

国粹·民俗

# 中国京剧艺术

霍建瀛 编著





**[京]新登字 132 号**

**图书在版编目(CIP)数据**

中国京剧艺术/霍建瀛编著。

—北京:今日中国出版社

1996.6

ISBN 7-5072-0850-8

I. 中… II. 霍… III. 京剧—艺术

—对照读物,汉、英、德 IV. J821

中国版本图书馆 CIP 数据核字(96)

第 11032 号

## **中国京剧艺术**

**编 著:**霍建瀛

**责任编辑:**刘 洪

**题花插图:**张树贤

**版式设计:**张树贤

**封面设计:**陆 萍

**英文翻译:**张 杰

**出 版:**今日中国出版社

(北京百万庄路 24 号

邮政编码 100037)

**制版印刷:**北京外文印刷厂

**国外发行:**中国国际图书贸易总公司

(中国北京车公庄西路 35 号)

北京邮政信箱第 399 号

邮政编码 100044

**国内发行:**各地新华书店

**开 本:**850×1168mm 1/16

**印 张:**8.375

1997 年 5 月第一版第一次印刷

**印 数:**1-7000

ISBN 7-5072-0850-8/J·236

Compiler & Writer: Huo Jianying

Executive Editor: Liu Hong

Illustrator & Layout Designer: Zhang Shuxian

Translator: Zhang Jie

First Edition: May, 1997

ISBN 7-5072-0850-8/J·236

THE ART OF CHINA'S PEKING OPERA

Published by

China Today Press

24 Baiwanzhuang Road, Beijing 100037, China

Printed by

The Foreign Languages Printing House

Distributed by

China International Book Trading Corporation

35 Chegongzhuang Xilu, Beijing 100044, China

P. O. Box 399, Beijing, China

*Printed in the People's Republic of China*

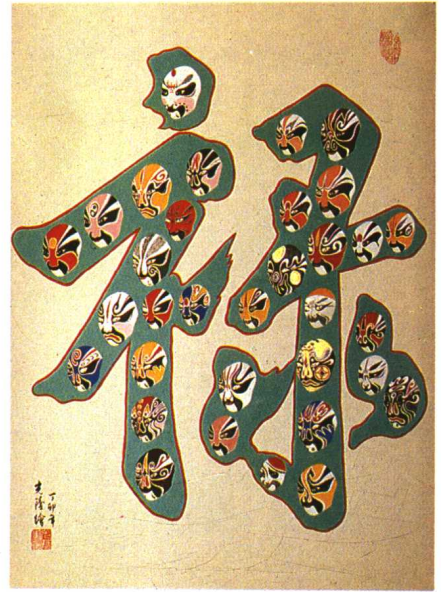
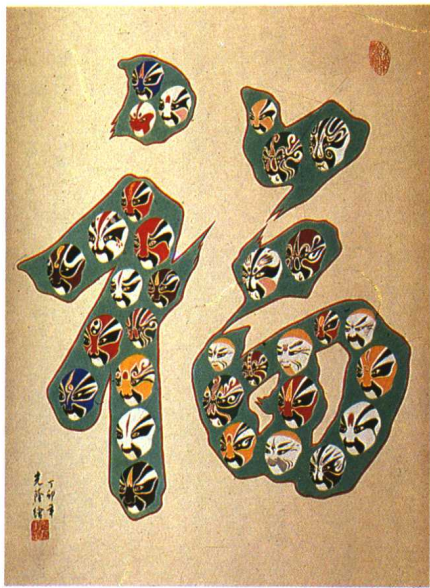














# 目 录

京剧的形成和发展 .....	8
京剧的剧目 .....	20
京剧的舞台和独特的时空方式 .....	28
京剧的表演方式 .....	34
京剧的角色类型 .....	44
京剧的服装 .....	60
京剧的布景及道具 .....	76
京剧的唱腔及音乐伴奏 .....	86
京剧的脸谱 .....	92

# Contents

The Formation and Development of Peking Opera .....	8
Peking Opera Plays .....	20
The Stage and the Unique Sense of Time and Space in Peking Opera .....	28
Acting in Peking Opera .....	34
Different Types of Roles in Peking Opera .....	44
Peking Opera Costumes .....	60
Settings and Props in Peking Opera .....	76
Songs and Scoring for Peking Opera .....	86
Facial Makeup in Peking Opera .....	92









The Art of China



剧



艺



术



s Peking Opera





# 前言

## 作

为中国国剧，京剧体现着中华文化的博大精深。要用精美的图片、简约的文字深入浅出地系统介绍这门伟大的艺术，令编著者颇费思量。

本书文字部分均系大作浓缩而成，言必有中，断无虚语。其中京剧的形成和发展、京剧的剧目两节的原作者是鲁青先生。京剧的舞台、表演方式、角色类型、服装、布景及道具、音乐伴奏等几节的原作者为张民先生。二位均系资深戏曲研究者，著作颇丰。

