



MULIAN OPERA 系列 SERIES



CHINESE OPERA FESTIVAL
19.6-2.8

安徽祁門



目連戲班

QIMEN MULIAN
OPERA TROUPE OF ANHUI

2-3.7.2015

油麻地戲院劇院
Theatre, Yau Ma Tei Theatre



康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department



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安徽祁門目連戲班
QIMEN MULIAN OPERA TROUPE OF ANHUI

2.7.2015 (星期四 THU) 7:30PM

目連折子戲 Mulian Opera Excerpts

《跑獵》、《傅相濟貧》、《劉氏飲宴》、《三曹議事》
《孤幽捉劉氏》、《挑經挑母》、《目連坐禪》、《六殿見母》

*Five Celestials Pacifying the Land, Esquire Fu Gives Alms,
Liu Breaks the Meat Fast, The Kitchen God, Land God and Door God Meet,
Messengers of Death Coming for Liu, Buddhist Scriptures and the Picture of His Mother on His Shoulder,
Mulian in Transcendental Meditation, Reunion in the Sixth Level of Hell*

3.7.2015 (星期五 FRI) 7:30PM

目連折子戲 Mulian Opera Excerpts

《上壽》、《遣三等》、《三殿》、《小放牛》
《顛倒顛》、《鬧會》、《一枝梅》、《苦竹林》

*Praying for His Parents' Longevity, A Lesson on Karma,
Trial at Purgatory, The Little Cowherd,
Ditty: What Good Deeds Can Do, Ditty: The Ten Sins of Mortals,
Alms for a Disabled Couple, The Miracle in the Bitter Bamboo Grove*

演出長約 2 小時 (不設中場休息)

Programme duration is about 2 hours without intermission

延伸活動 Extension Activities

藝人談：安徽祁門目連戲歷史源流

Artists on Their Art: On the History and Provenance
of Qimen Mulian Opera of Anhui

1.7.2015 (星期三 WED) 7:30PM

香港文化中心行政大樓 4 樓 1 號會議室
AC1, Level 4, Administration Building,
Hong Kong Cultural Centre

講者：陳琪
Speaker: Chen Qi

主持：陳春苗
Moderator: Chan Chun-miu

(普通話主講：In Putonghua)

展覽：戲曲與祭祀

Exhibition: Chinese Traditional Theatre in
Relation to Sacrificial Rituals

1.5-30.6.2015 香港中央圖書館十樓藝術資源中心
Arts Resource Centre, 10/F,
Hong Kong Central Library
(香港公共圖書館活動
Hong Kong Public Libraries activities)

8-16.6.2015 香港文化中心展覽場地
Foyer Exhibition Area,
Hong Kong Cultural Centre

12-29.6.2015 香港大會堂大堂
Foyer, Hong Kong City Hall

16-28.6.2015 葵青劇院大堂
Foyer, Kwai Tsing Theatre

獻辭

康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，轉瞬已踏入第六屆。今屆戲曲節帶領觀眾跨越地域、穿梭時空，欣賞優秀傳統與非凡創意，細味各地戲曲不同的魅力。

上海京劇院由尚長榮、陳少雲、史依弘領軍，以鼎盛陣容為戲曲節揭開序幕。粵曲名家梁素琴整理嶺南八大曲之一的《辨才釋妖》，由羅家英、吳仟峰等名伶主演，讓這種幾近失傳的古腔藝術再放異彩。粵劇紅伶尹飛燕演而優則導，聯同阮兆輝、鄧美玲等多位老倌傾力演出新劇《武皇陛下》。北京京劇院根據清宮秘本重新整理宮廷大戲《昭代簫韶》，從舞台配置到表演形式皆追本溯源。

香港京崑劇場與山東省京劇院合演名劇《狀元媒》及京崑折子戲，江蘇省蘇州崑劇院及蘇劇團首次在港同台演出崑蘇兩個劇種。

今屆戲曲節有廣為觀眾熟悉的京劇、粵劇、崑劇，更安排福建、湖南、安徽三地的團隊演出一系列極具特色的地方目連戲。此外，戲曲節還舉辦四十多項延伸活動，包括配合目連戲系列的「戲曲與祭祀」論壇，邀請各地學者專家參與，探討戲曲藝術的淵源。

「中國戲曲節」薈萃內地及本港戲曲界的精英，為戲迷帶來連場好戲。期望戲曲節繼續獲各方鼎力支持，讓燦爛的中華文化得以薪火相傳。

祝願中國戲曲節圓滿成功！

康樂及文化事務署署長 



Message

First launched in 2010 and now entering its sixth edition, the Chinese Opera Festival is an intriguing juxtaposition of tradition and innovation and leads the audience to explore the beauty of regional operas through a series of enchanting performances.

This year's Festival opens with a richly diverse programme by the star-studded cast of the Shanghai Peking Opera Troupe including Shang Changrong, Chen Shaoyun and Shi Yihong. Re-arranged by veteran singer Leung So-kam and performed by Cantonese Opera virtuosi Law Kar-ying, Ng Chin-fung and others, *Monk Biancai Releases the Demon* from The Eight Classic Pieces of South China revives the charm of the archaic singing style. Renowned artist Wan Fai-yin will take the title role with Cantonese Opera stars Yuen Siu-fai, Tang Mi-ling and others and make her debut as a director in the new Cantonese Opera, *Her Majesty Wu Zetian*. Based on the imperial copy of *Elegant Sounds of Good Times*, the Peking Opera Theatre of Beijing restores Peking Opera in its pristine form and attends to every detail ranging from stage setting to performing style. The Jingkun Theatre from Hong Kong will join the Shandong Peking Opera Theatre to present *The Number One Scholar as the Matchmaker* and excerpts from Peking Opera and Kunqu Opera while Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe will stage Su Opera for the first time in Hong Kong in conjunction with Kunqu Opera.

