

南北猴戲藝術

The Art of **MONKEY KING PLAY**
of the Southern and Northern Style

猴戲 Monkey King Play

中國的猴戲歷史悠久，據說早在唐朝便有《白猿獻壽》(又名《白猿救母》)的猴戲劇目。故事講述白猿母親病重，白猿前往孫臧桃園偷桃，被孫臧捉住。白猿跪地哭告母親病重，孫臧可憐白猿孝順，於是給白猿桃子並放走他，猿母吃桃後病癒，白猿於是將洞中收藏的兵書獻給孫臧以報答救母之恩，後來孫臧成為齊國一代名將。

猴戲又稱「悟空戲」，主要是演繹以《西遊記》中孫悟空為主的神話劇。猴戲一直以來深受歡迎，在中國各省地方經常上演，除了因為孫悟空形象深入人心外，更是由於其舞台藝術程式特別，因此猴戲在戲曲史及文化史上均有其代表性。孫悟空是家喻戶曉的人物，舞台上機靈敏捷的猴王形象，經歷無數精雕細琢，成為戲曲中別樹一格的表演類別。而猴戲在各大劇種都有演出，以地域可劃分為南北兩類，北以京劇為主，南則以浙江紹劇最廣為人知。

Monkey King Play is said to begin its long history in Tang Dynasty in a repertoire named *Bai Yuan Offering Longevity Peach* (also known as *Bai Yuan Saving His Mother*). The story tells that Bai Yuan, the white monkey, sneaked into the peach garden of Sun Bin, the famous military strategist during the Warring States period, in order to steal peaches to save his seriously-ill mother. Caught by Sun Bin, Bai Yuan, kneeling on the floor, begged Sun Bin in tears to help save his mother. Touched by the filial piety of the poor monkey, Sun Bin gave him some peaches and set him free. After eating the peaches, Bai Yuan's mother recovered immediately. To thank Sun Bin, Bai Yuan gave Sun Bin all the books on the art of war in his collection. Sun Bin subsequently became a famous general in the Kingdom of Qi.

Monkey King Play is also called *Wukongxi*, so named because a majority of the repertoire is about Sun Wukong, the legendary Monkey King portrayed in the famous novel, *Journey to the West*. Since its debut, monkey king play has been widely performed in China and has become one of the favourite Chinese opera genres with a special cultural heritage. People love monkey king play not just because they adore the Monkey King, but also because they are attracted to the unique artistic styles of its performance. The Monkey King on stage is clever and agile. Having gone through countless artistic refinement, it has become a special performance genre in Chinese opera. Monkey king play has been performed in different Chinese opera. It can be categorised by region and defined as the southern and the northern styles. The northern style is represented by Peking Opera, while Shao Opera of Zhejiang is most widely known for the southern style monkey king play.



京劇《孫悟空大鬧天宮》李寶春飾孫悟空
Peking Opera *Monkey King Wreaking Havoc in Heaven*
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京劇猴戲 Monkey King Play in Peking Opera

京劇猴戲再有劃分為南、北兩大流派，南派主要以蓋叫天、張翼鵬、鄭法祥為代表，北派則是以楊小樓、李萬春、李少春為代表。南北派之分在於南派強調「人扮猴」，著重神似，演員在舞台上要表現出猴子的神態，模仿猴子的動作、行為、外型，而北派則強調「猴似人」，除了模仿猴的神韻，更要突出神猴的形象及加入人的感情。

There are two stylistic schools of monkey king play in Peking Opera: the northern and the southern. The southern style is mainly represented by maestros Gai Jiaotian, Zhang Yipeng and Zheng Faxiang; whereas in the north, virtuosi Yang Xiaolou, Li Wanchun and Li Shaochun are the key figures. The two styles have different emphasis on the portrayal of the Monkey King. In the south, the performer is expected to act like a real monkey. Hence its emphasis is on capturing the likeness in appearance, actions and expressions. On the opposite, the northern style stresses on portraying the monkey like a human. So apart from capturing the demeanors and charm of the Monkey King, the performer has to project his super-natural image and human sentiments to the audience.



紹劇《孫悟空三打白骨精》劉建揚飾孫悟空
Shao Opera *Monkey King Thrice Beats the Bony Ghost* with Liu Jianyang as Sun Wukong

京劇猴戲南派代表

Virtuosi of Southern Style Monkey King Play in Peking Opera

蓋叫天 Gai Jiaotian

名張英傑，號燕南，京劇武生，河北高陽人。10歲開始登台，13歲在杭州演出時開始用「蓋叫天」之名，意思是名氣要超過「伶界大王」小叫天的譚鑫培。蓋叫天繼承南派武生創始人李春來的表演藝術，又廣泛吸取京劇與崑曲、地方戲中各流派武生和其他行當表演藝術的長處，並借鑒武術，著意觀察自然界的物象活動姿態，以豐富武打技術和人物形體美的造型，逐漸形成了獨具特色的「蓋派」表演藝術。他擅演全部的武松戲（《打虎》、《獅子樓》、《十字坡》、《快活林》、《鴛鴦樓》、《蜈蚣嶺》等），有「江南活武松」美譽。

