

MULIAN  
OPERA 系列  
SERIES 1

福建泉州吳天乙  
Quanzhou Wu Tianyi Centre for  
Dachang Opera Heritage of Fujian

中國戲曲節  
2015  
CHINESE OPERA FESTIVAL  
19.6-2.8

# 打城戲

傳承中心



23-25.6.2015 (星期二至四Tue - Thu)

香港大會堂劇院 Theatre, Hong Kong City Hall

7:30pm | \$260, 180, 120

唱詞、唸白均有中文及英文字幕

Lyrics and dialogue with Chinese and English surtitles

觀眾務請準時入場，遲到人士須待節目適當時間方可進場

Audiences are strongly advised to arrive punctually. Latecomers will only be admitted until a suitable break in the programme.

## 打城戲

「打城」原是僧道法事的儀式，約於清道光年間被搬上舞台，發展成中國為數極少的宗教劇種之一，故名「打城戲」（又名「和尚戲」、「師公戲」、「法事戲」）。從最初的科儀表演，打城戲不斷吸收各種元素以豐富表演，如技巧之一「耍鏡鉞」本為法事雜技、科步是仿羅漢型態而衍化、武打源於南少林拳技、音樂由道情佛曲融合南音和傀儡曲調，逐漸形成打城戲技藝出眾而不脫宗教色彩的獨特藝術風格，演出別開生面。

打城戲傳統劇目多以神話宗教為主，其祖傳《目連救母》本有七十四齣，可連演四天四夜，情節與明代鄭之珍版本頗有不同，保留多種傳統的開台儀式及「吃火吐火」、「吃紙拉腸」、「耍鏡鉞」等精彩的表演特技。現時打城戲演出已瀕臨滅絕，碩果僅存的福建泉州市吳天乙打城戲傳承中心由打城戲唯一國家級傳承人吳天乙重組帶領首度來港，特地為戲曲節精選傳統目連折子戲作三晚連本演出，實屬難能可貴。

## 福建泉州市吳天乙打城戲傳承中心

福建泉州市吳天乙打城戲傳承中心成立於二〇一三年，由吳天乙、黃鶯鶯夫婦二人創辦。吳天乙是打城戲第四代傳人，其家族有七百多年的道教歷史，一脈相承，其曾祖吳永寮於一八六〇年創辦打城戲的「興源班」，後來一路演變為「泉州打城戲劇團」。劇團於一九六八年被解散後，吳天乙於一九九〇年復辦打城戲，招收演員，傳承打城戲技藝。之後數年來屢次被解散和復辦，最終成立傳承中心，繼續傳承和保護打城戲。

「目連戲系列」節目蒙國家文化部協助統籌。

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



## Dacheng Opera

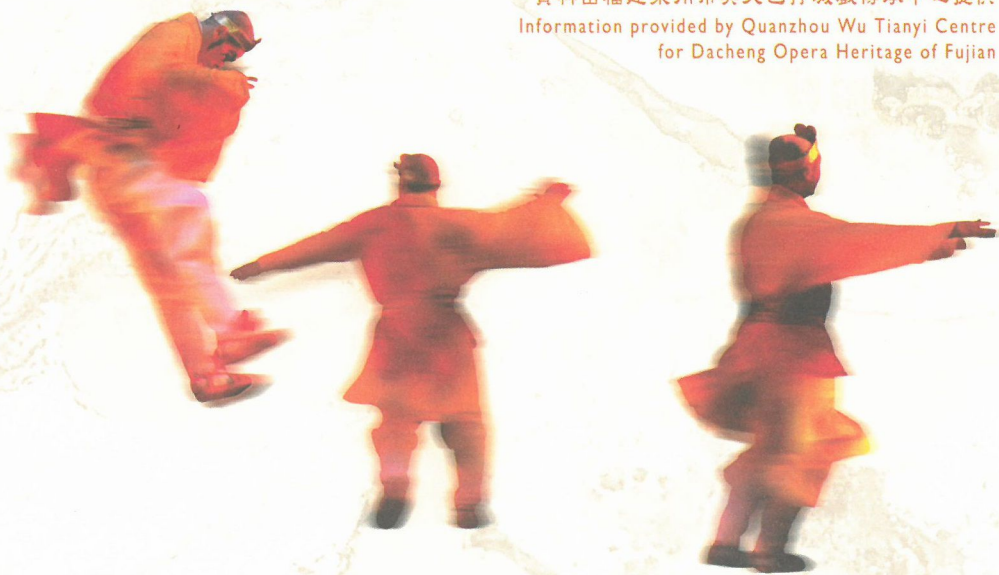
Dacheng Opera was originally part of the Buddhist and Taoist memorial rituals, but it found its way to the stage during the reign of Emperor Daoguang of Qing (r.1821-1850) and became one of the rare liturgical theatrical genres in China. Evolving from the early ritual performances, the exotic genre assimilated many elements to enrich its content. For example, the “juggling cymbals” routine was an acrobatic segment in a memorial service, while the stylized walking gait came from the poses of *arhat* statues and the martial art routines originated from the southern school of Shaolin Boxing. The music was a mixture of *Daoqing* sung music, Buddhist chants, *nanyin* and tunes from puppet shows. All these elements have gradually shaped the unique art Dacheng Opera, which is recognized for the masterly skills and the unmistakable liturgical touch.