Apart from the more popular genres like Peking Opera, Cantonese Opera and Kunqu Opera, the audience will have the opportunity to watch the Mulian Opera Series by three distinctly different troupes from Fujian, Hunan and Anhui regions showcasing their unique artistry. In addition to stage performances, the Festival will be launching over 40 extension activities this year. To complement the Mulian Opera Series, a forum on Chinese Opera and Sacrificial Offering will be held among scholars and experts to examine the origin of Chinese opera.

The strong line-up of the Chinese Opera Festival promises an array of captivating performances. I look forward to your warm support to sustain our efforts in passing on Chinese culture.

My best wishes for a successful festival!



Ms Michelle Li

Director of Leisure and Cultural Services



目連戲

目連救母故事的搬演可追溯至北宋，距今已近千年，是中國戲劇史上最古老的劇目之一。目連救母故事源自佛家經典，最早見於東漢初由印度傳入的《佛說盂蘭盆經》，據該經的記載，「盂蘭盆(Ullambana)」是梵語 उल्लम्बन，「盂蘭」意思是「倒懸」；「盆」的意思是「救器」，由此理解，「盂蘭盆」的意思是用以拯救倒懸痛苦的器物，其含意是用盆子裝滿百味五果，供養佛陀和僧侶，以拯救入地獄的苦難眾生。

目連戲的民間演出幾近覆蓋整個中國，一直與宗教活動、祭祀儀式和民情風俗有密切關係。中國傳統文化中，祭禮屬禮儀之首。目連戲演出常配合盂蘭盆會、佛事、道場活動，或在中元節、喪事時舉行，用以超度亡魂；也有在天災人禍、瘟疫發生時搬演，期以驅邪鎮鬼，又有因連年風調雨順而每年搬演。目連戲演出前後多有儀式，雖未必與劇情有直接關係，卻是目連戲的重要部份。儀式與表演的結合，形成了目連戲特殊而富民俗色彩的演出形態。

至唐、五代時，目連戲有很多不同的變化，逐漸完整和擴大整個目連故事。北宋時開始有連演七天的《目連救母》雜劇，至明初時期甚至半月方能演完。明萬曆年間，安徽祁門文人鄭之珍借戲曲宣揚佛理，勸人為善，並於一五七九年據民間雜劇演出本編撰了《新編目連救母勸善戲文》(又稱《勸善戲文》)，被廣泛搬演流傳，成為明代民間戲曲興盛時期的目連戲代表作品之一。在明朝三教合一的時代背景下，鄭之珍改編本將儒家精神融入佛教故事中，弘揚孝道的同時，添墨闡釋儒家的忠與孝關係，並宣揚佛教因果輪迴和道教「陰陽二氣」、「天命」等觀念，三教教義融會貫通，內容幾乎囊括了當時傳統社會宣導的意識形態。

時至清代仍有目連戲演出的記載，甚至出現了宮廷改編本《勸善金科》，全劇二百四十節，分十天演出。其後民間目連戲曾被清廷禁演，但鄉間仍保留酬神賽會演目連戲的傳統。時至今日，香港每年仍有上演的粵劇著名儀式劇目《香花山大賀壽》，和明代鄭之珍《勸善戲文》第九齣 觀音生日 關係密切，保留了其中「觀音十八變」的傳統舞台演出方式。

目連戲演出內容和表演形式博大紛繁，強調肖真寫實，追求的不是生活戲劇化，卻是戲劇生活化。在目連救母的故事主線下，目連戲吸收了不少民間小戲、山歌、舞蹈、雜耍、武術、特技甚至紙紮工藝作表演。內容龐雜的目連戲經常穿插滑稽小戲或插科打諢，主要是庶民的娛樂，但其中詼諧又往往對鬼神或道德有尖刻的嘲諷，目連戲的教化目的與世俗本質既矛盾卻又相映成趣，顯示了中國庶民文化的豐富內涵和廣大包容性。

「目連戲系列」節目蒙國家文化部協助統籌。

參考資料：

福建泉州市吳天乙打城戲傳承中心、湖南省祁劇保護傳承中心、安徽祁門目連戲班提供的目連戲資料

劉禎：《中國民間目連文化》，成都，巴蜀書社，1997年

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Mulian Opera

The staging of the Chinese folklore, *Monk Mulian Rescues His Mother*, dates back to more than a millennium, to the time of Northern Song (960-1127). It is one of the oldest repertoires in Chinese theatre. It has its origin in Buddhist scriptures, the story of Mulian's feats to save his mother was first seen in *The Ullambana Sutra*, introduced to China from India during the early years of Eastern Han (25-220). *Ullambana*, उल्लम्बन in Sanskrit, means "a ritual vessel that saves those who suffer because they are hung upside down". The vessel holds the food and fruit from donors as offerings to the Buddha and alms to the monks, in a plea to save the suffering souls in purgatory.