1933年蓋叫天在《大鬧天宮》中創造舞雙鞭及腳舞雙圈、手彈琵琶，將孫悟空演得活潑生動。據說蓋叫天在一次表演《西遊記》時把駱駝拉上舞台作為孫悟空在當上弼馬溫後看管的動物，並騎在駱駝背上，表演各種動作，十分有創意。

Gai Jiaotian, a native of Gaoyang, Hebei, started his theatrical career at the young age of ten. Gai's real name is Zhang Yingjie, but he is also known as Yan Nan. At 13, he gave himself the stage name Gai Jiaotian, which states clearly his ambition to surpass the achievement of maestro artist Xiao Jiaotian, whose real name is Tan Xianpei. In order to specialize in *wusheng* (military male), Gai studied under the acclaimed Li Chunlai, founder of the southern *wusheng* style. Gai mastered the skills and style passed on to him by Li, and enriched them by drawing on the strengths of different *wusheng* styles in Peking and Kunqu Operas and local theatres. His brilliant martial arts skills and understanding of the behaviours of animals and nature through close observations made his performance lively, natural and captivating. His artistic qualities and unique style have given birth to the Gai *wusheng* style. Gai is best known for playing the role of Wu Song, the hero who killed a tiger with his bare hands in *The Water Margin*, and gained the title of “Living Wu Song from the South”. His famous repertoires include *Killing the Tiger*, *The Lion Pavilion*, *At Crossroads Rise*, *Happy Grove*, *The Mandarin Ducks House*, and *Centipede Ridge*.

In 1933, Gai performed a pioneering stunt in *Wreaking Havoc in Heaven*: he played double whips and double rings with his legs, while playing *pipa* (the lute), with his hands at the same time, which successfully conveyed the lively and colourful character of the Monkey King to the audience. Gai's creativity took him further; in one of his performances of the *Journey to the West*, he brought a real camel onto stage as an animal in the heavenly stable that the Monkey King was in charge of. He performed various martial arts stunts on the camel's back, making a great impression on his audience.

鄭法祥 Zheng Faxiang

京劇表演藝術家「賽活猴」鄭長泰之子，工武生。鄭法祥自幼便隨父學藝及在猴戲中扮演猴子的角色，初學花旦，後工武生及猴戲。鄭法祥對《西遊記》內容加以鑽研，並搜集各地不同關於孫悟空的畫像等資料，又吸收武術中的「十二形」和猴拳，鄭法祥在其父鄭長泰的猴戲藝術特色上再加入自己的理解、揣摩和實踐，將「鄭派」猴戲進一步發揚光大。

鄭法祥的猴戲表演方式與其他南派的武生不同，他揣摩了不同的前輩藝人的猴戲藝術，因此其創造的「鄭派」猴戲特色兼有尚(和玉)派的「威」、楊(小樓)派的「美」、郝(振基)派的「細」和鄭派的「真」。鄭法祥扮演的孫悟空突破傳統，其孫悟空形象氣勢磅礴，驍勇善戰，莊諧並重，他講究「四法」——身法、手法、步法、棒法；「三功」——做功、念唱功、筋斗功及「一扮相」，而手法又包含三掌二拳(呌掌、扣章、伸掌；卷拳、螺拳)；步法分登雲步和踏雲步，形成其獨有的表演藝術。

鄭法祥在念唱方面為了突出孫悟空的氣勢雄偉壯大，融入了紅生、武老生和架子花的唱、念和用嗓方式。孫悟空使用的金箍棒亦多次修改，以配合孫悟空法力無邊的表現，鄭法祥又自創了一套桃形臉譜，臉譜顏色與線條隨劇中的孫悟空身份、性格轉變而有所不同，服裝上採用猴頭毛套和寬袍大袖。

Zheng Faxiang is the son of Zheng Changtai, the artist being revered as the “real monkey”. He studied under his father and performed different monkey roles since he was a child. Interestingly, he began his career as a *huadan* (young female), but later switched to *wusheng* and monkey king play. In order to bring the Monkey King alive on stage, Zheng dug into the novel *Journey to the West*, studied portraits of Sun Wukong collected from different parts of China, and drew lessons from *Shí'èr Xíng Quan* (twelve animals shape boxing), especially the monkey shape. Through intensive studies and practices, Zheng assimilated the skills and styles passed on to him by his father with his own understanding and experience of the art, successfully bringing the Zheng style of monkey king play to a new height.

Zheng Faxiang's style of monkey king play is different from those of the other southern *wushengs*. He was able to assimilate the styles and characteristics of previous well-known artists of monkey king play into his own. In his performances, you can find the power and vigour of the Shang (Heyu) style, the colour and beauty of the Yang (Xiaolou) style, the details and refinement of the Hao (Zhenji) style, and the veracity and authenticity of his own Zheng style. Zheng's Monkey King is a breakthrough of the tradition; he is magnificent and full of momentum, brave and fierce, comical and yet serious. Zheng paid particular attention to the four methods (body, hand and foot movements, and playing of the staff), three skills (acting, speaking and singing, and making summersaults), and distinctive appearance (costumes and make-up) of the characters. Hand movements include versatile palm and fist martial arts skills, while foot movements stress on the ability to make agile cloud-leaping and cloud-walking steps. All these skills and styles fused together to form the unique artistic qualities of Zheng's performance.

