配》之王宝钏、朱莲芬饰《玉簪记》之陈妙常;老旦一人:郝兰田饰《行路训子》之康氏;丑角二人:刘赶三饰《探亲家》之乡下妈妈、杨鸣玉饰《思忠诚》之闵天亮。

在徽汉合流的过程中,汉调起主导作用,京



Tune played a leading role. Beijing Opera's enunciation, rhyming, and repertoire etc mainly originated from Han Tune while Hui Tune troupes provided theatrical stage for the birth of Beijing Opera. This is so called "The troupe is Hui Troupe while the tune is Han Tune."

Beijing Opera spread all over the country thanks to the mobility of business people, travelers and the troupes. In the early 20th century, Beijing Opera could be seen as far as in the southern provinces of Fujian and Guangdong, in the eastern Zhejiang Province, in the northern Heilongjiang Province, and in the western Yunnan Province. During the Anti-Japanese War, Beijing Opera also developed in the provinces of Sichuan, Shaanxi, Guizhou and Guangxi etc.

The rulers of the Qing dynasty, such as Empress Dowager Cixi, were fascinated by Beijing Opera. From the 9th year of Emperor Guangxu's reign (1883), the famous actors Tan Xinpei, Chen Delin, Yang Xiaolou, and Wang Yaoqing etc were successively employed as "the Inner Court Attendants". From time to time, they entered the palace for performance. This performance in the court raised the position of Beijing Opera, promoted the improvement of its singing and performing skills, and also standardized the performing art. In the meanwhile, however, it made some negative effect on its content and style.

### **Beijing and Shanghai Styles of Beijing Opera.**

Nowadays, in many fields and circles, the terms Beijing and Shanghai styles are used. In fact, they were derived from Beijing Opera. In the 6th year of Emperor Tongzhi's reign (1867), Beijing Opera spread to Shanghai and Shanghai-style (Southern-style) Beijing Opera gradually came into being and centered in Shanghai. Great contributions were made to the birth and development of Shanghai-style Beijing Opera by Wang Hongshou (also named Sanmazi), the outstanding actor from Hui Tune Troupe, and Tian



剧的声韵、剧目等,主要源自汉调,而徽班则为京剧的形成提供了重要的舞台载体。这就是所谓的“班曰徽班,调曰汉调”。

京剧随商旅往来及戏班的流动演出传播到全国各地。至二十世纪初,南至闽、粤,东至浙江,北至黑龙江,西至云南,都有京剧活动。抗日战争期间,京剧在川、陕、黔、桂等地也有较大发展。

清王朝的统治者西太后慈禧等人也迷恋京剧,从光绪九年(一八八三)起,著名演员谭鑫培、陈德霖、杨小楼、王瑶卿等陆续被征为“内廷供奉”,不时进宫唱戏。宫廷演出提高了京剧的地位,促进了京剧演唱技艺的提升和舞台艺术的规范化,但在内容、风格等方面也带来一些消极影响。

## 京派和海派

今天在不同领域都能听到的“京派”、“海派”的说法,其实来自京剧。同治六年(一八六七),京剧传到上海,并逐渐形成以上海为中心的“海派”(南派)京剧。杰出徽班演员王鸿寿(三麻子)、梆子艺人田际云(响九霄)对海派的形成和发展有



Jiyun (nicknamed Xiangjiuxiao) from the Bangzi Opera Troupe. The most important representative of Shanghai-style Beijing Opera is Zhou Xinfang.

After the birth of Shanghai-style Beijing Opera, the Beijing Opera in Beijing was named Beijing-style Opera or Northern-style Opera. Tan Xinpei, Mei Lanfang, and Ma Lianliang were considered its outstanding representatives.

Then what is the difference between Beijing and Shanghai styles? Generally speaking, Beijing style attaches importance to inheriting its tradition, being fastidious about its artistic standard, advocating immersing oneself totally in painstaking exercises of its skills, and having little contact with outsiders. The Beijing style contributes remarkably to preserving traditional heritage of Beijing Opera, but it sometimes tends to be conservative. The Shanghai style is active in blazing a new trail, good at taking in something novel, paying close attention to reality, and seeking dramatic changes in its opera plots. However, it sometimes tends to be vulgar. It has more contacts with outsiders, being quick to respond to the changes.

Beijing style thinks that too much machine-operated stage scenery will disrupt its normal performance while Shanghai style loves to use it to produce novelty and attraction. Beijing style attaches importance to singing skill while Shanghai style puts more emphasis on "acting" and "reciting".

In terms of management of the theater and performers, theaters and troupes in Beijing are managed separately whereas the two in Shanghai are combined inside the theater under the system of manager's responsibility.

Beijing and Shanghai styles are not unchangeable. The two keep up mutual exchanging, mutual promoting, and mutual learning. So the difference between the two styles is no longer so obvious.

