

莫丽芸 © 编著

Peking
Opera

京剧



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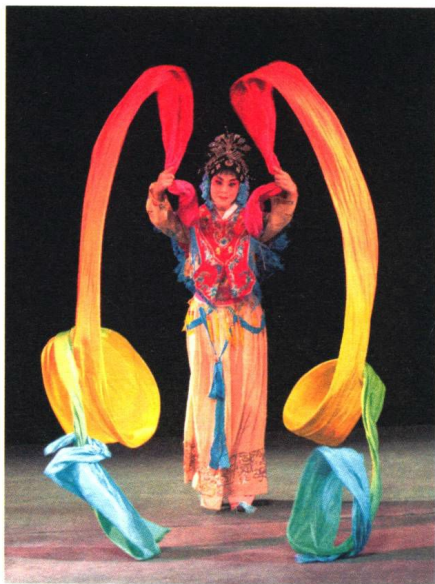
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京剧，是中国最流行的戏曲剧种，诞生于二百多年前的北京。京剧凭借鲜明的特点、精湛的技艺、丰富的内涵，几百年来长盛不衰。如今，京剧依然有着鲜活的生命力，不但继续活跃在中国的戏



Peking Opera is the most popular type of opera in China, as well as one of the most symbolic performing arts in Chinese culture. Born in Beijing more than 2 centuries ago, it has been perpetuated through the years with its distinctive characteristics, consummate skills, and profound meaning. Nowadays, with its vitality still retained, it is not only actively performed on opera stages, but also attracting the attention of more and more international friends. Many of them now put Peking Opera on a par with the Forbidden City, the Great Wall and the Summer Palace and regard it as characteristics of Chinese culture. Outside China, wherever there are Chinese, you can hear Peking Opera performed.

曲舞台上，而且还吸引着越来越多国际友人的目光。许多外国朋友都把京剧同故宫、长城、颐和园相提并论，将其视为中国文化的重要代表。在国外，哪里有华人，哪里就有京剧悠扬的唱腔在回荡。

京剧的美不仅体现在演员的一唱一念、一招一式、一颦一笑之中，而且也体现在其他许多方面。那五彩斑斓的脸谱、精致华美的服饰，无不韵味无穷、耐人寻味，体现出中国传统文化无穷魅力。

本书以生动的文字和精美的图片介绍了京剧的基本知识，从京剧的形成、行当、服饰、脸谱，到表演程序、流派以及经典剧目等，力求使国内外读者对京剧能有一定的了解，以便更好地欣赏和感受京剧独特的艺术魅力。

The beauty of Peking Opera lies not only in actors and actresses' singing and reciting, graceful moves, and facial expressions, but also in the colorful facial makeup, exquisite and resplendent costumes, which are all pregnant with charm and meaning, and fascinating.

This book offers the basics of Peking opera, including the origin, types of roles, costumes & accessories, facial makeup, performing procedures, different schools, and classic operas. With vivid descriptions and excellent pictures, it strives to give both domestic and foreign readers a basic knowledge of the ancient performing art, and to enable them to better appreciate its unique artistic charm.