To give prominence to the Monkey King's magnificence and power, Zheng Faxiang spoke and sang in a way that combined the vocal styles of *hongsheng* (red-faced male), *wulaosheng* (old military male) and *jiazhihualian* (painted-face that emphasizes more on postures, movements and gestures). The golden staff used by the Monkey King as weapon was repeatedly modified to come to a version that matched the unlimited magical power of the Monkey King. Zheng also invented a peach-shaped facial pattern for himself that enabled him to change its lines and colours to fit the change of identity and personality of the Monkey King during the entire performance. Costumes used included hairy monkey-shaped headgear and broad sleeved loose-fitted robe.



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Virtuosi of Northern Style Monkey King Play in Peking Opera

楊小樓 Yang Xiaolou

楊月樓之子，為俞(菊笙)派傳人，工武生，藝術上繼承家學，並受其義父譚鑫培及師從俞菊笙等京劇武生，集萬家之長，融會貫通，主張「武戲文唱」——從人物、劇情出發去運用武技，不是只著重武打，更重視突現人物的心態和神采，達到「寓武於文，文中有武」的境界，成為楊派藝術的創始人。

楊小樓幼年進入科班後，不斷練習基本功，為日後成名打下了穩固的基礎，其練習次數遠比其他人為多，如別人踢腿600次，他便踢800至900次，腳下的鞋子十幾天就磨破一雙，十分刻苦。楊小樓嗓音清脆洪亮，唱念抑揚頓挫，咬字清楚真切，行腔樸直無華韻味十足，在眾武生中極為突出。其身材高大，手腳卻靈巧敏捷，身段優美，並且武功精湛，長靠、箭衣、短打俱佳。他扮演的趙雲、高寵、姜維、楚霸王、孫悟空等別樹一格，善於表現人物性格，從不賣弄技藝。除此之外，楊小樓在運用眼神上也有其獨特之處，當扮演的人物沒有動作或沒有台詞時，他會眯著雙眼，當劇情變得緊湊，便會用力地睜開雙眼，十分有威嚴，震懾全場。

楊小樓開創了「武戲文唱」的表演方式，提升京劇武生藝術到另一境界，後來的武生都深受楊派影響，無不以楊派為楷模，因此楊小樓成為武生一代宗師，被譽為「武生泰斗」。

Son of Yang Yuelou, Yang Xiaolou received training as a *wusheng* from his father and maestros Yu Jusheng and Tan Xianpei who was also his foster-father. From them he acquired different techniques and styles, and became an exponent of the Yu (Jusheng) style. He absorbed the strengths of great masters of different styles, and advocated versatility no matter the actor is playing a civil or a military role. To him, martial arts, by itself, is not the key element of his performance; rather, he used it as a tool to project a character - his state of mind and spirit, and the drama of the opera. Hence in his performances, he put equal emphasis on martial arts and non-martial arts acts, so that there would be a smooth blending of the two in both combat and non-combat repertoires. These are the characteristics of the Yang style founded by him.

Yang Xiaolou entered the opera school when he was just a child. He worked exceptionally hard at school; when the other students practised kicking 600 times, he would do it 800 to 900 times. Because of that, his shoes wore out quickly and he needed new ones almost once every 10 days. But his hard work paid off; the techniques and skills he gained at the opera school laid the foundation for his future success. Yang's singing is outstanding among *wushengs*. He had a clear and sonorous voice; his singing and recitation were cadenced and rhythmical with clear articulation and rich feelings. His rendition was simple and unadorned but charming. Yang was tall, dexterous and agile; his postures and movements were elegant and graceful. Because of his superb martial arts skills, he could play excellent martial arts skills such as *changkao* (generals in elaborate and heavy costumes), *jianyi* (archers wearing costumes with tight-fitted sleeves) and *duanda* (warriors in light and simple costumes). He had a style of his own when he portrayed great heroes like Zhao Yun, Gao Chong, Jiang Wei, Xiang Yu the Conqueror, and the Monkey King. Yang Xiaolou was also good at capturing the personality and emotions of the characters he played. He had a pair of expressive eyes which he used with remarkable effect. When the character had no movement, no singing or conversation on the stage, he would narrow his eyes; when the story came to a dramatic twist, he would open his eyes with vigour, creating an awe-inspiring look that stunned the entire audience.

By advocating versatility in singing, speaking, acting and combat in civil and military roles, Yang Xiaolou raised the artistic quality of *wusheng* performance to a new level. Many who came after him were deeply influenced by him and took him as their model. He was revered as the grandmaster of *wusheng* and the leading authority of his time.