The traditional repertory of Dacheng Opera consists of stories based on myths and religion. *Monk Mulian Rescues His Mother* series of playlets, which numbers 74, has been passed down by many generations. In the olden days, it took four full days and nights to perform all 74 of them. The stories are different from the Ming version by Zheng Zhizhen as it has kept many of the traditional “show opening rituals” and masterly skills such as “fire eating and spitting”, “eating paper and pulling out guts”, “juggling cymbals” etc., which provide thrill and excitement for the audience. Today, the exotic genre of Dacheng Opera is on the verge of extinction. The Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian will be in Hong Kong to perform on three evenings some of the most representative episodes of the Monk Mulian story.

## Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian

The Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian was founded by Wu Tianyi and Huang Yingying in 2013. Wu is the fourth generation artist of Dacheng Opera, and his family has a Taoist background that traces back to more than 700 years ago. His great-grandfather, Wu Yongliao, founded the Dacheng Opera troupe, Xingyuan Troupe, in 1860, which evolved over time into the Quanzhou Dacheng Opera Troupe later. It was disbanded in 1968, but was revived by Wu in 1990 through open auditions and invitations to carry forward the art and techniques of the genre. The group suffered several setbacks in the ensuing years, and was folded and revived many times. The current Centre was founded with the mission of perpetuating and preserving the Dacheng Opera genre.

資料由福建泉州市吳天乙打城戲傳承中心提供  
Information provided by Quanzhou Wu Tianyi Centre  
for Dacheng Opera Heritage of Fujian



23.6.2015 (星期二 Tue)

開台儀式：〈靈官掃台〉

《目連救母》上本：

〈開葷做生日〉、〈三步拜、掠魂〉、〈托夢〉、〈速報審〉

Show-opening Ritual: *Purging of the Stage by the Spirit Medium*

*Monk Mulian Rescues His Mother (Part One):*

*A Meat Fast Broken on Her Birthday, Making Kowtow Penance and Her Spirit Seized by Ghosts, Appearing in Her Son's Dream, Trial in Purgatory*

源於宗教儀式的打城戲於演出前常有儀式小戲，〈靈官掃台〉由靈官驅除舞台周邊的魑魅魍魎，保證演出順利進行。

〈掠魂〉中白無常踏高蹺演出，黑無常走矮子步，一高一矮，五色鬼插科打諢，風趣惹笑，言語幽默卻又有警世之意。〈速報審〉一折中班頭鬼舞蹈動作生動，甚具特色。



傅羅卜的父親傅相英年早逝，母親劉世真覺得傅家七代修齋奉佛無得好報。在其弟劉賈和女婢金奴的教唆下，劉氏開葷破戒做生日，殺豬宰羊大排筵席。羅卜驚聞母親開葷破戒，急忙返家，沿途三步一拜替母懺悔消罪。世真不敢承認自己開葷，並到後花園咒誓，結果被眾鬼扯落陰司。羅卜守靈，世真托夢叫兒子要趕緊超度她出世，免得墜地獄受苦。世真被捉到陰司，由東嶽速報司審理。在嚴刑拷打下，她無奈低頭認罪。

Since Dacheng Opera has its roots in ritual plays, it is customary to perform a playlet of similar functions before the core performance of each show. One of them is *Purging of the Stage by the Spirit Medium*. It is believed that the Spirit Medium can chase away the ghosts and spirits hovering round the stage, and so ensures that the performance will be smooth-running. Another interesting playlet is *Her Spirit Seized by Ghosts*. In it, the White Messenger of Death walks on stilts, and the Black Messenger of Death walks in a squat.

The difference in height between the two of them and the Five-Coloured Ghosts' adlibbing and cracking jokes make for a funny scene. Yet under the jokey front, there are didactic messages for all. In *Trial in Purgatory*, the ghosts' dance is also vivid and impressive.

