





故宫养性门
The Yang Xing Gate of the Forbidden City

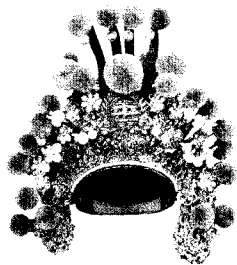
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北京的
古典戏曲与戏楼

北京市文化局 编

CLASSICAL DRAMAS
AND THEATERS
IN BEIJING





北京现存最大的宫廷戏楼——颐和园德和园大戏楼后台

The largest palace theater extant in Beijing—the backstage of Deheyuan Theater of the Summer Palace

序

Preface

北京是一座充满魅力的历史文化名城。

古老与现代在这座城市身上交相辉映。

走近北京，你可以细细品味砖头瓦缝间浸润着并散发着浓郁东方色彩的丰厚典雅的历史文化风韵，你也可以沿着西皮二黄的声音去寻访古典艺术的踪迹，而那正沉醉于唱念做舞中的，也许仅仅是几位在公园安享晚年的老人……

戏楼与古典戏曲，是北京无数历史文化遗迹中的一部分，更是中国文化中不可或缺的代表。

说起北京的古典戏曲，人们会不约而同地想到京剧。最终形成于北京的京剧是中国古典戏曲的代表，是中华民族国粹。在北京，昆曲、河北梆子、评剧等古老的剧种，如今正以崭新的姿态构建着北京这座历史名城的文化平台。

戏楼不仅是中国古代建筑艺术的结晶，更是中国传统艺术的见证，众多京剧与昆曲艺术大师在它的舞台上展示艺术才华。

有的戏楼保存完好，成为今天我们寻访北京古老历史文化的活化石。

有的戏楼几经翻修，成为喜爱中国文化的四海宾朋相聚的场所。

Beijing is a charming historical and cultural city.

It is characterized by both antiquity and modernization.

When you come to Beijing, one can experience graceful historical and cultural styles, such as the oriental characteristics of orwate bricks and tiles. One can also trace the classical arts following Xipi and Erhuang. Many of those lost in singing, dancing, musical dialogues and martial arts are senior citizens enjoying their remaining years in the park.

Theaters and classical dramas are a part of the numerous historical and cultural relics in Beijing, and they are indispensable representative treasures of Chinese culture.

Speaking of the classical dramas in Beijing, people will naturally think of Beijing Opera. Beijing Opera, which was ultimately formed in Beijing, is representative of Chinese classical dramas and it is national opera of the Chinese nation. Besides Beijing Opera, there are also other types of operas in Beijing, such as Kunqu Opera, Hebei Bangzi and Pingju Opera. These age-old operas are constructing the cultural platform of historic Beijing with a brand-new outlook.

The theaters are not only crystallization of ancient Chinese architecture, they are also witness to Chinese traditional arts. A large number of Beijing Opera and Kunqu Opera masters display their artistic talents on the stages of Beijing.

Some theaters are well preserved and they have become the living fossils allowing us to track the ancient history and culture of Beijing.

Some theaters have been renovated many times and they have become the sites for Chinese culture lovers to gather.

Some theaters were destroyed in war and have become a permanent reminiscence in the mind of the Chinese people.

An ancient Chinese poet wrote:“The singing hall, the dancing ground, All gallant deeds now

有的戏楼在战火中荡然无存，成为人们心灵中一个永远的记忆……

中国古代一位诗人写道：“舞榭歌台，风流总被雨打风吹去。”

中国现代一位伟人写道：“数风流人物，还看今朝。”

戏楼是历史遗迹；

舞榭歌台演绎的是历史；

历史记载着过去；

而我们，每个人，每天，都在创造着历史……

在北京，长城以它博大宽广的胸襟滋养着这片古老而又神奇的土地。

在北京，故宫以它金碧辉煌的气魄诉说着一代帝王的沧海桑田。

在北京，京剧和昆曲以它优雅的丝竹之声、铿锵的锣鼓之音讲述着一个个美轮美奂的爱情传说。

在北京，热情好客、勤劳智慧的北京人正用自己的劳动创造着一个城市的未来。

到北京来，你可以看到更多，不仅仅是古典戏曲和戏楼……

sent away by driving wind and blinding rain.”

A modern great personage in China wrote: “We look to this age for truly great men.”

Theaters are historical relics. Opera houses and theaters represent history and recorded past. As far as we are concerned, everyone creates the history every day.

In Beijing, the Great Wall represents the age-old and mysterious land of Beijing with its broadness of structure.

