

English Translation Series  
of a Hundred Peking  
Opera Classics  
中国京剧百部经典英译系列

孙萍 主编  
Chief Editor Sun Ping



Autumn River  
秋江

中国人民大学出版社  
外语教学与研究出版社

中国京剧  
百部经典英译系列

周俊杰



# 秋江

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秋 江

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# 《秋江》

## 导读

Guide to  
*Autumn River*

中国京剧百部经典英译系列

English Translation Series of  
a Hundred Peking Opera Classics







壹  
剧情梗概I  
Synopsis

The source material for the play *Autumn River*, or *Chasing the Boat*, is the short story *The Jade Hairpin* from the Ming Dynasty (1368—1644), which tells the love story between a scholar, Pan Bizheng, and a nun, Chen Miaochang, during the Southern Song Dynasty (1127—1279). During that time, Pan Bizheng and Chen Jiaolian, who had been engaged from childhood, were separated and lost touch with each other due to the untimely death of Pan's father and the southward invasion of the Jin troops. Meanwhile, after more than ten years, Chen and her mother were scattered because of the chaos caused by war, and Chen had to become a nun at Nyuzhen Daoist Temple (or Baiyun Nunnery) outside Nanjing, where she was given the religious name Miaochang. As the story opens, Pan is on his way to Lin'an (today's Hangzhou) to take the imperial examination, but unfortunately, misses the examination due to illness. Feeling ashamed, Pan is reluctant to return home, and lodges at the local Nyuzhen Daoist Temple, which is presided over by an aunt of his. As a result, Pan and Chen meet again and fall in love with each other. Pan's aunt, having observed their romance, compels Pan to leave for Lin'an so that he can take the examination. After Pan's departure, Chen Miaochang flees the temple and chases to the riverside from where Pan has left by boat. Chen begs an old boatman to give her a lift as she intends to pursue him. The play *Autumn River* is this very scene, involving Miaochang's pursuit of Pan Bizheng by boat.

《秋江》又名《追舟》，取材于明传奇《玉簪记》。故事讲述了南宋年间书生潘必正与女尼陈妙常的爱情故事。南宋时期，自幼订下婚约的潘必正、陈娇莲因潘父的早逝和金兵南侵而两家离散、音信隔绝。十余年后，陈娇莲又因战乱与母失散，只好到金陵城外女贞观（另作白云庵）出家，法名妙常。此时的潘必正赴临安赶考，却因病误场未被录取。惭愧的心情使潘必正不愿踏上归途，寄居在由其姑母主持的女贞观中。潘、陈二人由此得以相见，并互生爱慕之情。潘必正与陈妙常的爱情被潘的姑母老观主看破，她立逼潘必正去临安赶考。潘走后，陈妙常逃出尼庵，追向江边，潘已乘舟远去。陈妙常求一位老艄翁载她追赶。《秋江》正是描写妙常乘船追赶潘郎的一场。



《玉簪记》为明万历年间(1573—1620)高濂所作,描写尼姑陈妙常与书生潘必正的爱情婚姻故事,被誉为中国传统的十大喜剧之一。主要是脱胎于元代大戏剧家关汉卿的《萱草堂玉簪记》,并在明无名氏杂剧《张于湖误宿女贞观》和明《燕居笔记》中的《张于湖宿女贞观》的基础上改编而成。其中的《琴挑》、《秋江》等零出,被各种地方戏作为保留剧目,盛演不衰。川剧、昆曲中有同一题材的剧目,剧中突出描写艄翁善良幽默的人物性格,并设计编排了追舟时的各种优美舞蹈动作,舞台画面活泼风趣。京剧《秋江》就是根据川剧改编而成的,甚至一些四川方言也未改成京白,如“他赶二娃子的船下临安去了”,这“二娃子”是典型的四川人称呼邻家男孩的土语。那位艄翁的念白听来似是山东话又夹带四川话,倒也风趣幽默。