李萬春 Li Wanchun

著名京劇表演藝術家，河北雄縣人，工武生，有「北派猴王」之稱。李萬春7歲已跟隨父親李永利(京劇武淨演員)到處演出，12歲到北京與俞振庭搭班，受其賞識。其後受楊小樓的指點及梅蘭芳器重，在梅劇團搭班演出。其父為了使他博學多才，聘請多位名師教授他學藝，如楊瑞亭、張德俊、馬連良、應寶蓮，又跟隨載濤學猴戲。

李萬春的基本功紮實，扮相英武，嗓音響亮，被譽為「童伶奇才」。余叔岩教授他文戲，武戲則投師楊小樓，戲路寬廣，勇於革新，武生戲的長靠、短打、箭衣，無不出色，武松戲與黃天霸戲均有獨到之處。關羽戲曾受教於林樹森與李洪春，演出別樹一格。擅長猴戲，他認為演猴戲是猴學人而不是人學猴，應把美猴王的神態，靈敏機智刻畫出來，不俗不野。

Li Wanchun, an acclaimed Peking Opera artist, was from Xiongxin, Hebei. He specialized in *wusheng*; his excellent performance of the Monkey King earned him the title “Monkey King of the Northern Style”. At the age of seven, he accompanied his father Li Yongli (painted-face *wusheng*) on his tour and took part in his performances. His talent attracted the attention of the famous artist Yu Zhengting, who let him sojourn in his troupe in Beijing when he was only 12 years old. Thereafter, Li was spotted by Yang Xiaolou and Mei Lanfang and received training from both great masters. He had also stayed temporarily in Mei's theatre company. In order to widen his skill and enrich his style and artistic quality, his father engaged many famous artists as his teachers, including Yang Ruiting, Zhang Dejun, Ma Lianliang and Ying Baolian. He had also studied monkey king play from Zai Tao.

Li Wanchun had solid basic skills, a handsome look, and a loud and clear voice. He was acclaimed as “Genius Boy Actor”. He learnt his roles in civil repertoire from Yu Shuyan and military roles from Yang Xiaolou. He was a versatile actor who was good at a wide range of roles, including *changkao*, *jianyi* and *duanda wushengs*. He was also innovative. In his specialty – *wusheng*, he excelled in every aspect. His portrayal of greenwood heroes such as Wu Song and Wang Tianba was original. He was tutored by Lin Shusen and Li Hongchun on how to play Guan Yu, developed a style of his own. As to monkey king play, he had his own interpretation. To him, the aim was not to make a human look like a monkey, but the other way round. Therefore, the actor must re-enact the demeanors of the Monkey King in a way that would make the audience feel his quick-wittedness, agility and high spirit without being gaudy or wild.

京劇《孫悟空大鬧天宮》詹磊飾孫悟空
Peking Opera *Monkey King Wreaking Havoc in Heaven*
with Zhan Lei as Sun Wukong



李少春 Li Shaochun



著名京劇藝術大師，河北省霸州人，出身梨園世家。父李桂春(藝名小達子)，藝兼梆子、皮簧，為著名南派演員。李少春除得其父李桂春親自傳授技藝外，更獲譚(鑫培)派陳秀華及楊派丁永利分別教授文、武戲。李少春於首次演出一炮而紅，成為頭牌演員，後得余叔岩賞識，收為入室弟子。

李少春將南派家學和北派師承融匯結合，可謂藝兼南北、文武皆精。他授業於多位名師，沒有門戶之見，吸納各種藝術特色，開創其獨特的風格，如余派的演唱富於韻味，講究四聲。李少春在嚴守師訓下又虛心學習周信芳刻畫人物細緻逼真的表現方法，同時大膽吸收馬連良瀟灑飄逸的特點。武戲演出方面，他在楊派武生的基礎上加入蓋派的表演特色，務求演出不同的人物思想感情和性格特徵。

李少春文武兼備，在繼承傳統的基礎下不斷創新，開創了把京劇老生與武生的藝術融合在一起的藝術方向。他在文戲上勝任各種板式唱腔，感情深摯、韻味清醇、身段優美；而在武戲方面則是長靠、短打皆精，氣勢威望、英姿颯爽、乾脆利落。其猴戲演繹氣度飄逸，身手矯捷，加插了很多富有新意的武打套路，如《鬧龍宮》中在鑲椅子後直接坐在椅背上，和於《鬧地府》中運用運動的撐竿跳技巧一躍跳上三張桌子，把孫悟空的靈巧表演出來，曾被譽為「小楊猴子」。

Li Shaochun, renowned Peking Opera artist from Bazhou, Hebei, came from a family of opera artists. His father, Li Guichun (whose stage name was Xiao Dazi), was a famous southern style actor whose talents included singing *bangzi* and *pihuang* tunes. Apart from learning from his father, Li also studied under Chen Xiuhua of the Tan (Xianpei) style and Ding Yongli of the Yang style. He became an instant hit and a lead role actor after his debut performance. Recognizing his talents, Yu Shuyan took Li as his protégé.

In his performances, Li Shaochun successfully integrated the southern style he inherited from his father and the northern style he learned from his teachers. His training under various great masters gave him an open mind that allowed him to absorb and assimilate their different artistic styles into his own. Li's distinctive style encompassed the merits of different schools, including the charm and emphasis on the four phonetic tones of the Yu style singing, the detailed and vivid depiction of characters of maestro Zhou Xinfang, and the natural grace of Ma Lianliang. He applied the same principle to the performance of military roles by fusing the Yang and Gai styles together, with emphasis on conveying the thoughts, feelings and personality of the different characters to the audience.