When Fu Luobu's father died at a rather young age, his mother, Liu Shizhen, thinks that despite observing Buddhist vegetarianism



for seven generations, the Fu family is not blessed by Buddha. Such a thought is spurred on by her younger brother, Liu Jia, and the maid, Jinnu. So on her birthday, she breaks her fast and eats meat. When Luobu hears about this, he is shocked and returns home. On the way, he *kowtows* every three steps as an act of penance for his mother. Liu is frightened when confronted by her son, and refuses to admit that she has broken the vegetarian vows. She even goes to the backyard to swear that if she lies, she would go to hell. The false avowal leads to the coming of the demons from Hell, who take her with them. Luobu keeps vigil by the altar, and at night, his mother comes into his dream. She asks him to save her from Hell so she can be transcended to another life. The spirit of Liu is taken for trial by the God of Hell. After some torture, she finally admits to her sins.

主演：林慶龍、吳曉軍、夏克敬、林炮

Cast: Lin Qinglong, Wu Xiaojun, Xia Kejing, Lin Pao

24.6.2015 (星期三 Wed)

《目連救母》中本：

〈四海龍王賀壽〉、〈羅卜守墓〉、〈雙挑、鬥虎〉、〈良女試雷有聲〉

**Monk Mulian Rescues His Mother (Part Two):**

**The Dragons' Birthday Visit to the Goddess of Mercy, Keeping Vigil by His Mother's Grave, Two for the Road and Fighting the Tiger, Lei Yousheng's Purity of Heart Tested**

打城戲《目連救母》一大特色是塑造了雷有聲此角色，由丑行應工。〈雙挑〉裡目連與雷有聲一莊一諧，產生強烈對比。〈四海龍王賀壽〉為打城戲傳統儀式戲，〈鬥虎〉則用上打城戲傳統絕技「耍鑊鉞」。鑊鉞在閩南道教中既是道場樂器，亦是神聖法器。此技藝本是超度法事中的節目，鑊鉞為護身法器，驅逐魑魅魍魎，保護死者亡魂到達陰司，早離苦楚。

觀音壽辰，四海龍王前去賀壽。東海龍王請觀音前往相助被困金剛山的羅卜，扶持他往西天參謁世尊，請法入地獄救母。劉世真去世後，羅卜搭草厝為母守墓。金剛山賊首雷有聲威逼羅卜入伙。羅卜為救母親，便與雷有聲約定三事。羅卜削髮為僧，肩挑經文和母親真容，前往西天請法救母。雷有聲深受感動，也要去救父。兩人結伴同行，中途被虎沖散。羅卜堅心，觀音令飛鉞羅漢驅退猛虎，保護他往西天。觀音差良女化為村婦，在深山中變一間草厝，引雷有聲來投宿，試他是否堅心持齋受戒。雷有聲經不起誘惑，欲心發作，半途而廢。



One unique feature of the *Monk Mulian Rescues His Mother* series in Dacheng Opera is the creation of a character called Lei Yousheng, performed by an actor in *chou* (comic) role. In the episode of *Two for the Road*, he and Mulian pose as strong contrasts, with him providing the comedic elements and Mulian being always the serious one. *The Dragons' Birthday Visit to the Goddess of Mercy* is another ritual play in Dacheng Opera; whereas *Fighting the Tiger* involves the "juggling cymbals" routine, a stunt that is unique to Dacheng Opera. The cymbals are commonly used in Taoist rituals in southern Fujian, and are considered sacred vessels that have the power of chasing away demons and ghosts to escort the spirit of the dead safely to Hell without being tortured on the way.

On the birthday of Guanyin the Goddess of Mercy, the Dragon Kings of the Four Seas go to give their birthday greetings. The Dragon King of the Eastern Sea invites Guanyin to go and help Fu Luobu, who is trapped on Jingang Mountain, so that he can go to the West to see the Buddha and be empowered to save his mother from Hell. Since his mother Liu Shizhen died, Luobu has been staying in a shed by his mother's grave to guard over it. Lei Yousheng, a bandit on Jingang Mountain, bears upon him to join the gang. In a bid to save his mother, Luobu makes a pledge with Lei. Then he takes the tonsure, puts the scriptures in a pack together with a portrait of his mother, and sets off on his long journey to the West to see the Buddha. Lei is touched by his filial piety, and wants to go with him so as to save his father, too. The two accompany each other on the way, but are separated when a tiger jumps at them. Luobu is firm of heart, so Guanyin orders the Flying Cymbals *Arhat* to send the ferocious tiger away and escort him to the West. On the other hand, Guanyin orders Liangnü to take the guise of a village woman, and conjure up a cottage in the mountain so that Lei would come to spend the night. The purpose is to test if he would remain true to his monastic vows. Lei fails the test because he is overcome by his human desires, so he cannot continue the way to see the Buddha.