这里选用的版本是李慧芳先生和叶盛章先生在1960年的实况录音。

*The Jade Hairpin*, written by Gao Lian during the Wanli era of the Ming Dynasty(1573—1620), depicts the story of love and marriage between a nun, Chen Miaochang, and a scholar, Pan Bizheng, and is renowned as one of the top ten traditional comedies in China. Mainly developed out of *The Jade Hairpin at Daylily Hall*, created by the famous playwright Guan Hanqing in the Yuan Dynasty (1271—1368), this play was further adapted on the basis of the musical drama (*zaju*) *Zhang Yuhu Mistakenly Lodges at Nyuzhen Daoist Temple* by an anonymous playwright, and *Zhang Yuhu Lodges at Nyuzhen Daoist Temple*, from *Short Stories from Life in Leisure*, written during the Ming Dynasty. Individual scenes from these previous dramas, such as *Playing the Zither*, and *Autumn River*, became perennial numbers in some regional operas, and enjoy enduring popularity. There are plays of the same title in Sichuan Opera and Kunqu Opera, which highlight the kindness and humor of the old boatman and also include various elegant dance-acting depicting the scene of boat chasing, and which portray a lively and humorous stage scene. Peking Opera's *Autumn River* is adapted from Sichuan Opera and even retains some words in Sichuan dialect. For example, the word “Erwazi” in “He took Erwazi’s boat to Lin’an,” is a typical Sichuanese term for a neighbor’s boy. The boatman’s speech sounds like Shandong dialect mixed with Sichuan dialect, which audiences consider very witty and humorous.

The version selected here is the live recording by Li Huifang and Ye Shengzhang in 1960.



剧本文学  
贰II  
Plot

The scholar Pan Bizheng and Chen Jiaolian, daughter of an official, were betrothed when still in the womb by the parents of both parties. After the invasion of the Jin troops to the regions south of the Yangtze River, Chen and her mother flee in the ensuing calamity, and in the midst of a crowd they get separated. There is a Nyuzhen Daoist Temple outside Nanjing, and after many twists and turns, Chen has no alternative but to enter Nyuzhen Daoist Temple, which is presided over by Pan Bizheng's aunt, Pan Facheng; whereupon she converts to Buddhism and is given the religious name Miaochang (Because of the special development process during long history, the religious belief of Chinese people often manifests itself as a mixture of different religions. So it is common that a nun lives in a Daoist temple and worships Buddha at the same time). From then on, this motherless orphan remains a resident there, growing up in front of the Buddha.

It so happened that Pan Bizheng, having failed the imperial examination and feeling ashamed to go home, comes to the Nyuzhen Daoist Temple for a brief stay, saying that tranquility of the temple is suitable for his studying, and that he can also attend on his aunt during his spare time. In this way, he gets acquainted with Miaochang.

Under the water-like moonlight, with a coolness in the air of the courtyard, Chen Miaochang plays her zither with haunting sorrow and sadness in her heart. Meanwhile, Pan, adoring Chen's literary talents and graceful bearing, deliberately plays his zither in order to convey

书生潘必正与官宦之女陈娇莲是指腹为婚的夫妻。因金兀术的大军杀到江南，陈娇莲母女随着人群逃难，刚逃出不远就母女失散。几经波折，陈娇莲不得已投身在潘必正的姑母潘法诚所主持的金陵城外女贞观中，皈依并获法名妙常。失母的孤儿从此长住在佛前。

潘必正赴考不第羞于回家，也来到女贞观暂住，说是禅房清静，适宜读书，温习功课之余还可以侍奉姑母，因而与妙常相识。

月光如水，秋凉满院，陈妙常愁怀难遣，月下弹琴。潘必正爱慕陈妙常的文采风姿，故意以琴曲倾吐心声，试探妙常心意。妙常碍于身份与







his love for her and thereby try to ascertain whether she feels the same about him. However, Miaochang, restrained by her religious vows and the feudal moral code, politely turns him down with her own zither music. When Pan takes his leave with a sense of loneliness, Miaochang drops her guard and cannot help pouring out her heart. But Pan has hidden himself behind the door, eavesdropping, and so he hears it all; he makes a sound to alert her to his presence and to the fact that he has heard. Chen is ashamed and a flush rises to her cheeks. The two gradually discover mutual feelings and fall in love.