Li was good at playing both civil and military roles, and innovative. One of his innovations was the assimilation of the art of *laosheng* (old male) and *wusheng*. His vocal ability was strong, his singing, full of feeling and charm. There was an element of natural grace in his postures and body movements. His martial arts skills were equally solid, good at both *changkao* and *duanda*. The heroes he portrayed were valiant and full of grandeur. His Monkey King was agile with an impressive bearing. He added stunning acrobatic routines such as sitting on the back of the chair directly after slipping under it in *Wreaking Havoc in the Palace of the Dragon King* and applying the pole vault technique to scale a deck of three tables in *Wreaking Havoc in the Underworld* to amplify the Monkey King's dexterity. He was honored with the title of "Little Yang Monkey" for his marvelous performance.

李寶春 Li Baochun

李少春幼子，承襲父親風格，專工文武老生。曾受馬連良、王少樓、楊菊芬、徐沅珊、錢元順、茹元俊、茹少筌、馬長禮等督導，打下文武技藝功底，繼承父業，從不鬆懈。李寶春文有嗓子，韻味醇厚；武有身手，紮實俐落。在藝術上，李寶春一直秉持著不斷追求、探索、創新，在個人擅長的條件下，創造出自己的風格。李寶春曾在《大鬧天宮》「御馬監」劇目中，展現其高難度的一字馬腿功，將馬鞭操控在空中飛舞的御馬姿勢突顯其功底深厚，猶如一匹頑劣的馬活現眼前。

Li Baochun, the youngest son of Li Shaochun, inherited his father's artistic legacy and specializes in *laosheng*. He received tutorship from a number of masters, including Ma Lianliang, Wang Shaolou, Yang Jufen, Xu Yuanshan, Qian Yuanshun, Ru Yuanjun, Ru Shaoquan and Ma Changli. This gave him a strong foundation to develop his theatrical career and to continue the artistic aspiration of his father. Li Baochun sings with immense charm and fights with excellent execution. He insists on pursuing, exploring and innovating the art of his specialty, and has built up his own style. His martial arts skill was fully displayed in the excerpt "*The Celestial Stable*" of *Wreaking Havoc in Heaven* when he performed an extremely difficult split and played a dance-like horse whip in the air as if he was really riding on the back of a fiery steed.



京劇《孫悟空大鬧天宮》李寶春飾孫悟空
Peking Opera Monkey King Wreaking Havoc in Heaven
with Li Baochun as Sun Wukong

紹劇猴戲

Monkey King Play in Shao Opera

紹劇是亂彈戲在紹興的一支，原名紹興亂彈，俗稱紹興大班，浙江省三大劇種之一。紹劇劇作多以帝王將相、征戰殺伐為題材，到了二十世紀四十年代，著名紹劇表演藝術家六齡童、七齡童編演三十六本《西遊記》，開創紹劇猴戲。紹劇猴戲集百家之長，獨樹一幟。

紹劇《孫悟空三打白骨精》是紹劇猴戲的一座里程碑，1961年拍攝製成電影，發行至七十二個國家和地區，1963年榮獲第二屆大眾電影百花獎最佳戲曲片。此後浙江紹劇院創作演出《火焰山》、《大鬧乾坤》、《孫悟空三救百花羞》、《西遊記》（頭本）、《西遊記》（二本）、《真假悟空》、《八戒別傳》等猴戲劇目，深受觀眾喜愛。紹劇《孫悟空三打白骨精》、《火焰山》歷經半個世紀，演員已五代易人，演出場次超過2000場，仍久演不衰。

紹劇猴戲在表演上突出了一個「魅」字。從人物個性上，著重於「人、神、猴」巧妙地融為一體。特別是紹劇「猴戲」對孫悟空人性的體現，讓孫悟空有了人的社會性與感情性，使觀眾倍感親切，無不為紹劇「猴戲」的人性化所傾倒。這是在其他劇種的「猴戲」中所不多見的。

Originally known as “Shaoxing Luantan”, has the common name of “Shaoxing Daban” and is one of the three major regional operatic genres of Shaoxing. Its repertoire is usually themed around kings, generals, prime ministers, as well as their battles and conquests. In the 1940s, renowned Shao Opera artists “Liulingtong” (six-year-old boy) and “Qilingtong” (seven-year-old boy) arranged and performed all 36 books of *Journey to the West*. They pioneered in the monkey king play of Shao Opera. The uniquely styled monkey king play of the Shao Opera features the strengths of various schools.

Shao Opera *Monkey King Thrice Beats the Bony Ghost* is a milestone in monkey king play of Shao Opera. It was made into a film in 1961 and distributed in 72 countries and locations. The film version received the Best Opera Film prize in the 2nd People's Hundred Flowers Awards in 1963. The theatre group later created and performed programmes such as *The Flaming Mountain*, *Creating Havoc in Heaven and Earth*, *Sun Wukong Thrice Saves Baihuaxiu*, *Journey to the West (first volume)*, *Journey to the West (second volume)*, *Who's the Real Monkey King* and *The Other Story of Bajie*.