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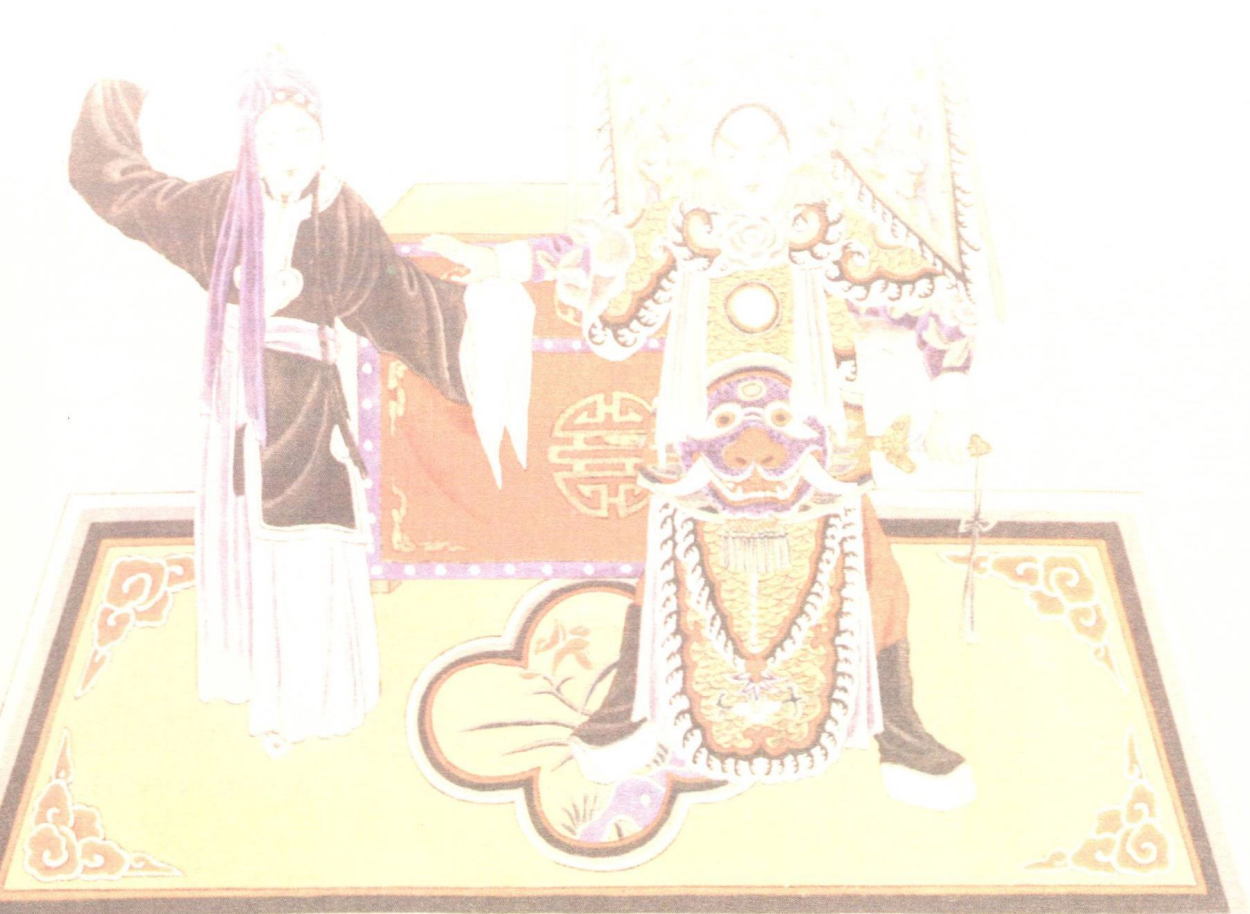


京剧的源流

Origin of Peking Opera

京剧至今已有二百多年的历史了。京剧是徽剧与当时在北京流行的许多戏曲艺术，如京腔、秦腔、昆剧、汉剧等地方戏曲，反复融合形成的戏剧艺术。京剧吸收了各个剧种的艺术精华，逐渐壮大成熟起来，并由此从北京走向全国，走向世界。

With a history of more than 200 years, Peking Opera was a performing art which assimilated the merits of Anhui opera and many contemporary local operas prevalent in Beijing such as Jingqiang (local Beijing opera), Shaanxi Opera, Kunqu Opera, and Hanju Opera. Having assimilated the cream of these different types of opera, it gradually grew and matured, and then won nationwide and worldwide popularity.