As a popular form of entertainment, Mulian opera was found in almost every part of China. Its popularity ran parallel to religious activities, rituals and folk culture. In traditional Chinese literature, sacrificial rituals topped all forms of rites and etiquettes. Mulian opera is therefore performed on the fairgrounds of the *Yulan* (Ullambana) Festival, at Buddhist and Taoist services, funerals and during the Hungry Ghost Festival to expiate the sins of the dead and deliver them from purgatory. Often, when disaster strikes, whether as a cause of Man or nature, staging the Mulian opera is believed to have the power of expelling evil and returning calm to the land. On the other hand, if the land has enjoyed clement weather and bumper harvests for years, staging such plays is a way of thanksgiving. There are rituals to be performed before and after the core performance, which may not form part of the storyline, but they make up a holistic experience for the audience attending the Mulian opera. The integration of ritual and performance therefore sets the Mulian opera apart from other performing art forms with its rich vernacular colour.

Between the Tang Dynasty and the Five Dynasties (circa 7th to 10th centuries), the Mulian Opera Series underwent a lot of changes as the stories were consolidated and expanded. By the Northern Song (960-1127), there was the *zaju* version, a full performance of which would take seven days. By early Ming, its length could cover up to fifteen days. During the Wanli years of Ming (1573-1620), a literati Zheng Zhizhen of Anhui set out to propagate Buddhism via traditional theatre, with the purpose of guiding people to good. He compiled and wrote *Monk Mulian Rescues His Mother – Script to Guide People to be Good and Benevolent* in 1579. It was soon used for staging in various parts of China and became one of the most representative works of folk theatre of the Ming Dynasty. It was a time when Buddhism, Taoism and Confucianism were equally practiced and honoured by the government, so Zheng's adaptation was a perfect amalgamation of the doctrines of the three. The Confucian spirit was introduced to the Buddhist stories, the concept of filial piety was upheld, the Confucian advocacy of loyalty and filial piety was highlighted, while the Buddhist concepts of karma and reincarnation, the Taoist concepts of *yin* and *yang*, "mandate of heaven" etc., all fitted into this convenient vehicle to inculcate the masses.

By the Qing period, there were still records of the Mulian opera being performed. There was even an "official" collection coming from the palaces, entitled *Golden Rules Exhorting Goodness (Quan shan jin ke)*, the entire series consisted of 240 playlets. Although later Mulian opera was banned by the Qing court, the tradition existed in the rural areas and the playlets were performed in thanksgiving fairs. Even to this day, the ritual performance *A Gathering of Immortals for the Goddess of Mercy* is often performed in Cantonese Opera in Hong Kong. The play is related to *The Birthday of the Goddess of Mercy*, which is the ninth episode of Zheng Zhizhen's *Scripts to Guide People to be Good and Benevolent* of the Ming Dynasty. In it, the Goddess would show a number of incarnations.

The series encompasses an incredible range, whether in terms of content or performing format. The emphasis is on being as close to life as possible – but rather than dramatizing everyday life, it sets out to make this form of theatre part of everyday life. The core of the story, that of Monk Mulian going into Hell to save his mother, links up all sorts of art forms - playlets, folk songs, dance, acrobatics, martial arts, stunts, and even demonstration of making paper figurines. The diversity of Mulian opera, interspersed with burlesques, farce and even lampoons, was typical of plebeian entertainment. While they create laughter, they were also poking fun at supernatural powers and the highly moralistic stance of society. The conflicting nature and juxtaposition of the didactic purpose and the humanism of Mulian opera produce an interesting revelation of its rich content, as well as the tolerant attitudes of the plebeian social culture.

Coordination of the Mulian Opera Series is assisted by the Ministry of Culture of China.

Translated by Jeanie Wong

歷溪村目連戲班 Lixi Village Mulian Opera Troupe

歷溪村地處牯牛降大山腳下，因匯集歷山數溪而得名。村子是琅琊王氏宗族聚居地，為徽州始遷祖王璧的後代，南唐時已建村，自古以來文風昌盛，演出盛行。歷溪村戲班約於明末清初組成，出過不少有本事的演員，其中最有名的是金水，受其影響歷溪班曾享興盛。

Lixi Village is located at the foot of the Guniujiang Mountain where the streams from the Lishan Mount merge. The village is inhabited by the Wang family clan of Lang Ya, who are descendants of the early settler in Huizhou, Wang Bi. The village was built in South Tang Dynasty and has since been culturally prosperous with thriving performances. The Lixi Village Troupe was formed towards late Ming and early Qing and has since produced many prominent performers, among whom the most famous is Jin Shui under whose influence the troupe has enjoyed great prosperity.

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QIMEN MULIAN OPERA TROUPE OF ANHUI



王秋來

Wang Qiulai



王步和

Wang Buhe



儲水民

Chu Shuimin



王道照

Wang Daozhao



王鑫成

Wang Xincheng



王奇兒

Wang Qier



王錫樹

Wang Xishu



張澤民

Zhang Zemin



王群芳

Wang Qunfang



王翠紅

Wang Cuihong



汪貴珍

Wang Guizhen

栗木村目連戲班 Limu Village Mulian Opera Troupe

栗木又稱栗里，因村子周圍多栗樹而命名，是新安琅琊王氏後裔聚居地。有說鄭本《勸善戲文》完稿不久便傳到了栗木村邊的天寶庵，庵中和尚照本排演，漸漸成了戲班。栗木村戲班約在明萬曆年間成立，是徽州最早的目連戲班。栗木古有「七祠九廟十三庵」之說，現仍存四座祠堂，每座祠堂都可以搭戲台唱目連戲。

Also known as Lili (chestnut lane), Limu (chestnut wood) village acquires its name because it is surrounded by chestnut trees. It is inhabited by the descendants of the Wang family from Xinan Lang Ya. Some said soon after Zheng Zhizhen finished the Mulian script, it was passed to the Tianbao Temple beside the Limu Village. The monks in the temple followed the script to rehearse and gradually emerged into a troupe. The Limu Village Troupe was formed around the Wanli era in Ming Dynasty and is the first Mulian opera troupe in Huizhou. Limu Village used to boast of having "Seven ancestral halls, nine temples and thirteen nunneries". Now only four ancestral halls are left, each can be used to stage Mulian opera.