All these are highly appreciated by the audience. Shao Operas *Monkey King Thrice Beats the Bony Ghost* and *The Flaming Mountain* have been performed over 2,000 times by five generations of artists in half a century. Undoubtedly, their popularity will continue.

The outstanding features of Shao Opera monkey king play can be summarized in one word: enchanting. For the personality, the emphasis is placed on “human” qualities and “human, deity and monkey” are fused into one. It is enchanting because it expresses the human side of the Monkey King, who is not just a wild monkey, but a social animal who has feelings and emotions. The audience love the humanized Monkey King, and feel close to him. This feature is seldom found in monkey king play of other types of opera.



紹劇《火焰山》
Shao Opera *The Flaming Mountain*

紹劇猴戲代表

Monkey King Play Virtuosi in Shao Opera

六齡童 Liulingtong

原名章宗義，生於猴王世家，四代皆擅猴戲。六齡童6歲從藝，12歲登台，專工武生，擅長猴戲，曾於1953年主演紹劇《鬧天宮》、《火焰山》，1960年拍攝電影《孫悟空三打白骨精》。六齡童為了演繹出猴子的神髓，特意養了一隻猴子，與它一起生活，觀察它如何走路、表演，將人、神、猴三者融為一體，其演法著重表現孫悟空人性的一面。

六齡童自少喜愛看《西遊記》，受京劇南派蓋叫天父子的猴戲啟發，其在演繹中也加入京劇南派的特點，如在孫悟空被唐僧趕走時對唐僧的跪拜，跪著跳起，再跪著跳倒，連跳連跪，是六齡童獨創的，名為「五心朝天拜」。六齡童創造了「活、靈」的紹劇猴戲，故有「中國南猴王」美譽，對紹劇影響深遠，因為他的猴戲藝術，紹劇享譽盛名。

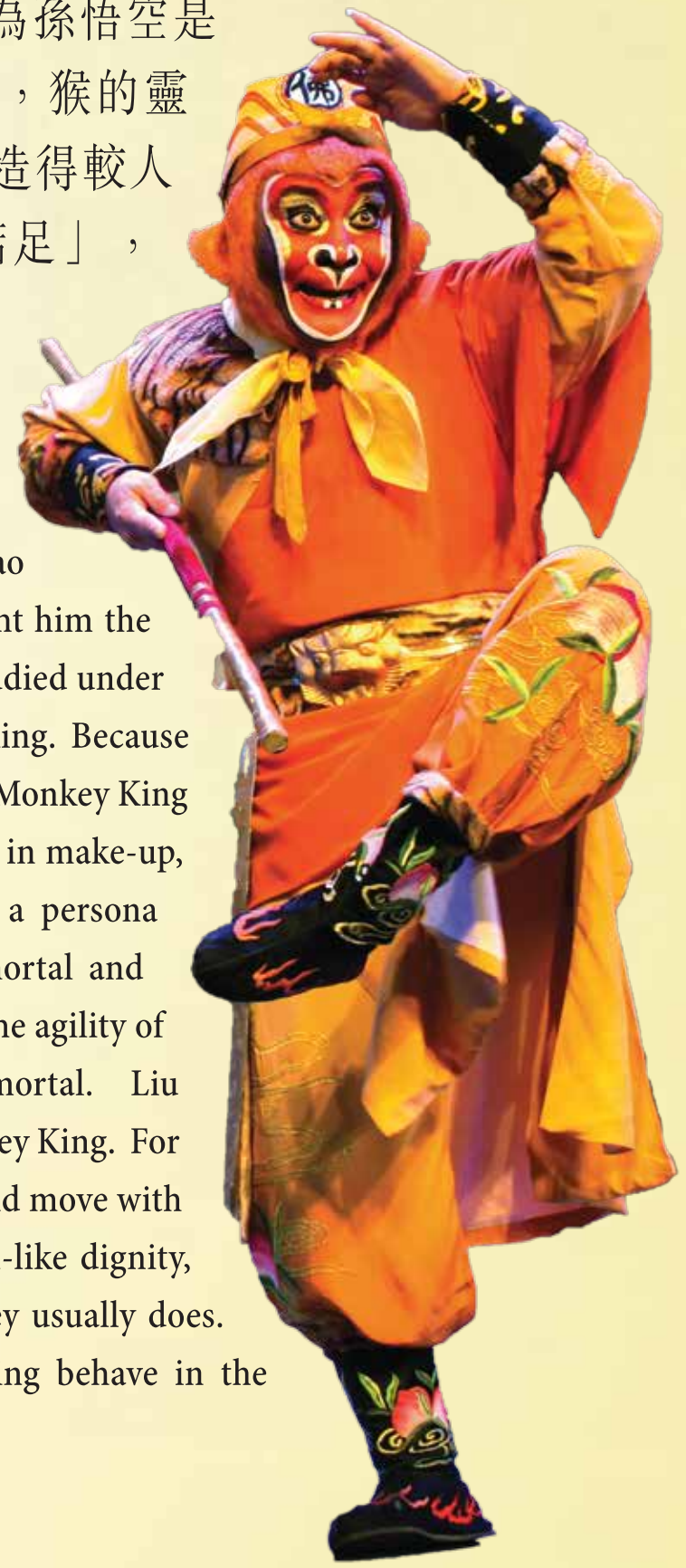
Liulingtong's real name is Zhang Zongyi. He was born into a family with four generations of outstanding actors of monkey king play. He began his training at the age of six, and started to perform on stage at 12, specializing in *wusheng*. Liu was particularly good at monkey king play; he played the Monkey King on stage in *Wreaking Havoc in Heaven* and *The Flaming Mountain* in 1953 and in film in *Monkey King Thrice Beats the Bony Ghost* in 1960. In order to familiarize himself with monkeys, he raised and lived with one in his home so that he could observe its movements and behaviour. In his performances, Liu was keen to reflect the Monkey King's human aspects. His Monkey King was a man, an immortal and a monkey at the same time.