书中精选的图片乃多年积累集成，脸谱的绘制者都是专门大家。刊用的脸谱中，部分是若干年前编著者在荟萃全国戏曲脸谱之展览上拍摄留存的珍品；还有一部分是收藏家刘季霖先生的呕心之作。剧照中的演员多为造诣高深的表演艺术家。

在本书的编辑出版过程中，承蒙多方人士相助，铭感殊深。聊以微言，藉伸谢悃。

## Preface

As the national opera of China, Peking Opera reflects the grandeur and profundity of Chinese culture. To fully introduce this great art in simple terms and clear pictures requires elaboration and address by the compiler and the writer.

The literal part of this book is comprised of condensations of full-length articles and is thus substantial and compendious. Mr. Lu Qing contributed "The Formation and Development" and "Peking Opera Plays." Articles on the stages, the acting, roles, costumes, settings and props were written by Mr. Zhang Min. Both writers are senior researchers on traditional Chinese opera who have already written quite a lot on the subject.

The pictures used in this book have been carefully chosen from collections dating back many years. The illustrators for the facial makeup of Peking Opera are all experts, with a few of their works photographed by the author a few years ago at the National Traditional Opera Facial Makeup Exhibition; other portraits have been selected from Mr. Liu Jilin's collection, works representing any eminent collector's utmost effort. Most of the actors and actresses in the stage photos of this book are acknowledged masters of this particular art form.

My words of thanks and gratitude should be extended to many people who, from various fields and circles, have been so kind to offer their help throughout the whole publishing process of this book.

关羽(红整脸)

Guan Yu, a "red full makeup."









**京**剧在中国戏曲艺术中,远不是最古老的剧种,但它却成为全国最主要的、影响最广泛的一个剧种,人们称它为国剧。

京剧同中国古典戏曲一样,是用动听的歌、优美的舞来讲故事,因而它是融文字、音乐、舞蹈、美术等多种艺术因素于一体的高雅精湛的美的艺术。京剧是在北京形成和发展起来的,其孕育、形成至今也只有 200 多年。京剧逐渐占领京师舞台之后,继承了中国戏曲悠久的历史传统,不断吸收其他戏曲的艺术特色,得到了迅速的发展。在其发展历程中,由于社会进程中的诸多原因,它有过鼎盛,有过衰弱,也有过危机,但终以其强大的生命力代代相传,并赢得了众多观众的喜爱。

**A**mong all traditional Chinese operas, Peking Opera is a relatively newcomer. However, it has become the important and influential opera form for Chinese audiences and is now regarded as a nationally accepted form.

Like any other traditional opera, Peking Opera tells stories through movement, singing and elaborate dancing. Thus it is a graceful and consummate art which combines the best elements of literature, music and dance. First conceived and developed in Beijing (Peking), Peking Opera has only been performed for 200 years or so. But, by maintaining the heritage of traditional opera and absorbing so much from other local arts, it came to dominate the theaters of the imperial capital and enjoyed rapid growth. As it developed, Peking Opera has experienced periods of full bloom, diminishing popularity and near extinction. But in the end, it has still been passed down from generation to generation and maintained a loyal following because of its immense vitality.

《战宛城》中的典韦(黄花三块瓦脸),是曹操手下勇力过人的大将,为救护曹操战死在宛城。黄脸、红髯都是为了突出他的暴烈、悍猛。

Dian Wei in *Zhan Wancheng* (A Battle in Wancheng City), wears a "yellow three pieces of tile." Dian is a brave general of Cao Cao and devotes his life to saving Cao in Wancheng. The yellow color and the red whiskers stress the fierceness and boldness of his temper.









# 京剧的形成和发展

## 京

剧的孕育是从徽班进京演出开始的。

清代北京的戏曲有很大的发展,到了乾隆年间(公元1736~1795年),“花部”(除昆曲外的地方戏剧)崛起,“京腔”、“秦腔”(陕西)、“梆子腔”(河北、河南、山西)、“弋阳腔”(江西)、“罗罗腔”(湖北)、“二簧调”(安徽)盛行。1779年,四川演员魏长生进京演出秦腔,以“《滚楼》一剧名动京城,观者日至千余”,“曲艺之佳,实超时辈”,以至“六大班伶人失业,争附入秦班觅食”。一时间,秦腔风靡京师。乾隆五十五年(公元1790年),为庆祝高宗八十寿辰,三庆徽班奉征进京祝寿,后留在京城民间演出。乾隆五十六年(1791年),四庆徽班、五庆徽班接踵进京。嘉庆(1796~1820年)年间,北京又有一批徽班演出,其中以三庆、四喜、和春、春台最为著名,有“四大徽班”之称。这时徽班以唱徽二簧、秦西皮为主,兼唱昆腔等地方戏曲及民间小调,观众面越来越广,在京师各班社中占显著优势。

