

# 京劇老生藝術體系在十九世紀末的發展—以《天水關》的老生表演為例

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## 摘要

本文旨在就角色行當的多元分化、演員唱腔的個人風格呈現、啓蒙戲的劇目變遷三個方面，說明十九世紀後半京劇老生藝術的發展。此一發展的代表性演員，即是程長庚與譚鑫培，二十世紀以來，發展的道路逐步集中於譚派。透過老生「啓蒙戲」劇目的討論，與對老生演員「啓蒙戲」的採樣分析，顯示同一傾向，老生「啓蒙戲」逐步向譚派戲傾斜。對具體老戲「啓蒙戲」《天水關》劇本、唱腔兩個面向的研究，顯示劇本定型於程長庚。劇本定型之後，唱腔則能持續發展，而有老派、譚派的分別。《天水關》唱腔發展的止於譚派，說明了譚派在老生藝術當中承先啓後的重要性。

**關鍵字：**啓蒙戲、天水關、老生表演藝術、譚派

# The Lao Sheng Performing Arts Development of Peking Opera in Late 19th Century: The Lao Sheng Performance of "Tian-shui Guan"

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## Abstract

The purpose of this article is based on three aspects : the plural differentiations of role exchanging, the presentation of individual aria style, the drama vicissitude of qi meng xi(啓蒙戲), which explains the development of late 19th century's Peking operas lao sheng(老生) performing arts. Cheng Zhang-geng(程長庚) and Tan Xin-pei(譚鑫培) were the most representative actors of this period. Since 20th century, path of development has been gradually concentrated to Tan-style. According to the discussion, and sampling analysis, from lao sheng actor, the lao sheng qi meng xi has gradually incline to Tan-style. Qi meng xi studies, of "Tian-shui Guan" (天水關)-script and aria -showed that the script was identified by Cheng Zhang-geng(程長庚). After the identified of script, however, aria keeps on developing. So that shows the diffieiation between old-style, and Tan-style. The aria development of "Tian-shui Guan" ends in Tan-style, which shows the great significance of Tan-style in the lao sheng performing arts.

**Key Words:** qi meng xi, Tian-shui Guan. lao sheng performing arts, Tan-style

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