王漢民

Wang Hanmin



王錫和

Wang Xihe



王子均

Wang Zijun



王建伍

Wang Jianwu



王社照

Wang Shezhao



王新龍

Wang Xinlong



王荷女

Wang Henü



王安民

Wang Anmin



王惠均

Wang Huijun

祁門目連戲



祁門縣地處一府六縣的邊緣，山高林密，少與外界接觸，自唐以來，祁門各地的僧寺和道觀一直興盛，宗教氣氛濃厚，祁門西路也流傳「羅卜救母」的故事。明代祁門清溪人鄭之珍撰寫《新編目連救母勸善戲文》（簡稱《勸善戲文》），因故事早已為民眾熟悉，劇中宣揚的忠、孝、節、義又為社會傳統認同，加上語言淺白，又穿插了竄火等雜技表演，所以搬上舞台即廣受大眾歡迎。

鄭本目連戲在原徽州所屬的祁門、休甯、石台、婺源、歙縣等地流傳開來。最早組織班社演出的是祁門西鄉的栗木村，後來徽屬六縣目連戲班社紛紛建立並組織演出，明清之際直到民國年間，流傳在徽屬六縣的目連班社不下數十個。清乾隆以後，徽州徽戲蓬勃發展，清末民初流佈在徽州各縣的六十多個徽戲班社，大多能搬演目連戲或能演一部分折子戲。



祁門目連戲一般在開演前要進行「祭猖」、「清台」或「跑馬」，正戲當中穿插爬杆、竄火等民間雜耍，正戲結束時要「趕鬼」。傳統目連戲演出不分上台台下、不分白晝黑夜，唱做唸打齊全、鬼神人畜皆有。唱白質樸，不避俚俗，廣用民間土語、諺語是祁門目連的特色。戲文中如「人善人欺天不欺，舉頭三尺有神明」、「試看屋簷水點點落地不差分」、「但將冷眼觀螃蟹，看你橫行到幾時」等等不拘格式的語言，來自民間，自然為民眾接受。而《勸善戲文》的流行亦同時豐富了當地的語言，如劇中「劉氏婆」一詞就成為當地人形容口是心非長舌婦的代名詞。



祁門目連戲唱的部分基本源於佛經唸誦，《勸善戲文》突破曲牌限制，吸收了戈陽腔中「雜用鄉語」的特點，在唱詞和賓白中加進許多通俗詞句、諺語和一些激情洋溢，順口快念的句子，即滾唱、滾白，連唱帶白使戲文深入淺出，後逐漸演變為徽州腔。

祁門傳統祠堂的戲台分為兩種，一是「萬年台」，就是長年不拆的固定戲台，祁門西鄉一帶許多村子祠堂都建有固定戲台，以備隨時演出的需要，如新安鄉珠琳村趙氏宗祠「餘慶堂」裡就搭有目連戲戲台。沒有固定戲台的祠堂又分兩類：一是不須搭台，就在祠堂最內部的寢堂演出。一般寢堂會比享堂高出約一米，猶似一個劇場結構，享堂的柵板拆下，人們便可以坐在享堂欣賞演出。須要搭台的，則搭在門廳及天井之內，觀眾同樣可以坐在享堂裡觀賞演出，只是和寢堂相比換了另一個方向而已。以上台類都有一個共通點，就是台口必須正對著祖宗牌位，以方便先祖們觀戲，這一方面體現了目連戲的根本精神——對前人的尊重和孝的體現。

在室外搭建的目連戲戲台須先選好空曠場地，擇吉日動土搭架，先埋大杉木立前後台柱，再搭木架、升大樑、鋪木板。當戲台框架成形後，就進行佈置和裝飾。台上四面，



正裡面用紫紅大幕、兩邊則用青色大幕圍住。中間的條幅上書「樂善堂」三個大字，左右兩邊則是「觀音堂」和「靈官堂」，分別代表了儒、佛、道三家之所在。利用三張簡單的紙幅就把戲台分成三個重要部份，這種虛擬場景的手法，在缺乏科技支援的時代可謂一種超卓的意象佈景。

目連戲戲台上佈置相對簡單。傳說所有被目連戲使用過的道具都會具有驅瘟除災的神威，故此村民都非常樂意借出傢俱作目連戲演出用途。台口兩邊懸掛兩盞用鐵絲編成的大篩碗，裡面放一小堆碎松油柴，既是照明燈，又為晚上演出目連戲散發煙火效果，時昏時暗，閃爍無定，襯托目連戲中多有地獄陰暗場景，令觀眾份外入戲。

另值得一提的還有戲聯在祁門目連戲中的地位。早在演出前數月，村裡的文人雅士就會開始精心構思，反覆推敲，費盡心血編撰對聯。戲台搭成後，他們會將戲聯張貼在各個相關場所：張貼在祠堂廟宇是為祭告祖先神靈，對聯內容多為讚先頌祖，感激神恩；貼上戲台附近的內容多與劇情緊密結合，品評人物善惡，宣揚倫理道德，以作教化人心。

資料及相片由安徽祁門目連戲班及陳琪提供



Qimen Mulian Opera



Located at the border of one district and six counties, Qimen County is hemmed in by soaring mountains and dense wood and thus rarely in touch with the outside world. Since Tang dynasty, Buddhist and Taoist temples kept flourishing all over the county with a strong religious ambience while the story of *Luobu Saving His Mother* was widespread in the western part too. The Mulian opera *Mulian Rescues His Mother* written by Zheng Zhizhen, a Qimen Qingxi native in Ming dynasty, tells of a household story which advocates the prevalent moral values of loyalty, filial piety, fidelity and righteousness. Together with its plain language and the fire stunts and acrobatic feats interspersed throughout

the performance, it became widely popular once it was put on stage.