嘉庆、道光(1821~1850年)年间,一批汉调(湖北)艺人进京搭徽班演戏,由于汉调是以唱西皮为主兼唱二簧,这样就促进了徽、汉、秦合流的局面,使徽班逐渐以演皮簧戏为主,给京剧的形成奠定了基础。

京剧经过50年左右的孕育时期,到1850年前后,在唱念的语音上北京化了,正如当时一个京剧剧本的凡例中所说:“二簧之尚楚音,犹昆曲之尚吴音,勿俗然也。今将以悦京师之耳,故概用京音。”用北京语音唱皮簧,是京剧形成的一个标志。

1917年至1937年,京剧的发展进入鼎盛时期,形成了空前的高峰。自1938年以后,由于日寇侵华,百业凋零,京剧舞台衰微。

1949年中华人民共和国建立后,京剧获得了新生,京剧舞台一片繁荣。自1964年到1976年,京剧界在以京剧艺术形式表现现代生活方面,作了有益的探索,但在“文化革命”期间,京剧艺术传统遭到了严重的破坏。80年代后,京剧走出了创作演出的低谷,走上了振兴之路。





# The Formation and Development of Peking Opera

The genesis of Peking Opera began when Hui Opera troupes first arrived in Beijing.

During the Qing Dynasty, opera became very popular with Beijing audiences. During the reign of Emperor Qianlong, "Huabu" arose (encompassing all local operas except *kunqu*). *Jingqiang* (the tunes of Beijing), *qinqiang* (tunes from Shaanxi), *bangziqiang* (songs using the *bangzi*), *yangqiang* (the tunes from Jiangxi), *luoluoqiang* (songs from Hubei) and *erhuang* were all in vogue. In 1779, Wei Changsheng, an actor from Sichuan, went to Beijing to perform *qinqiang* and took the capital by storm with his interpretation of the play *Gunlou*. After that many *quyi* entertainers wanted to follow in Wei's footsteps and join *qin* troupes. For a short while, *qinqiang* dominated the performing arts in Beijing. In the 55th year of Qianlong's reign (1790), the Sanqing Hui Opera Troupe was summoned to Beijing to celebrate the emperor's 80th birthday. After the celebration ended the troupe stayed on in Beijing and gave performances for the public. As Qianlong entered his 56th year on the dragon throne (1791) various Siqing and Wuqing Hui Opera Troupes filtered into Beijing, and by the reign of the Emperor Jiaqing many other Hui opera troupes had come to and performed in Beijing, including the Sanqing Sixi, Hechun and Chuntai, known as the "big four." At that time, Hui opera troupes mainly performed *Hui Erhuang*, *Qin Xipi* and other local folk tunes. They attracted a diverse audience and occupied an obviously dominant position among all the troupes performing in Beijing.

During the reigns of Jiaqing and Daoguang, a group of Handiao actors came to Beijing to perform together with the Hui troupes. Because Handiao actors concentrated on both *xipi* and *erhuang* tunes, this encouraged the merging of Hui, Han and Qin and enabled Hui troupes to perform plays using *pi huang* tunes, laying the foundation for Peking Opera.

After another half century of development and experimentation, Peking Opera began to use the Beijing dialect for its songs and dialogue. Singing *pi huang* tunes in Beijing dialect became the dominant feature of Peking Opera, which also marked its birth in the mid-19th century.

The years 1917 to 1937 was a period of full bloom for the newborn opera form. The next decade saw a marked decline because of the Japanese invasion. In 1949, with the founding of the People's Republic of China, Peking Opera was reborn. From 1964 to 1976, Peking Opera performers were directed to explore the possibilities of reflecting revolutionary themes using traditional artistic forms, but due to the upheaval of the "cultural revolution," any further growth and development was seriously disrupted. In the 1980's, Peking Opera managed to resurrect itself once again and become even more vigorous.