In Beijing, the Palace Museum tells of the changes of the emperors with its splendor.

In Beijing, Beijing Opera and Kunqu Opera tell many love stories with their graceful music and sonorous gongs and drums.

In Beijing, hospitable, industrious and wise people create the future of the city with their faithful efforts.

If you come to Beijing, you will see much more, than classical dramas and theaters.

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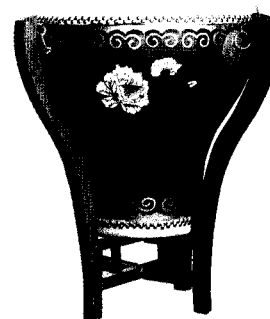
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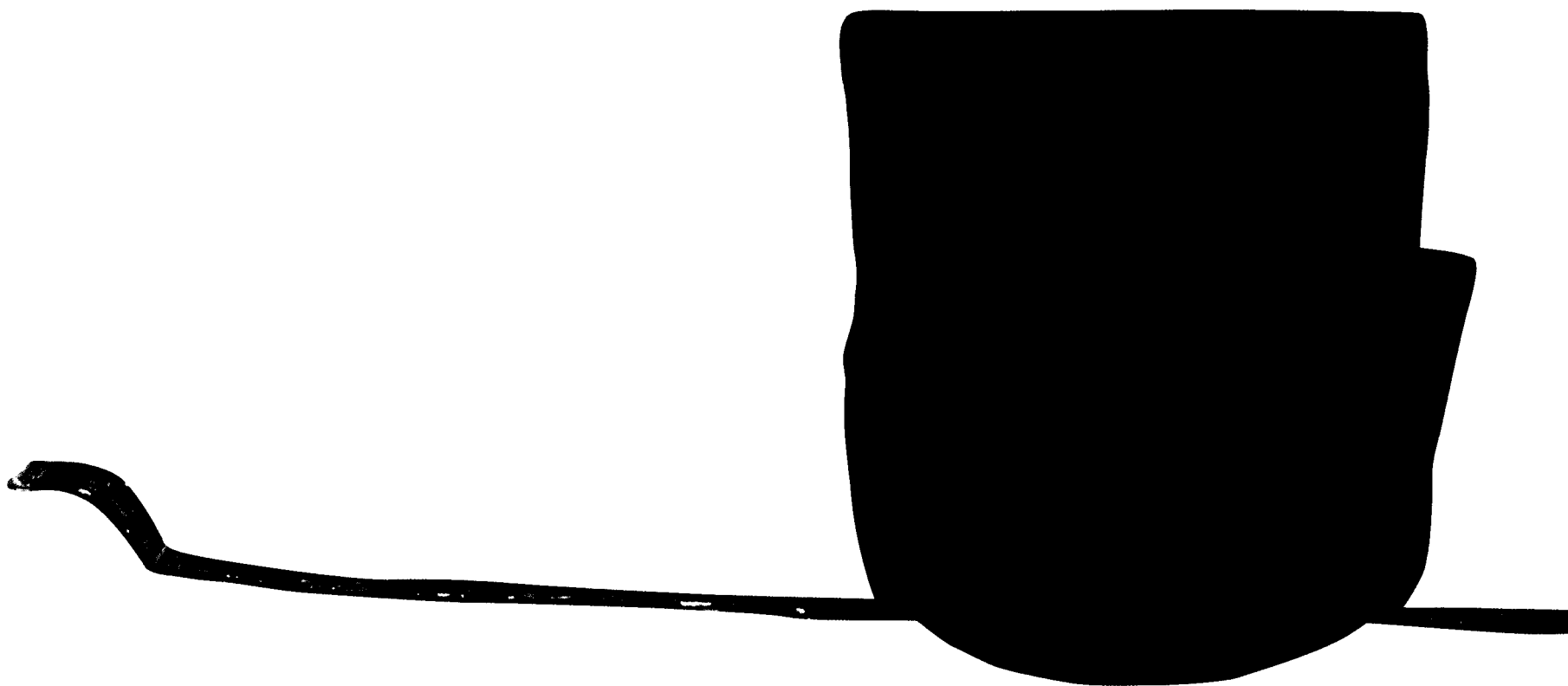
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舞榭歌台音犹在，盛世繁华看今朝。

The sound of music on the stage is still present. A prosperous society is found in modern times.