Zheng's version of Mulian opera first spread around Qimen, Xiuning, Shitai, Wuyuan and Xi County in Anhui Province. The first troupe organized was in Limu Village in Qimen West. Later the six counties in Anhui all formed their own Mulian opera troupe for performance. From late Ming and early Qing up to the early Republic, there were tens of Mulian Opera troupes in operation in the six counties. As Anhui Opera began to prosper after Qianlong era in Qing, the over sixty Anhui Opera troupes in various counties in the province were all capable of staging the full Mulian opera or some of its excerpts.

Before the staging of Qimen Mulian Opera, there is a pre-show ceremony to “worship the deities (*chang*)”, “clear the stage” or “run the horse”. In the middle of the performance, there is the insertion of folk acrobatic feats like climbing pole and shooting fire while towards the end of the performance, there is the need to “chase the evil spirits away”. Traditional Mulian opera performance will be put up both onstage and downstage, during the day and at night and consists of the complete set of speech, song, act and combat with spirits, gods, men and animals in it as well. The song and speech are plain and simple without shying away from the use of vulgarities and folkloric slang. Slangs and proverbs have become one of the features of Qimen Mulian Opera. Proverbs like “Good people might be bullied by men but not by Heaven”, “The day has eyes; the night has ears” and “Dripping before eaves always lands on the same spot” were often used in the performance. As these were the folk's daily language, naturally it became easily accepted. Popularity of the opera also enriched the local vocabulary, for instance “the Liu woman” used in the opera has become the synonym for gossipy woman.



The singing parts in Qimen Mulian Opera basically originate from the chanting of Buddhist scriptures. Not restricted by set tunes, *Mulian Rescues His Mother* has assimilated the features of *yi yang qiang* in the use of folkloric language. Throughout the singing and speech, lots of local slangs, proverbs and impassioned doggerels are added. Roll-on singing, roll-on speech and mixed singing speech make the libretto easily accessible. Gradually it evolved to become the Anhui style.



In Qimen County, traditional stage in ancestral hall is divided into two types. The first type is permanently built and would not be dismantled for years. This kind of permanent stage catering for the need of performance anytime can be found in many ancestral halls around Qimen West County. For instance there is a Mulian opera stage in Zhao's ancestral hall in Xinan County Zhulin Village, which is an important national cultural heritage site under protection. The other type is ad-hoc or temporary stage in ancestral hall. There are two kinds of such stage. As the ancestral hall bedroom is normally built on a podium one metre higher than the main hall, it is somewhat like a performance stage. With the partition board removed, audience can sit in the main hall to enjoy the performance in the bedroom. In the case when stage is necessary, it will be built in the patio where audience can still be seated in the main hall to enjoy the performance, only from a different direction. One thing in common among all types of stage described above, they must be facing the seat of ancestral tablets to enable the ancestors to watch the show. This fully reflects the fundamental essence of Mulian opera; respect for elders and filial piety.



When building the Mulian opera stage outdoors, first a site has to be chosen then pick an auspicious date to start the construction which involves fixing the front and back pillars, building wooden frame, lifting beams and laying wooden planks. Next step is the furnishing and decoration. The centre front is adorned with a purplish-red curtain while the two sides covered by green curtains. The scroll hung in the centre reads "Hall of Charity" while the ones on the sides read "Hall of Bodhisattva" and "Hall of Spiritual Contemplation" which represent Confucianism, Buddhism and Taoism respectively. With three simple scrolls, the stage is divided into three important

zones. The use of imaginary or virtual sets at that time is quite remarkable when technological support is insufficient.

The setting on stage is relatively simple. As it is said that all props used in Mulian opera are bestowed with the power to dispel evil spirits, villagers are more than willing to lend their furniture for performance use. Two big sieve bowls weaved by iron wire with firewood inside are hoisted on both sides of the stage for illumination. Fire and smoke effect are often used in Mulian opera performances at night where the auditorium will grow dim with shimmering lights. Matching with the frequently appeared Hell scenes, the audience will get particularly immersed in such an ambience.

Another noteworthy point is the significance of couplets in Mulian opera. Months before the performance, the literati in the village will start to brainstorm, compile and compose these couplets. After the stage is completed, the couplets will be put up at all relevant points. The ones posted in the ancestral hall are used to inform ancestors and spirits, the content being to glorify the ancestors and thank the gods. The ones posted near the stage are usually about the content of the play with comments on the good and evil of the characters and lessons on morality.



2.7.2015 (星期四 THU) 7:30PM

祁門縣歷溪村 LIXI VILLAGE

目連折子戲 Mulian Opera Excerpts

《跑猖》 *Five Celestials Pacifying the Land*

猖是江南地區民間信仰中的重要神祇之一，常以五為伍，故曰五猖，有說「上堂五猖為中央、中堂五猖是百姓、下堂五猖為地痞無賴。」打目連跑的是上五猖，均為山獸之王，能保一方平安，免受山中猛獸侵害。本折為目連戲開場戲，表現五猖出動，驅獸祈安的情景。

Chang is one of the important deities in folk belief in the Jiangnan region and is usually in group of five. There is a saying that goes, "The upper five are the nation, the middle five are the masses and the lower five are the ruffians". The Ritual Mulian piece is about the upper five which are gods of mountain beasts capable of keeping the land safe from their attacks. This excerpt is the opening item for Mulian opera where the five celestials are invited to expel the evil beasts and pacify the land.