At that time, the Shanghai-style opera circle often invited



重要影响。海派的代表人物是周信芳。

有了“海派”，原来在北京的京剧也就被称为“京派”或北派。谭鑫培、梅兰芳、马连良等被视为京派的杰出代表。

京派和海派有哪些不同呢？一般来说，京派重视继承传统，讲究艺术规范，提倡埋头练功，和外界来往较少。京派对保存京剧传统遗产卓有贡献，但有时趋于保守。海派则勇于创新，善于吸收新鲜事物，关注现实，追求剧情的跌宕多姿，但有时流于庸俗。他们与外界来往较多，应变能力较强。

京派认为机关布景多了会扰乱演出的正常进行，海派则喜欢通过机关布景来出奇制胜。京派重视唱工，海派更强调“做”和“念”。

戏院、演员的组织管理，北京采取戏园子和戏班分别管理的办法，上海则把两者统一在剧场里，实行经理负责制。

京派和海派并非一成不变，它们不断互相交流、互相促进、互相取长补短，后来两派间的差异已不复明显。

当时上海方面经常请京派名角南下到沪演



famous actors from Beijing to perform in Shanghai and gave them munificent treatment: four free treatments( free meals, free room, free transportation for coming and free transportation for returning) plus agreed wages. Tan Xinpei and Mei Lanfang, magnates of two generations of Beijing Opera actors, were invited to Shanghai for performance. Tan Xinpei went to Shanghai 6 times. And Mei Lanfang, at the age of 20, went to Shanghai for the 1st time, after which Mei, as the leading actor, headed his troupe to Shanghai several times. He cooperated with Shanghai actors conscientiously, and watched and imitated repeatedly the acting of Shanghai performers, and drew on experience from Shanghai style. The exchange between the two styles advanced the Beijing Opera art.

### A Century's Joy and Sorrow

The two decades between 1917 and 1937 witnessed the peak of Beijing Opera art. In this period, the Four Great Dan Actors changed Beijing Opera's old pattern: stage domination by *laosheng* actors. They made the art of *dan* role category shine with brilliance on stage and reach the peak. They also pushed ahead other roles' art. As a result, there appeared a grand occasion on which different styles and schools spared no effort to display their splendor and brilliance. Originally, all the performers were male. After 1920's, however, there emerged female performers, among whom were Meng Xiaodong playing *laosheng* role, Xue Yanqin and Xin Yanqiu playing *dan* role.

In this period, talent training was valued. The old type Beijing Opera training schools or classes adopted the teaching method of skill supremacy. The trainees had nothing except learning and putting on the operas. Their life was quite dull and simple. The Nantong Performers' Training School founded in 1919 and China Opera Professional School founded in 1930 in Beijing adopted new teaching methods. Besides the basic skills, they stressed on other cultural

出,条件很优厚:“四包”(吃住接送)加“包银”。两代“伶界大王”谭鑫培和梅兰芳都曾应邀去上海演出。谭曾六下上海。梅二十岁时首赴上海,以后数次以头牌挑班赴上海,认真与上海演员合作,反复观摩海派演出,从中汲取营养。北、南交流,推动了京剧艺术的发展。

## 百年悲欢

11

一九一七年到一九三七年,是京剧艺术的高峰时期。这一时期,“四大名旦”改变了早先京剧舞台上以老生为主的局面,他们使旦角艺术光彩焕发,达到一个高峰,并带动其他行当,形成争奇斗艳、流派纷呈的盛况。京剧本来一律由男演员出演,二十年代以后开始出现女艺人,优秀的女艺人有老生孟小冬,旦角雪艳琴、新艳秋等。

这个时期人才的培养受到重视。旧式的京剧科班都采用技术至上的教学方法,学员除学戏、演戏外,没有其他生活,比较单调枯燥。一九一九年建立的南通伶工学社、一九三〇年在北京建立的中华戏曲专科学校等,采用新的教学方式,技





courses, for example, teaching music and other knowledge concerned with arts in order to raise the trainees' artistic quality.

In 1919, Mei Lanfang led his troupe to Japan for performances, which was the 1st overseas spreading of Beijing Opera. In 1930, Mei headed his troupe to the US for visits and playing, making great contributions to presenting Beijing Opera to the world. In 1934, he was invited to visit Europe. The next year he went to the Soviet Union for artistic show. He was highly regarded by the European drama circle. Beijing Opera was considered as the representative of Chinese drama.

From 1938 to 1949, Beijing Opera survived a series of war disasters. In the liberated areas, Yan'an Pingju Opera Troupe was formed in 1941. It composed and put on quite a few new historical and modern operas, exploring new ways for Beijing Opera development. In the Kuomintang-controlled areas, patriotism-publicizing teams were formed, including various local operas. They put on some operas in the big cities such as Chongqing, Chengdu and Kunming. In the enemy-occupied areas, Mei Lanfang "wore beard to show his will"; Cheng Yanqiu took recluse in the suburbs of Beijing, refusing to stage; Zhou Xinfang composed and put on some patriotic operas such as *Two Captured Emperors*, *Huizong and Qinzong*. Fuliancheng Training School and China Opera Professional School closed down one by one. Beijing Opera didn't become active until after the Anti-Japanese War.

After the founding of new China, Beijing Opera art regained a new life. A lot of traditional operas were revised, and a lot of new historical and modern operas were composed and put on. In 1964, modern Beijing Opera demonstrative performances were held in Beijing, unfolding over 30 operas, including *Revolutionary Seeds in the Reed Marshes* (later renamed *Shajiabang*), *Red Lantern*, *Raid on the White Tiger Regiment*, *Taking Tiger Mountain by Strategy*, etc. During the so-called "Cultural Revolution", Beijing Opera suffered from the horrible disaster, and only produced some