北京的古典戏曲 Classical Dramas in Beijing

北京古典戏曲的起源

北京自辽代（公元 10 世纪）起至金、元、明、清都是中国的京都，是中国历史文化的中心。中国戏曲成型于宋金时期，至今已有 800 年历史。中国戏曲的前身——歌舞乐伎，与北京有着紧密联系。可以说，北京的历史几乎和中国戏曲的发展与成熟同步。

溯源而论，戏曲前身有乐舞、百戏、社火等各种形式，或称散乐。如今北京的一些地方还可以发现散乐的痕迹。例如，始建于唐朝，位于北京西南 60 公里的房山区水头

Beijing was China's capital in Liao Dynasty (907-1125 A.D.), Jin Dynasty (1115-1234 A.D.), Yuan Dynasty (1279-1368 A.D.), Ming Dynasty (1368-1644 A.D.) and Qing Dynasty (1644-1911 A.D.) and it was the historical and cultural center of China. The dramas in China took shape during the reign of Song Dynasty (960-1279 A.D.) and Jin Dynasty and they represent a history of 800 years. The predecessors of the dramas in China are closely related to Beijing. It can be said that Beijing's history is almost synchronous with the development and maturity of China's dramas.

村的云居寺，其金刚力士浮雕就是一种假面歌舞形式。此外，寺中还有俳优滑稽演出的浮雕。北京门头沟区的双林寺，存有辽代石经幢一座，上有契丹乐舞浮雕。门头沟区的戒台寺也有乐舞浮雕。北京的乐舞文物展示出戏曲雏形在北京的历史记录。

金、元两代，北京成为繁华中心，戏曲艺术也大为发展，直接促成了金院本、元杂剧的产生和流行。尤其是元世祖忽必烈修建大都新城以后，仿照唐朝制度，规划全城为 50 个坊，新城市的勾栏瓦肆成为戏曲演出的热闹场所，演出吸引了大量观众。

元代的戏曲鼎盛，大都成为国内演剧的中心。这一时期出现了关汉卿、马致远、王实甫、杨显之、纪君祥等在历史上赫赫有名的杂剧作家及经久流传的《窦娥冤》《西厢记》等优秀杂剧作品。

明、清两代，北京成了各种新声腔争相竞逐的场所，昆曲、高腔、梆子腔等都把北京当做了自身发展的重要基地。清乾隆以来，昆曲和众多花部乱弹的“花雅之争”在京师决战，而京剧的出现最终使这场竞争有了最后的结果。

As far as the origins are concerned, the predecessors of China's dramas involve various forms, such as song and dance, Hundred Entertainments and Shehuo and they are also called Sanyue (miscellaneous music). The trace of Sanyue can still be found in some areas of Beijing. For example, in the Yunju Temple, which was built in Tang Dynasty, is located in Shuitou Village of Fangshan District, 60 kilometers away from Beijing, its relief of Buddha's warrior attendants is a form of masked song and dance. In addition, there is also relief of farce performance in the temple. In Shuanglin Temple of Beijing's Mentougou, there is a stone pillar of Liao Dynasty on which there is relief of Qidan song and dance. In the Jietai Temple of Mentougou, there is also a relief of song and dance. The song and dance relics in Beijing display the historical record of the early-stage dramas performed in Beijing.

In the Jin Dynasty and Yuan Dynasty, Beijing became a prosperous center and the dramas also flourished, which directly promoted the development of Yuanben in the Jin dynasty and a variety of dramas in the Yuan Dynasty. Especially when Kublai Khan, the first emperor built the Dadu New City (Beijing), he divided the whole city into 50 theater workshops following the system of Tang Dynasty. As a result, the public entertainment sites were developed greatly.

The dramas reached their peak in Yuan dynasty and Dadu (Beijing) became a very busy place, indeed. In this period, there appeared several outstanding playwrights, such as Guan Hanqing, Ma Zhiyuan, Wang Shifu, Yang Xianzhi and Ji Junxiang, and such permanently spread plays as *Dou E Yuan (Injustice to Dou E)* and *Romance of West Chamber*.

In Ming dynasty and Qing dynasty, Beijing became the site where various tunes vied for popularity. Kunqu Opera, Gaoqiang (high-pitched voice) and Bangziqiang took Beijing as an important base for their development. Since the reign of emperor Qianlong, Kunqu and many other popular opera competed in the capital. However, the emergence of Beijing Opera brought this competition to an ultimate result.