Pan Bizheng later falls ill due to his lovesickness, whereupon Miaochang and the abbess pay a visit on him. The attendant Jin'an falsely claims that Miaochang can heal the illness. Pan believes this and feels much better instantly. Later he learns that it was just a trick by Jin'an. With a fluttering heart due to her meeting with Pan, Chen composes a poem to the tune of *Westlake Moon* to convey her feelings and later falls asleep at her table. Just then, Pan, who has been wandering around at leisure, enters Miaochang's room when seeing the door half open. Sensing her affections toward him as revealed in her poem, he experiences uncontrollable joy. He wants to steal the poem, but, carelessly, he wakes Miaochang up. Miaochang pretends to get angry; however, when Pan recites her poem, she can no longer conceal her love and affection from him, and so the two vow everlasting love to each other.

The two lovers, having to meet secretly in the hall of the Buddha, could hardly express their love and affection in so many words. All was quiet when they suddenly hear footsteps and realize it is too late to avoid meeting with the abbess.

Pan Facheng, the abbess of the Nyuzhen Daoist Temple, senses her

礼教, 遂回报琴曲婉拒。潘必正落寞告辞后, 妙常卸下心防, 禁不住吐露心意, 却被躲在门外偷听的潘必正出声点破, 羞得陈妙常两朵红云涌上腮边。两人心意渐通, 互生爱慕之情。

潘必正相思成病, 妙常与住持来探望。书童进安谎称妙常有治病之方, 潘必正信以为真, 精神大好, 后来才知为进安所诳。陈妙常因见潘必正而心思飘荡, 填词《西江月》以寄情思, 寐于桌案。适时, 潘必正闲步漫游, 见妙常房门半掩, 挨身而入。他见词中情意尽露, 喜不自胜, 欲偷取诗文, 不慎惊醒妙常。妙常假意恼怒, 必正念出词句, 妙常见无法再隐瞒相思情意, 遂与必正订下盟约。

一对有情人密约在禅院, 爱意缠绵千言万语难以说尽, 万籁俱寂中猛听得脚步声响, 不及回避, 老观主来到面前。

老观主潘法诚怀疑侄儿潘必正



与妙常情意相投，恐破坏佛门清规，于是严厉催促潘必正立即赴京赶考，收拾行李马上离去。潘必正虽难舍妙常，但见姑姑如此坚持，无奈之下只好不告而别，肝肠寸断，黯然而去。

陈妙常闻讯左思右想，决心追随潘郎而去。她不辞而别出庵赶至江边，见船已行远，只好招呼艄翁追赶。此处的表演展现出一位白发艄翁、一位急于追赶情人的青春少女之间的默契配合。在舒缓轻扬的小锣低扣衬映下，小船在水静江宁间轻盈悠荡；忽而船至江心波翻浪涌疾驰飞旋，在白雨跳珠般的锣鼓声烘托下起伏跌宕。变化无穷的流动空间令人眼花缭乱，虚幻和实体的完美结合，使观者仿佛置身于千里川江的湍流急浪中，融入剧情，感受其中的人情美和自然美，心也真切地为之跳跃，为之激荡。

小船追上了大船，两人在江上诉说相思情意，并互换定情之物，最后依依难舍，含泪离别。尔后，潘必正得中进士，迎娶妙常，两人一同返乡，与家人团聚。这时潘必正方知妙常即是自幼婚配之陈娇莲。

nephew Pan Bizheng's affection for Chen Miaochang, and worries that Pan might cause Chen to break her Buddhist vow of chastity, thus she strictly orders Pan to leave for the capital at once after packing so as not to miss the examination. Though reluctant to part with Chen, seeing how stubborn his aunt is, Pan sees no way other than to leave, and so he does, stricken with sorrow, without saying goodbye.

On hearing that he has left, Chen thinks it over and finally decides to follow her love. She sneaks out of the nunnery, but arrives at the riverside too late to catch the boat that has taken Pan away; so she calls a boatman over and asks him to help her pursuit. Here, the performance in the opera reveals the tacit cooperation between the white-haired boatman and the young girl eager to follow her love, accompanied by the relaxing and smooth music of the small gong, swung on the calm river. When reaching the middle of the river, waves heave against the background of the impassioned drumbeats. The space flows with infinite changes that is quite dazzling, really a delight to the eye. What's more, the perfect combination of fiction and reality makes the audience feel like staying in the rolling waves of the river and entering the plot to experience the human warmth and natural beauty with their hearts beating fast with excitement.