> 徽班进京

清代的乾隆皇帝从1751年起，先后六次下江南巡视，扬州成为他驻蹕的所在。扬州的富商素有蓄养戏班的风气，得知乾隆喜爱戏曲，便把戏曲演出作为迎驾活动的一个内容。

1790年，正值清朝乾隆皇帝八十寿辰，北京城里开始准备盛大的庆贺典礼。扬州的徽州籍大盐商江鹤亭组织了一个名叫“三庆班”的徽戏班子，进京参加祝寿演出。当时北京的祝寿演出规模十分盛大，在繁华的街区内，每隔百步就设一个戏台，弦歌妙舞，鼓乐阵阵，南腔北调，争奇斗艳。第一次进京的三庆班崭露头角，引人注目，其中尤以领班高朗亭最为出色。高朗亭当时年仅16岁，技艺精

> Anhui Troupes Performed in Beijing

Since 1751, Emperor Qianlong of the Qing Dynasty made six inspection tours to southern China. He stayed in Yangzhou every time. As it was a fashion for local wealthy businessmen to patronize opera troupes, having learnt that Emperor Qianlong was an opera-lover, they thus sponsored opera performances to welcome and please the emperor.

In 1790, preparations started to be made in Beijing for grand celebrations marking Emperor Qianlong's 80th birthday. Jiang Heting, a Yangzhou-based affluent salt merchant of Huizhou origin, arranged for an Anhui Opera troupe, known as Sanqing Troupe, to take part in the birthday performances in Beijing. The occasion was so grand that a stage was set up every 100 steps. Sounds of different musical instruments and voices



徽班

徽班，是以安徽籍（特别是安庆地区）艺人为主，兼唱二簧、昆曲、梆子、啰啰等声腔的戏曲班社。他们开始活动于皖、赣、江、浙诸省，尤其在扬州地区，更是广受欢迎。清代中叶，戏曲声腔昆山腔时兴，徽班最初也是演唱昆曲的，由于语言和咬字的差异，徽班的演员在不经意间就把昆曲唱出了地方风味，于是，这种被称为“徽昆”的戏曲随着徽商逐利四方的脚步而渐渐流传到江南，在这个过程中也逐渐形成了富有自己特色的徽调。在唱腔方面，徽班把多种腔调的长处都化为己有；在演出剧目方面，徽班所演剧目题材广泛，形式多样，情节动人；在表演方面，他们的风格纯朴真切，各种行当齐全，并且文武兼重，满足了广大观众的欣赏要求。

Anhui Troupes

Anhui Opera troupes were opera troupes chiefly consisting of performers from Anhui (particularly its prefecture of Anqing), which also performed different kinds of operatic vocal music such as erhuang, kunqu, bangzi (literally "wooden clappers"), luoluo, etc. Originally active in Anhui, Jiangxi, Jiangsu and Zhejiang, they were especially popular in Yangzhou, Jiangsu. In the mid Qing Dynasty, Kunqu Opera, performed in the accent of Kunshan, was in vogue. Initially, Anhui Opera troupe had attempted to sing Kunqu Opera; however, the difference in their performers' accent gave it a special local flavor. As a result, a new type of opera known as Huikun, or "Anhui-style Kunqu", came into being. Gradually, it followed the steps of profit-seeking Anhui merchants to every corner of southern China and developed its unique characteristics in the process. In terms of operatic vocal music, Anhui Opera troupes assimilated the merits of different kinds and made them their own; in terms of repertoire, they drew upon a variety of stories with moving plots and represented them in diversified forms; their performance was simple yet sincere. With the ability to perform various kinds of roles, both martial and non-martial, they fulfilled the appreciative needs of the broad public.



- 乾隆皇帝《八旬万寿诗文册》（清）

A Collection of Poems and Essays Marking Emperor Qianlong's Eightieth 'Longevity Day' (Qing)



湛，以男子之身饰演旦角，一举一动、一颦一笑都和女子无异，不但没有半分勉强，反而更加富有韵味。观众对他的表演大加赞赏，三庆班也因此大出风头。

三庆班在北京大获成功之后，其他徽班也相继进入北京，其中四喜班、和春班、春台班最为著名，它们和三庆班一起被称为“四大徽班”。四大徽班各有所长，当时有“三庆的轴子（以连演整本大戏出名），四喜的曲子（以演唱昆曲擅长），和春的把子（以武戏取胜），春台的孩子（以童伶见

of different accents and images of dances blended together. Troupes of different types of opera vied to outshine others. Sanqing Troupe's first performance in Beijing was an immediate success and it stood out conspicuously. At the center of the spotlight was Gao Langting, its leading male performer aged 16 who played a female role on stage. His skills were so accomplished that every move and gesture he made, and every facial expression of his, were not unnatural, but charmingly feminine. The audience heaped praises on his performance, for which Sanqing Troupe created a sensation.