京剧《贵妃醉酒》(董圆圆饰杨玉环)

Beijing Opera *Drunken Concubine* (Dong Yuanyuan as Yang Yuhuan)

(图片资料由北京京剧院提供)

(The pictures are provided by Beijing Opera Theater of Beijing)



昆曲

Kunqu Opera

人类口头和非物质遗产

Oral and Intangible Heritage of Humanity

北京是昆曲在我国北方最重要的流播地域。明、清两代，昆曲由魏良辅改良为“水磨腔”，因梁辰鱼《浣纱记》演出的轰动，很快流行四方，被人们视为“雅部”。作为首都和文化中枢，昆曲自然而然得以在北京生根发芽。上到皇帝、王公，下到庶民百姓，都将爱好昆曲引为时尚。清代剧作家洪升、孔尚任的《长生殿》《桃花扇》等名剧，都完成并首演于北京，当时的徽班四喜班就因演出《桃花扇》而轰动一时。但随着被称为“花部”的皮黄戏的迅速发展，历史悠久的昆曲逐渐显露出老态。昆曲在清乾隆年间兴起的“花雅之争”中败下阵来，其发展走上了下坡路，虽几经图强，终是每况愈下。1949年之前，昆曲已无专业院团。直到1956年，昆曲才迎来新的发展契机。

1956年，浙江省昆苏剧团携《十五贯》剧目进京演出，引起了巨大轰动，使得社会各界对昆曲这一古老艺术刮目相看。不久，《人民日报》发表了一篇《一出戏救活一个剧种》的社论，周恩来总理亲自指示：北京是昆曲重要的流行基地，应该建立昆曲剧院。



昆曲《奇双会》(魏春荣饰李桂枝、邵峥饰赵宠)

Kunqu Opera *Qishuanghui* (Wei Chunrong plays the role of Li Guizhi and Shao Zheng plays the role of Zhao Chong)

Beijing is the most important region for Kunqu Opera in the north of China. In the Ming and Qing dynasties, Wei Liangfu improved Kunqu Opera into “Shuimoqiang.” The successful performance of *The Girl Washing Silk* written by Liang Chenyu made Kunqu Opera rapidly spread far and wide. As the capital and cultural center, Beijing was the place where Kunqu Opera was best able to develop. From the emperor and the nobility to the common people, all took the love of Kunqu Opera as a fashion. *The Palace of Longevity* and *Peach Blossom Fan* written by Hong Sheng and Kong Shangren, respectively, in the Qing Dynasty were composed and performed in Beijing. At that time, *Peach Blossom Fan* performed by Sixi Troupe from Anhui Province, was a hit. However, with the rapid development of Pihuang drama, also known as “huabu”, the age-old Kunqu Opera gradually became old-fashioned. Kunqu Opera failed in the “competition between Kunqu Opera and local operas” and its development declined. Although Kunqu Opera prospered during various phases, it declined on the whole. Before the founding of the People's Republic of China (1949), Kunqu Opera had no professional troupes. Then in

1957年6月，我国北方唯一的昆曲剧团——北方昆曲剧院成立。经过韩世昌、白云生、侯永奎、马祥麟、侯玉山、沈盘生、白玉珍等著名昆曲表演艺术家的言传身授，北方昆曲剧院培养了几批青年昆曲演员、演奏员。北方昆曲剧院继承、整理了大批传统剧目，创作、改编和排演了《文成公主》《千里送京娘》《李慧娘》《晴雯》等历史题材剧目和《红霞》《奇袭白虎团》等现代题材剧目，为昆曲艺术的继承、发展和革新，积累了一定的经验。

近年，北方昆曲剧院又排演了《牡丹亭》《琵琶记》等传统名剧，创作排演了《南唐遗事》《夕鹤》《偶人记》等新剧目，得到了社会各界的瞩目。

2001年，昆曲入选联合国教科文组织颁发的“人类口头和非物质遗产”代表作，昆曲的继承与发展成为世界视野下的文化要举。

(图片资料由北方昆曲剧院提供)

(The pictures are provided by North Kunqu Opera Theater)

1956, Kunqu Opera realized a new development opportunity.

In 1956, the Kun-Su Troupe performed *Fifteen Strings of Cash* in Beijing and was a hit. People began to look at Kunqu Opera with new eyes. Soon after, *The People's Daily* published an editorial entitled "One Play Saved One Drama Opera". Premier Zhou Enlai personally instructed: Beijing is an important spread base of Kunqu Opera and Kunqu Opera theater should be set up.

In June 1957, the only Kunqu Opera Theater, the North Kunqu Opera Theater, was established. After its founding, through personal training by famous Kunqu performance artists such as Han Shichang, Bai Yunsheng, Hou Yongkui, Ma Xianglin, Hou Yushan, Shen Pansheng and Bai Yuzhen, several batches of young Kunqu performers and Kunqu players were trained. The North Kunqu Theater inherited and sorted a large number of traditional dramas, wrote, adapted and rehearsed some historical dramas, such as *Princess Wencheng*, *Escorting Jingliang Home*, *Li Huiniang's Revenge* and *Qingwen* and some modern dramas such as *Red Clouds* and *Raid on White Tiger Regiment*. And experience has been accumulated for inheritance, development and innovation of Kunqu Opera through performance of these dramas.