主演

青帝：儲水民
白帝：王錫樹
赤帝：王道照
黑帝：王勝民
黃帝：張澤民

Cast

Green God : Chu Shuimin
White God : Wang Xishu
Red God : Wang Daozhao
Black God : Wang Shengmin
Yellow God : Zhang Zemin

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QIMEN MULIAN OPERA TROUPE OF ANHUI

《傅相濟貧》 *Esquire Fu Gives Alms*

此折描繪傅相樂善好施，富有而善良，每年都發放錢財糧食予貧苦老幼，深得苦人愛戴。

This excerpt tells of the story about the rich and kind philanthropist, Esquire Fu, who gives alms to the poor and needy every year and is thus deeply loved and respected by the people.

主演

傅相：王鑫成
益利：王步和
拐子：王錫樹
陀子：王秋來
孝婦：王奇兒
瘋婆：王群芳
啞男：張澤民
報者：汪貴珍

Cast

Esquire Fu : Wang Xincheng
Yili : Wang Buhe
The crippled : Wang Xishu
The hunchback : Wang Qiulai
Filial woman : Wang Qier
Insane woman : Wang Qunfang
Mute man : Zhang Zemin
Reporter : Wang Guizhen



《劉氏飲宴》 *Liu Breaks the Meat Fast*

話說劉青提乃傅相夫人，不願吃齋把素，又因家奴使嘴挑唆，驚動天地神靈，裝扮成凡人來試探，不料劉氏始終不聽，吃酒開葷，冒犯神靈。

Since Esquire Fu's wife Liu is unwilling to be a vegetarian and coupled with the servant's instigation, the celestials are disturbed. They disguise as mortals to come to test Liu, but Liu refuses to listen and continues to indulge in wine and meat and hence offends the celestials.

主演

劉青提：王群芳
金奴：王奇兒
尼姑：汪貴珍
道士：王鑫成
乞丐甲：王步和
乞丐乙：汪貴珍
乞丐丙：王翠紅

Cast

Liu Qingti: Wang Qunfang
Jinnu: Wang Qier
Nun: Wang Guizhen
Monk: Wang Xincheng
Beggar A: Wang Buhe
Beggar B: Wang Guizhen
Beggar C: Wang Cuihong



《三曹議事》 *The Kitchen God, Land God and Door God Meet*

灶司、土地、門神得知劉氏行惡，打狗開葷、打僧罵道，三宮共同商議上報天堂，決定捉拿劉青提。

Knowing about Liu's misdemeanors of eating meat and beating monks, the three deities Kitchen God, Land God and Door God decide to report the matter to the celestial court to have Liu arrested.

主演

灶司：王鑫成
土地：儲水民
門神：王步和
童子：王翠紅

Cast

Kitchen God: Wang Xincheng
Earth God: Chu Shuimin
Pageboy: Wang Cuihong
Door God: Wang Buhe



《孤幽捉劉氏》 *Messengers of Death Coming for Liu*

孤幽乃地方上的一些孤幽鬼。閻王下令捉拿劉青提，判官命大孤幽召集各路小孤幽，將劉青提捉拿到陰司歸案。

The King of Hell issues an order for the arrest of Liu and sends the messenger of death to call upon all lonely ghosts to go capture Liu and bring her to the netherworld.

主演

劉青提 : 王群芳
貧婦 : 王翠紅
孤幽頭 : 王秋來
小孤幽甲 : 王道照
小孤幽乙 : 張澤民
小孤幽丙 : 儲水民
小孤幽丁 : 王錫樹

Cast

Liu Qingti : Wang Qunfang
Poor Woman : Wang Cuihong
Head Ghost : Wang Qiulai
Ghost A : Wang Daozhao
Ghost B : Zhang Zemin
Ghost C : Chu Shuimin
Ghost D : Wang Xishu



《挑經挑母》 *Buddhist Scriptures and the Picture of His Mother on His Shoulder*

傅相之子傅羅卜得知其母被捉到地獄陰司受苦，決心皈依佛教。羅卜一頭挑著經書，一頭挑著母親的骨灰和畫像，去往西天迎救，途上悲涼吟唱。其孝感動天，得到觀音點化猿猴精的幫助。

Esquire Fu's son Luobu decides to convert to Buddhism after learning his mother has been captured and is suffering in hell. With Buddhist scriptures on one shoulder and his mother's ashes and portrait on the other shoulder, Luobu journeys to the west trying to rescue his mother while chanting desolately on the way. Touched by his filial act, the Bodhisattva of Compassion sends the monkey genie to help him.

主演

傅羅卜 : 王步和
觀音 : 王奇兒
猿猴精 : 王秋來
妖怪甲 : 王道照
妖怪乙 : 張澤民
妖怪丙 : 王錫樹
妖怪丁 : 儲水民

Cast

Fu Luobu : Wang Buhe
Bodhisattva of Compassion : Wang Qier
Monkey Genie : Wang Qiulai
Demon A : Wang Daozhao
Demon B : Zhang Zemin
Demon C : Wang Xishu
Demon D : Chu Shuimin



《目連坐禪》 *Mulian in Transcendental Meditation*

目連在西天得見師父老和尚，夜間坐禪念佛，終於見到了父親。傅相在天堂逍遙快樂，可憐目連的母親還在地獄受罪。

Mulian meets his master, the old monk in the west. At night, he sits in meditation chanting Buddhist sutras and visualizes his parents; his father Esquire Fu is enjoying happily in heaven while his mother is suffering painfully in hell.