Liu loved to read *Journey to the West* since he was a child. Inspired by southern style of Gai Jiaotian and his son Zhang Yipeng, he incorporated their characteristics in his approach. For example, when the Monkey King was expelled by his master Tang Sanzang, he knelt and bowed to him. He performed this routine by jumping up and kneeling down repeatedly, a routine known as “overturned worship” created by him. Liu's monkey king play was lively and full of spirit, which earned him the title “King of Southern Style Monkey King Play in China”. His artistic achievement brought far-reaching influence and great reputation to Shao Opera.

劉建楊 Liu Jianyang

工武生，十一歲進入紹劇藝訓班，故藝名十一齡童，師承紹劇一代猴王六齡童，被譽為「江南猴王」。劉建楊在化妝、服裝或舞台上的一招一式都積極創新，並認為孫悟空是集人、神、猴於一身，有人的思想情感，猴的靈活及神的法力無邊，故傾向將孫悟空塑造得較人性化，如在表演猴子本來習慣「縮腰踮足」，但劉建楊在大部分時間會挺直腰板，展示人威風的一面，只在某些情景下加入一些猴子的動作。

Liu Jianyang specializes in *wusheng* who joined the Shao Opera training class at the age of eleven, which brought him the stage name Shiyilingtong (eleven-year-old boy). He studied under Liulingtong, the Grand Master of Shao Opera Monkey King. Because of his artistic accomplishments, he is honoured as the “Monkey King of Jiangnan”. He is also known for his innovative spirit in make-up, costumes and acting. To him, the Monkey King is a persona comprising the qualities and attributes of man, immortal and monkey, who thinks and feels like a man, moves with the agility of a monkey, and has great magical power of an immortal. Liu Jianyang likes to project the human aspects of the Monkey King. For example, most of the time in his performances, he would move with his back upright to convey the Monkey King's human-like dignity, instead of curling it or walking on tiptoes as a monkey usually does. Only in certain circumstances would his Monkey King behave in the manner of a monkey.



紹劇《孫悟空三打白骨精》劉建楊飾孫悟空
Shao Opera *Monkey King Thrice Beats the Bony Ghost*
with Liu Jianyang as Sun Wukong



紹劇《孫悟空三打白骨精》
Shao Opera *Monkey King Thrice Beats the Bony Ghost*

猴戲臉譜

Monkey Face Pattern in Monkey King Play

猴戲臉譜是一種象形臉，是京劇臉譜中的一種特殊臉譜，根據神話、小說中的描寫，把動物形象圖案化。臉譜對猴戲十分重要，它表現孫悟空的面部特徵及身份，臉譜會隨不同劇情而有所改變，演員根據自己的臉型和表演方式去創造自己特有的臉譜，而猴戲的臉譜主要有「倒栽桃」、「反葫蘆」和「一口鐘」等譜式。

京劇與紹劇的猴戲臉譜各有不同之處，以著名京劇猴戲藝術家李寶春臉譜為例，李寶春繼承了其父李少春的臉譜，用「反葫蘆」譜式，即是紅色部分在眼圈以下部分收窄後又變寬，整個紅色部分仿似一個反轉的葫蘆。李寶春的臉譜在眼圈畫成粉色是代表孫悟空未進入太上老君的八卦爐，還未練成金睛火眼；在左右長眉毛下的眼泡各畫一道小黑紋，目的是增加孫悟空英俊的氣質。

根據紹劇《孫悟空三打白骨精》孫悟空扮演者十一齡童劉建楊的臉譜，紹劇猴戲臉譜沒有任何紋，色彩上以紅、白、黑、金為主，以黑色和金色分別勾畫眼眶和外眼眶，突顯金睛火眼的感覺；用黑色誇大鼻孔勾畫成桃形和以白色勾畫出猴形，嘴則以紅色為主，上唇幼細而下唇粗大，中間畫二顆白牙。

Among Peking Opera face patterns, the monkey face pattern is a special category. It is a kind of pictogram, with its patterns based on descriptions of the Monkey King in fairy tales and novels. It is an important element in monkey king play, for it shows the Monkey King's facial features and identity. Its pattern and colour may change to match the flow of the story. Each actor may create his own face pattern to match the shape of his face and his performing style. Major monkey face patterns include “upside down peach”, “reversed gourd” and “bell-shape”.