In recent years, North Kunqu Opera Theater has performed traditional dramas, such as *Peony Pavilion* and *Pipa Ji (The Lute)*, and written and performed some new dramas, such as *Story of Southern Tang Dynasty*, *The Twilight Crane* and *The Story of Idols*. These dramas have received attention from all walks of life.

In 2001, Kunqu Opera was listed as an "Oral and Intangible Heritage of Humanity" by UNESCO. The inheritance and development of Kunqu Opera have become the cultural elements of a world vision.



昆曲《寻亲记》(魏庆林饰周羽、傅雪漪饰周子)

Kunqu Opera *In Search of My Dearest* (Wei Qinglin plays the role of Zhou Yu and Fu Xueyi plays the role of Zhou Zi)



昆曲《琴挑》(马祥麟饰陈妙常、白云生饰潘必正)

Kunqu Opera *Qin Tiao* (Ma Xianglin plays the role of Chen Miaochang and Bai Yunsheng plays the role of Pan Bizheng)



昆曲《牡丹亭·游园》(梅兰芳饰杜丽娘、韩世昌饰春香)

Kunqu Opera *Peony Pavilion: Sweeping the Garden* (Mei Lanfang plays the role of Du Liniang and Han Shichang plays the role of Chun Xiang)



昆曲《钟馗嫁妹》(侯玉山饰钟馗)

Kunqu Opera *Zhong Kui Marries Off His Sister* (Hou Yushan plays the role of Zhong Kui)

京剧

Beijing Opera

清乾隆五十五年（公元1790年），高宗皇帝八十寿辰，正值海晏河清、天下升平，皇帝与朝臣大力操办万寿盛典。其间，江浙总督伍拉纳延请当时扬州有名的徽班三庆班晋京演出，还参加了庞大的盛典游行，引起人们的广泛关注。京城对于戏曲的热衷、良好的市场需求，使三庆班决意留下发展。随后几年，四喜班、春台班等著名徽班也相继进京，与这一时期京城原有声腔剧种如昆曲、京腔、梆子等展开竞争。

徽班是以二黄、西皮为主要声腔，兼容各路腔调的混合体，它最大优势就是擅长融合和编创新戏。进入北京后，徽班不断调整着自己的审美定位、剧目风格，力图更好适应北京观众的需求。清道光初年（公元1821年），徽班在北京剧坛上已成霸主地位，其中三庆班、四喜班、春台班、和春班尤为著名，被称为“四大徽班”。清道光中叶，同样演唱皮黄声腔的湖北楚调进京与徽班融合，丰富了徽班剧目，壮大了徽班的声势。至此，因徽班的孕育、众多声腔的给养、京城文化的积淀，京剧基本成型了。京剧的正式名称是在清同治初年（公元1862年）由上海人叫开的，最初人们称京剧为乱弹、皮黄戏或二黄。



京剧《天女散花》（梅兰芳饰天女）
Beijing Opera *Goddess of Heaven*
Scattering Flowers (Mei Lanfang
plays the role of Goddess of Heaven)

When Emperor Qianlong of the Qing Dynasty was 80 years old in 1790, the country was of peace and tranquility, and the emperor and his courtiers held a ceremony of longevity. During the period, the Governor of Jiangsu and Zhejiang Provinces, Wu Lana, invited the Sanqing Opera Troupe, which was well known in Yangzhou, to perform in Beijing. The Troupe took part in a grand parade and drew wide attention. Because of people's interest in dramas and good market demand, Sanqing Opera Troupe decided to develop in the capital. In the next few years, Sixi Opera Troupe and Chuntai Opera Troupe from Anhui Province came to Beijing to compete with the existing types of operas, such as Kunqu Opera, Jingqiang and Bang Zi.

Anhui opera troupe took Xipi and Erhuang as the main tunes, integrating various tunes. Its biggest advantage was a talent for absorbing other types of operas and creating new dramas. After Anhui opera troupes came to Beijing, they constantly adjusted their aesthetic positioning and dramatic style, trying to cater to the demand of the Beijing audience. In 1821, Anhui opera troupes took the lead on Beijing opera stages. Among those, Sanqing opera troupe, Sixi opera troupe, Chuntai opera troupe and He Chun