主演：林慶龍、吳曉軍、林婷婷、鄭清來  
Cast: Lin Qinglong, Wu Xiaojun, Lin Tingting, Zheng Qinglai

25.6.2015 (星期四 Thu)

開台儀式：〈天官賜福〉

《目連救母》下本：

〈觀音試羅卜〉、〈見大佛〉、〈訴血湖〉、〈酷刑、升天〉

Show-opening Ritual: Blessings from the Three Gods

*Monk Mulian Rescues His Mother (Part Three):*

*Fu Luobu's Purity of Heart Tested, Mahāmaudgalyāyana's Transformation,*

*The Lake of Blood, Taking the Punishments on His Mother's Behalf and Delivery from Purgatory*

儀式表演〈天官賜福〉代表喜慶祈福。〈酷刑、升天〉一折中可欣賞打城戲絕技「吃紙拉腸」及「吃火吐火」。「吃紙拉腸」是民間傳統技藝，地獄中的鬼將把紙料（佳餚）吞掉，之後從口拉出的卻是長長的紙條；表演「吃火吐火」的鬼將把紙張燃燒，吞下火團，然後吐出團團火焰。



觀音化為採桑女在黑桑林引羅卜投宿，百般引誘，羅卜始終不動邪念。觀音差白猿搶去經擔跳落深淵，羅卜奮不顧身跳落深淵，脫去凡胎，上西天參謁如來佛祖。佛祖為他正名「大目犍連」，並賜袈裟、錫杖、芒鞋，讓目連入地獄救母。血湖地獄獄官要把劉世真扯落血湖淹浸作刑罰。世真訴說婦人十月懷胎，三年乳哺之苦。獄官深受感動，免其懲罰。世真被押到雙關門前繞枷受刑，目連趕到，代母受刑。目連的孝行感動天地，終於把母親救出地獄，超度升天。



The ritual performance of *Blessings from the Three Gods* is symbolic of celebratory causes and blessings. The episodes *Taking the Punishments on His Mother's Behalf* and *Delivery from Purgatory* contain stunts that are unique to Dacheng Opera. "Eating paper and pulling out guts" is a form of traditional folk entertainment which describes how the demons of Hell eat the paper offerings (their version of fine food) and then pull out from their mouth long strips of paper. In "fire eating and spitting", the demons burn the paper offerings, swallow the flaming ball, and then spit out balls of fire again.

In the story, Guanyin, the Goddess of Mercy, transforms into a woman picking mulberry in the grove. She invites Fu Luobu to spend the night at her place, and sets about seducing him. But Luobu is totally unmoved in face of seduction. Then Guanyin sends a white gibbon to seize the scriptures that Luobu is carrying and jumps into a ravine. Luobu jumps in also, with total disregard for his own life. Because of this, he is able to shake off his mortal self and be transported to the West to seek audience with the Buddha. The Great Buddha names him *Mahāmaudgalyāyana* (sinitised name "Mulian"), grants him the *kasaya* robe, the *khakkhara* staff and the straw shoes, all items for an enlightened disciple of Buddha. They would enable him to go into Hell to save his mother. In Hell, Liu is by the Lake of Blood, on the verge of being pulled into it to suffer for her sins. But Liu begs to be absolved because as a woman, she has already suffered the pains of pregnancy, birth, and three years of breast-feeding a baby. The guard from Hell is touched by her words and lets her pass. Liu is then taken to the Double Gate where she is put under a cangue to be further punished. Mulian arrives and offers to take the punishment for his mother instead. His filial piety moves the Heaven and the Earth, and he succeeds in saving his mother from Hell and pass on.



主演：林慶龍、吳曉軍、林婷婷、夏克敬  
Cast: Lin Qinglong, Wu Xiaojun, Lin Tingting, Xia Kejing

演出長約 2 小時 30 分鐘 (包括中場休息 15 分鐘)  
Running Time: Approx. 2 hours 30 minutes with a 15-minute intermission

## 泉州打城戲技藝示範講座

Demonstration Talk on the Performing Art of Quanzhou Dacheng Opera

22.6.2015 (星期一 Mon) 7:30pm

講者：吳天乙 Speaker: Wu Tianyi

主持：陳春苗 Moderator: Chan Chun-miu

示範：福建泉州市吳天乙打城戲傳承中心演員

Demonstration: The cast of the Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian

香港文化中心行政大樓四樓二號會議室

AC2, Level 4, Administration Building, Hong Kong Cultural Centre

普通話主講 In Putonghua

免費入場，座位有限，先到先得，額滿即止。

Free admission. Limited seats available on a first-come-first-served basis.

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

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

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The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary

The contents of this programme do not represent the views of the Leisure and Cultural Services Department