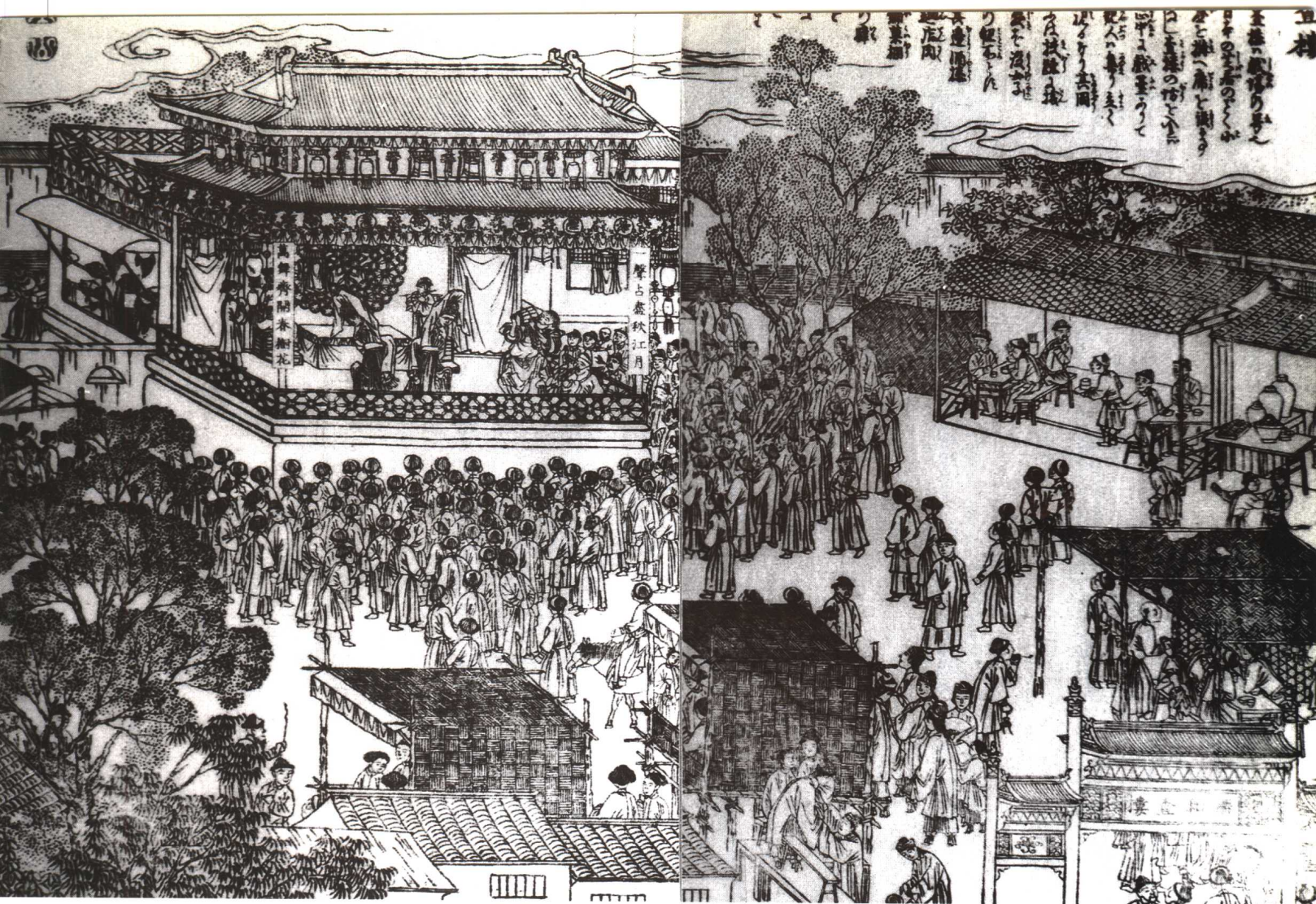
①



②







③

①清代(公元 1616~1911 年)写真图画:京剧《取荥阳》。从图中可以看出清代时京剧的表演方式、服装、道具、化妆等一直延续至今,没有什么大的变化。绘画中的人物是汉高祖刘邦(公元前 256~前 195 年)和他手下的几名臣子。

A scene from the Qing Dynasty (1644-1911) of a performance of *Qu Xingyang* (To Seize Xingyang). Shown are Liu Bang, Emperor Gaozu of the Han Dynasty, and several of his officials. This picture indicates that up till the present, there has been little substantial change in the stances, costumes, props or makeup of traditional Peking Opera.

②清代写真图画:京剧《柴桑口》。此剧取材于 1700 多年前的三国时期。图中绘制的是戏中的几个主要人物。左起:周瑜(小生)、鲁肃(老生)、诸葛亮(老生)、赵云(后,武生)、张飞(副净)。

A scene from *Chaisangkou* of the Qing Dynasty, a play drawing its plot from the Three Kingdoms Period 1,700 years ago. Shown are several main figures in the play. From left: Zhou Yu (*xiao sheng*), Lu Su (*lao sheng*), Zhuge Liang (*lao sheng*), Zhao Yun (at rear, *wu sheng*), and Zhang Fei (*fu jing*).

③清代京剧在北京查楼演出时的情景,该戏馆系由私人宴集之所改成。今北京前门大街的广和楼剧场,就是在查楼旧址上翻建改造的。

Zhalou Mansion in Beijing during the Qing Dynasty, where many Peking Opera performances were often staged. Formerly a private banquet hall, the mansion was later renovated and today is known as the Guanghelou Theatre at Qianmen Street in Beijing.