主演

傅羅卜：王步和

師父：王鑫成

傅相：張澤民

劉青提：王群芳

老和尚：儲水民

小和尚：王錫樹

Cast

Fu Luobu : Wang Buhe

Master : Wang Xincheng

Esquire Fu : Zhang Zemin

Liu Qingti : Wang Qunfang

Old monk : Chu Shuimin

Little monk : Wang Xishu



安徽祁門目連戲班

《六殿見母》 *Reunion in the Sixth Level of Hell*

目連尋到地獄六殿終於見到母親，母親罪孽深重，在地獄受盡折磨，見兒訴苦。

Mulian searches at length and at the Sixth Level of Hell finally reunites with his mother. Laden with sins, his mother suffers a lot in Hell and on seeing his son, she pours out her heart to him.

主演

劉青提：王鑫成

餓鬼：王錫樹（丑）
張澤民（淨）

目連：王步和

鬼使：王秋來

Cast

Liu Qingti : Wang Xincheng

Hungry ghost : Wang Xishu (*chou*)
Zhang Zemin (*jing*)

Mulian : Wang Buhe

Ambassador of death : Wang Qiulai

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QUMEN MULIAN OPERA TROUPE OF ANHUI



3.7.2015 (星期五 FRI) 7:30PM

祁門縣栗木村 LIMU VILLAGE

目連折子戲 Mulian Opera Excerpts

《上壽》 *Praying for His Parents' Longevity*

傅相之子羅卜值新春之際，喚家奴打掃門庭，為受恩賜入官的父親母親上壽（即拜壽）。

It is New Year time, Esquire Fu's son Luobu asks the servants to clean up the house to prepare to pray for his parents' longevity.

主演

傅相 : 王子均
劉青提 : 王荷女
傅羅卜 : 王錫和
益利 : 王安民
金奴 : 陳華麗

Cast

Esquire Fu : Wang Zijun
Liu Qingti : Wang Henü
Fu Luobu : Wang Xihe
Yili : Wang Anmin
Jinnu : Chen Huali



《遣三等》 *A Lesson on Karma*

傅相樂善好施，齋僧齋道，僧道作法，遣出上、中、下三等之人與眾家觀看，並說明三等之人緣由前世修來。

Esquire Fu is a charitable man who gives alms generously. He invites the Buddhist and Taoist monks to pray and impart a lesson on karma about the three different types of people in the society.

主演

僧侶 : 王子均
道士 : 王新龍
益利 : 王安民
傅相 : 王錫和
上中下三等 : 王漢民
王建伍
王社照
王惠均

Cast

Buddhist monk : Wang Zijun
Taoist monk : Wang Xinlong
Yili : Wang Anmin
Esquire Fu : Wang Xihe
Upper/middle/ lower class : Wang Hanmin
Wang Jianwu
Wang Shezhuo
Wang Huijun



《三殿》 *Trial at Purgatory*

劉氏被帶到閻王殿，對閻王訴說其三大苦，閻王被感動，放劉氏下殿。

Liu is brought to trial at the Hall of Hell where she explains to the King of Hell her three difficulties. The King is moved and releases her from the hall.

主演

閻王宋帝：**王建伍**

鬼使：**王安民**

劉青提：**陳華麗**

小鬼：**王惠均**

Cast

King of Hell : **Wang Jianwu**

Ambassador of death : **Wang Anmin**

Liu Qingti : **Chen Huali**

Ghost : **Wang Huijun**



《小放牛》 *The Little Cowherd*

調皮的牧童牽著自己家的黑水牛吃別人家的麥子，牛卻不願吃麥，最後無解只得牽牛回家。

A naughty cowherd takes his black buffalo to eat the wheat of another farm but the buffalo refuses. At last he brings it home helplessly.

主演

牧童：**王漢民**

牛：**王新龍**

Cast

Cowherd : **Wang Hanmin**

Ox : **Wang Xinlong**



《顛倒顛》 *Ditty: What Good Deeds Can Do*

傅家濟貧，叫化子聽聞上門唱顛倒顛（把事實顛倒來唱，勸人修行）得到傅羅卜獎賞。

As the Fu family is giving alms, beggars come to the house to sing ditties on good deeds the other way round and get rewards from Luobu.

主演

叫化子：王子均

益利：王安民

傅羅卜：王錫和

Cast

Beggar : Wang Zijun

Yili : Wang Anmin

Fu Luobu : Wang Xihe



《鬧會》 *Ditty: The Ten Sins of Mortals*

大化子勸和了在會緣橋上打開的眾化子，來到傅家，為傅家掌彩、讚頌，唱上一曲《十不親》，討得封賞，高興的回到廟中。

After settling the fight among the beggars on the bridge, the head beggar arrives at the Fu mansion to join the celebration and offers to sing a ditty, *The Ten Sins of Mortals*. He returns to the temple happily after collecting the reward.

主演

大化子：王建伍

二化子：王子均

三化子：王新龍

四小化子：王漢民

王社照

王荷女

王惠均

益利：王安民

傅相：王錫和

Cast

Chief beggar : Wang Jianwu

Second beggar : Wang Zijun

Third beggar : Wang Xinlong

Little beggar : Wang Hanmin

Wang Shezhao

Wang Henü

Wang Huijun

Yili : Wang Anmin

Esquire Fu : Wang Xihe



《一枝梅》 *Alms for a Disabled Couple*

矮姥、瘋婆一對夫妻，到傅相家中唱孝順詞，得到傅家的救濟。

A short man and his crazy wife come to the Fu mansion to beg for alms by singing a ditty on filial piety.