The monkey face patterns in Shao Opera are different from those in Peking Opera. Let us take the one worn by renowned Peking Opera artist of monkey king play Li Baochun as an example. He inherited the face pattern of his father Li Shaochun, which belongs to the “reversed gourd” type. Its red-coloured part narrows down below the eye sockets and then widens up again, making the red portion looks like a reversed gourd. To indicate that the Monkey King had not yet entered the Bagua burner of the Great Supreme Lord and had not yet acquired his fiery eyes with golden pupils, Li Baochun would paint his eye sockets in pinkish colour. He would also add a short black line on each of his upper eyelid to amplify the Monkey King's outstanding temperament.

From the face pattern of Liu Jianyang, the actor who played the Monkey King in Shao Opera “*Monkey King Thrice Beats the Bony Ghost*”, we find that there are no lines on the face patterns and primarily painted in red, white, black and gold over a face in Shao Opera. The eyes are outlined with black and framed by a gold border to highlight the glittering eyes of the Monkey King. This special eye makeup projects the aesthetics of sharp and bright eyes. The nostrils are painted black in the shape of a peach to make it look bigger, and white paint is used to outline the monkey face. The mouth is painted mainly in red with two white teeth in the middle. Its lips are uneven in thickness; the upper one is thinner and the lower one thicker.



李寶春示範京劇猴戲化妝
Li Baochun demonstrating make-up of Monkey King in Peking Opera



紹劇《火焰山》劉建楊(左)飾孫悟空、楊欽鋒(右)飾紅孩兒
Shao Opera *The Flaming Mountain* with Liu Jianyang as Sun Wukong (left) and Yang Qinfeng as the Red Child (right)

猴戲動作特色

Actions and Movements in Monkey King Play

戲曲武打對孫悟空形象的塑造相當重要，運用不同武打技巧，技巧程度越難，產生的美感就越強。翻筋斗是猴戲中不可或缺，演員每次出場都會以連續翻筋斗來吸引觀眾的目光，還有其他高難度技巧如「巧耍雙棍」、「飛轉鬼頭刀」、「戲舞紫金錘」、「手腳齊舞乾坤圈」等。在「偷桃」戲裡，南派猴戲老藝人都會一個絕招，就是用牙把一個桃子或蘋果咬出一條連綿不斷的果皮來，這要求演員牙齒就像刀片一樣，可以把果皮啃得很薄。

孫悟空在使用金箍棒有一定的棒式，如鄭法祥使用的金箍棒是中間粗、兩頭細，並高於頭頂，分量十足，用棒擺出「指山望林」、「蹲行探穴」等棒式。李萬春則認為演猴戲必須掌握「雞腿、龍身、鷹眼」三個要領，「雞腿」表示要使用「金雞獨立」的姿勢，保持單腳站立；「龍身」是身驅像龍似的彎著腰，身子從不挺直；「鷹眼」則是雙目要敏銳、機智有神。動作要快、脆，節奏鮮明，動作只可在腿、身上放慢，而不能慢在頭、臉，否則便欠缺了猴的形神。

Acrobatic fighting is extremely important in the characterization of the Monkey King. The harder the technique, the stronger is the esthetic effect. Making somersaults is a must in monkey king play. Every time the Monkey King enters the stage, the actor would make continuous somersaults to catch the eyes of the audience. Other highly difficult routines include “playing double staffs with extreme dexterity”, “spinning the ghost-head sword in high speed”, “swirling the purple-gold hammer like dancing” and “turning the heaven-and-earth rings with hands and feet”. In the excerpt “Stealing Peaches”, senior actors of the southern style would play their best card by using their teeth to peel the skin of a peach or an apple without breaking the skin in the process. To do this, the actor must have razor sharp teeth.

The golden staff used by the Monkey King has a special design. For example, the one used by Zheng Faxian was thick in the middle and tapered towards both ends; it was taller than him and heavy. Using it, Zheng performed various impressive routines. According to Li Wanchun, the actor who plays the Monkey King must have “chicken legs, dragon body and eagle eyes”. By this, he meant the actor must master the skill of standing on one leg like the golden chicken; never straighten up his body but curl it like a dragon; and have a pair of sharp and witty eyes as those of an eagle. Actions must be swift, brisk and full of rhythm. Only the body and the legs can slow down, but not the head or the face, otherwise, the form and spirit of the monkey will disappear.



紹劇《火焰山》劉建楊飾孫悟空
Shao Opera *The Flaming Mountain*
with Liu Jiangang as Sun Wukong



紹劇《白猿救母》張君飾白猿
Shao Opera *Bai Yuan Saving His Mother* with Zhang Jun as Bai Yuan

部份相片及資料由李寶春先生、浙江紹劇藝術研究院及北京京劇院青年團提供

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