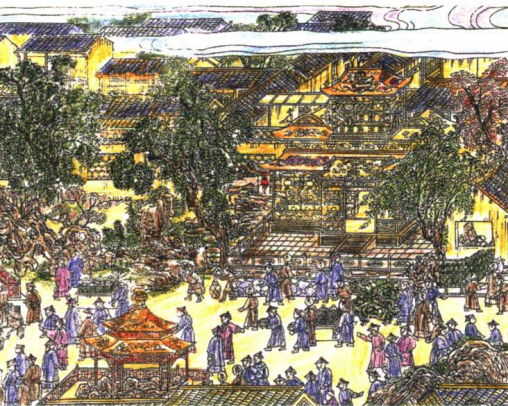


• 徽商人家

An Anhui Merchant's Household



长) ”的说法。四大徽班赢得了北京观众的认可和喜爱,从多种戏剧中脱颖而出。当时京城里聚集的各声腔剧种的艺人,面对徽班无所不能、无所不精的艺术优势,多半都转而归附徽班,形成了多种声腔剧种荟萃徽班的局面,为京剧的形成创造了条件。四大徽班进京献艺,缔造了中国戏曲史上的一次辉煌,拉开了中国京剧两百多年历史的序幕。



• 《八旬万寿盛典插图》(清)

清代皇帝的诞辰日称为“万寿节”,取万寿无疆之意,是个全国性的节日。其中每满十年的旬寿最为隆重,乾隆八十岁生日时,北京城内彩墙、彩廊连缀着戏台,几百台戏轮番上演。

Grand Celebrations of the Emperor's 80th 'Longevity Day' (Qing)

In the Qing Dynasty, emperors' birthdays, observed as national holidays, were called 'longevity day', embodying their wish to live long. The celebrations would be the grandest when the emperor was tens of years old. When Emperor Qianlong was 80 years old, stages were set up against decorated walls and under decorated corridors. Hundreds of opera performances were put on by turns.

After Sanqing Troupe achieved great success in Beijing, other Anhui troupes went to Beijing in succession. Among them, Sixi Troupe, Hechun Troupe, and Chuntai Troupe were the most famous. They and Sanqing Troupe were referred to collectively as the "Four Major Anhui Opera Troupes". Each of them had its merits. It was said, for example, that "Sanqing Troupe distinguishes itself for its successive performance of operas, Sixi Troupe for its performance of Kunqu opera, Hechun Troupe for acrobatic fight, and Chuntai Troupe for child performers". In brief, the Four Major Anhui Troupes won the recognition and favour of the audience in Beijing, and their art stood out among the different types of opera. Performers and artists of different operatic vocal music and of different types of opera, who had gathered in the imperial capital, were mostly won over or recruited by the versatility and accomplishment of the Anhui troupes in the art. This created conditions for the making of Peking opera as a result. The performances of the Four Major Anhui Troupes in Beijing marked a heyday of Chinese opera and unfolded the 2-century history of Peking opera.



> 京剧的历程

徽班从乾隆年间进入北京，到道光朝（1821—1849）后期，已在北京牢牢占据了优势，以至于戏园演出不能没有徽班。当时北京著名的大戏园如广德楼、广和楼、三庆

> A Brief History of Peking Opera

Anhui troupes entered Beijing during the reign of Qianlong. In the late years of Daoguang (1821 -1849) in the Qing Dynasty, they had established such a reputation in the capital's operatic circles

声腔

声腔是区分中国戏曲艺术中不同品种的称谓，一般把戏曲中某些音乐和演唱相类似的腔调称为一种声腔，或归为一个声腔系统。中国古典戏曲分北杂剧和南戏两派，由于流传地域不同，逐渐形成昆山腔、弋阳腔、皮黄和秦腔等四大声腔。一种声腔流传各地，同当地剧种结合，或同各地的语言、音乐相结合，又产生出支派。

Vocal music

Shengqiang, or vocal music, distinguishes the different types of Chinese opera. Generally, some operatic music and tunes similar when sung are called shengqiang. Chinese classical opera was classified into two schools: north variety opera and south opera. Because they were performed in different regions, gradually four types of operatic vocal music came into being. They were Kunshan vocal, Yiyang vocal, Pihuang, and Qinqiang. When they spread to different places, they hybridized with indigenous opera or accents or music to form new sub-schools.