主演
傅羅卜 : 王錫和
益利 : 王安民
安童 : 王建伍
金奴 : 陳華麗
(瘋婆、矮姥)

Cast
Fu Luobu : Wang Xihe
Yili : Wang Anmin
Antong : Wang Jianwu
Jinnu : Chen Huali
(Short man and his crazy wife)



《苦竹林》 *The Miracle in the Bitter Bamboo Grove*

二十四位強盜洗劫了傅家財富，路經一片苦竹林。被盜傅家的一匹白馬，背上扛著金銀，突然不再前行，且開口說話，使眾多強盜深受感化。大王要求部下將員放下屠刀，向傅家請罪，以後要本分謀生。

Twenty-four robbers rob the Fu family and pass by the bitter bamboo grove. The white horse they stole carrying gold and silver suddenly refuses to proceed and starts to talk miraculously. The robbers are deeply touched. The ringleader asks his men to repent and beg for forgiveness from the Fu family and lead a proper life thereafter.

主演
白馬 : 王子均
大王 : 王建伍
將甲 : 王安民
將乙 : 王社照
將丙 : 王新龍
將丁 : 王漢民
嘍囉 : 王錫和
王惠均

Cast
White Horse : Wang Zijun
Bandit Chief : Wang Jianwu
Bandit A : Wang Anmin
Bandit B : Wang Shezhao
Bandit C : Wang Xinlong
Bandit D : Wang Hanmin
Minion : Wang Xihe,
Wang Huijun



安徽祁門目連戲班赴港演出人員

Qimen Mulian Opera Troupe of Anhui – Production Team

團長：黃先有

副團長：陳光東

秘書長：李光松

導演：陳琪

舞台監督：倪國英

演員

祁門縣歷溪村：

王秋來、王步和、儲水民

王道照、王鑫成、王奇兒

王錫樹、王勝民、張澤民

王群芳、王翠紅、汪貴珍

馬躋、章四海、王樹成

王紅模、王欽煌、王長全

祁門縣栗木村：

王漢民、王錫和、王子均

王建伍、王社照、王新龍

陳華麗、王荷女、王安民

王惠均、葉長青、張松盛

鄔瑞清、李起安

樂師

祁門縣歷溪村：

張德茂、張青茂、王學模

祁門縣栗木村：

王雲彪、王光漢、王仲為

王鑫輝、王旺林

舞美：章共生

道具：彭江琪

服裝：胡偉華

化妝：方文婷

字幕：魯婷

統籌：周化東

字幕翻譯：黃紫藍

統籌：中華文化城有限公司

Company Director：Huang Xianyou

Associate Company Director：Chen Guangdong

Secretary-general：Li Guangson

Director：Chen Qi

Stage Manager：Ni Guoying

Cast

Lixi Village：

Wang Qiulai, Wang Buhe, Chu Shuimin

Wang Daozhao, Wang Xincheng, Wang Qier

Wang Xishu, Wang Shengmin, Zhang Zemin

Wang Qunfang, Wang Cuihong, Wang Guizhen

Ma Ji, Zhang Sihai, Wang Shucheng

Wang Hongmo, Wang Qinhuang, Wang Changquan

Limu Village：

Wang Hanmin, Wang Xihe, Wang Zijun

Wang Jianwu, Wang Shezhao, Wang Xinlong

Chen Huali, Wang Henü, Wang Anmin

Wang Huijun, Ye Changqing, Zhang Songsheng

Wu Ruiqing, Li Qian

Musicians

Lixi Village：

Zhang Demao, Zhang Qingmao, Wang Xuemo

Limu Village：

Wang Yunbiao, Wang Guanghan, Wang Zhongwei

Wang Xinhui, Wang Wanglin

Stage Art：Zhang Gongsheng

Props：Peng Jiangqi

Costume：Hu Weihua

Makeup：Fang Wenting

Surtitle：LU Ting

Co-ordinator：Zhou Huadong

Surtitles translation：Jenie Wong

Co-ordinator：China Cultural City Limited

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
上海京劇院 Shanghai Peking Opera Troupe	19-21/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
目連戲系列之一： 福建泉州市吳天乙打城戲傳承中心 Mulian Opera Series 1: Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian	23-25/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之二： 湖南省祁劇保護傳承中心 Mulian Opera Series 2: Centre for the Preservation of Qi Opera of Hunan	27-29/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之三： 安徽祁門目連戲班 Mulian Opera Series 3: Qimen Mulian Opera Troupe of Anhui	2-3/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
古腔粵劇 「嶺南餘韻」八大曲之《辨才釋妖》 Cantonese Opera recapturing ancient vocal style Reverberating Notes from South China	5/7	7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
Highlights of the Eight Classic Pieces Monk Biancai Releases the Demon	6-7/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
北京京劇院 Peking Opera Theatre of Beijing	17-18/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
新編粵劇《武皇陛下》 A New Cantonese Opera <i>Her Majesty Wu Zetian</i>	21-23/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場與山東省京劇院 Jingkun Theatre and Shandong Peking Opera Theatre	29-30/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
江蘇省蘇州崑劇院及蘇劇團 Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe	1-2/8 2/8	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

查詢 Enquiries : 2268 7325 (節目 Programme) | 3761 6661 (票務 Ticketing)

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