• 今天的北京前门大街

清代时北京内城不允许建戏园子，戏园都建在外城，大部分都集中在前门地区，以大栅栏最多。著名的广德楼、广和楼、三庆园等都位于大栅栏地区。

Today's Qianmen Avenue in Beijing

In the Qing Dynasty, no theatre was allowed to be built within the inner city of Beijing; thus they were all located in the outer city. Most of them concentrated in the neighbourhood of Qianmen, particularly at Dashila. Famous theatres such as Guangde Pavilion, Guanghe Pavilion and Sanqing Theatre were all located in this area.

园、庆乐园等，都以徽班的演出为主。徽班在获得声望和地位的同时，也在不断地发展和完善自己，形成了以西皮、二黄两种腔调为主的唱腔音乐体系，并且唱念做打表演体系也逐步完善。

到了道光末年，四大徽班常演的剧目与后来京剧舞台上常见的传统剧目已大体相同。在很长一段时间里，这种变了种的徽剧仍旧被称为“徽戏”，有时也称为“皮黄戏”，或“二黄戏”，直到今天，

that performances in theatres would not succeed without the participation of an Anhui troupe. Famous theatres in Beijing during that time such as Guangde Pavilion, Guanghe Pavilion, Sanqing Theatre, and Qingle Theatre were almost dedicated to staging the performances of Anhui troupes. While Anhui troupes were gaining reputation and prestige, they were also constantly developing and improving themselves. Gradually, they formed a system of operatic vocal music predominated by Xipi and Erhuang





也仍然有人把京剧称为“皮黄”。

光绪、宣统年间(1857—1911)，皮黄戏在北京得到极大发展之后，逐渐走向全国。北京皮黄班相继去上海演出，因为所唱的皮黄戏与同出一源的安徽皮黄声腔不同，为了把这两者区别开来，人们就把京班所唱的声腔称为“京调”。辛亥革命(1911)之后，上海梨园就已全部为京班所占据，于是人们就把京班所唱皮黄

and improved the performing system of singing, reciting, acting and acrobatic fighting.

In the late years of Daoguang, the repertoires of the Four Major Troupes consisted basically of the traditional operas which are still commonly performed on modern Peking Opera stages. For a long period of time, this variation of Anhui Opera was still known as "Anhui Opera". Sometimes it was also called "Pihuang Opera" or "Erhuang

科班

科班，是指旧时学习和演出相结合的戏剧班子，是学员成为京剧演员的必经途径。在科班学习称为“坐科”，一般要在科班里学习七年才能正式成为演员。旧时科班具有很浓的封建色彩。如科班均供奉唐明皇为祖师爷，并每日朝拜；凡入科班一定要立字据，如同定下卖身契约，不仅要接受打骂体罚，而且科满后要效力三年。但是由于教学严格，管理严厉，科班也培养出大批优秀人才。

Opera school

Keban refers to opera schools which combined training and performance in the past. Apprentices had to be trained there before they became Peking Opera performers. Learning at a keban or opera school was known as zuoke. Generally, an apprentice needed to be trained for seven years before he could be officially called a performer. In ancient times, such keban schools were rigorous practitioners of feudal ethics and etiquette. For example, Tang Ming Huang was usually worshipped as founder of the profession. Apprentices had to pay respects to him every day. Before admitted to a keban, an apprentice must sign a contract pledging his absolute commitment to the opera school, which not only entitled the school to scold and punish him physically, but also stipulated that he should serve the school for three years after graduation. However, because of strict training and rigorous management, opera schools turned out large batches of performing talents.