The small boat catches up with the big one, and the two meet in the middle of the river, talking out their love and affection and exchanging tokens of their love. At last, loath to part from each other, they bid farewell to each other with tears in their eyes. Later, Pan passes the examination and marries Miaochang. The two return home together and are reunited with their families. It is only at this point that Pan realizes Miaochang is actually Chen Jiaolian to whom he had been engaged from childhood.



主演简介  
叁

## III

Brief Introduction to  
the Performers

The audio track is a live recording of a performance by Li Huifang and Ye Shengzhang in 1960.

Li Huifang (1924—2011), who formerly had the name Li Shutang, was originally from Beijing. At the age of eight, she began to sing for a living. Aged nine, she was apprenticed under Li Yulong and Song Jiting to learn the *laosheng* role type. When she was thirteen, she performed on stage in the plays *Empty-town Stratagem*, *The Gathering of Heroes*, and *A Handful of Snow*. In 1946, she switched to *qingyi* and apprenticed under Cheng Yujing (1906—1995) and Zhao Tongshan (1901—1966). She once cooperated with Zhou Xinfang (1895—1975) in performance of the plays *Four Scholars*, and *Emperors Huizong and Qinzong*. In 1950, she became the leading actor of the Kaiming Opera Troupe in Suzhou. In 1955, she transferred to China National Peking Opera Company. In 1960, she entered the Mei Lanfang Troupe, and later, the No. 3 Troupe of the Peking Opera Theater Company of Beijing.

Li Huifang, famous for her beautiful appearance in costume and makeup on stage, as well as blessed with a generous, clear and resonant voice, was able to perform all the famous plays of the "Four Great Dan Actors," and also double as *laosheng* and *xiaosheng*. She was adept in doubling in two different role types. For example, in *Silang Visits His Mother*, she played the princess in the first part of the play, and later

本书选用的版本是李慧芳先生和叶盛章先生在1960年的实况录音。

李慧芳(1924—2011),曾用名李淑棠。祖籍北京。8岁开始卖唱生涯,9岁拜李玉龙、宋继亭学老生,13岁登台,演出了《空城计》、《群英会》、《一捧雪》等剧。1946年改习青衣,拜程玉菁(1906—1995)、赵桐珊(1901—1966)为师,曾与周信芳(1895—1975)合作,演出了《四进士》、《徽钦二帝》等剧。1950年在苏州市开明京剧团领衔主演。1955年调入中国京剧院。1960年调入梅兰芳剧团,后入北京京剧院三团。

李慧芳扮相俊美,嗓音宽厚清亮,四大名旦的戏都能演,还兼演老生、小生。她善于在一个剧目中扮演两个不同行当的角色,如在《四郎探母》中,前饰公主,后饰四郎;在《吕布与貂蝉》中,前饰貂蝉,后







in the play, *Silang*; in *Lyu Bu and Diaochan*, she played Diaochan first and later Lyu Bu. In the same performance, she was able to perform *The Cosmic Blade* in the Mei School style first, and later perform *Up to the Heavenly Terrace* in the Yan School style. Expert in one field while possessing all-round ability in others, she could play various roles, such as *laosheng*, *xiaosheng*, *qingyi*, *huadan*, *daomadan*, and *laodan*, which became her distinct and versatile trademark.

Among the plays she performed on stage were the *laosheng* plays *The Golden Terrace*, *Empty-town Stratagem*, *A Handful of Snow*, *Defending the City of Taiping*, *Killing the Son at Yuanmen*, *Monument to Li Ling*, *Lotus Lantern*, *Meeting in the Mulberry Garden*, *Up to the Heavenly Terrace*, *Silang Visits His Mother*, and entire operas performed over several days, including *Sanmen Street*, and *A Journey to the West*; *dan* plays such as *Four Scholars*, *Emperors Huizong and Qinzong*, *Return of the Phoenix*, *The Cosmic Blade*, *The Drunken Beauty*, *Scars of War*, *Butterfly Cup*, *Qin Xianglian*, *Wang Zhaojun*, *Tears of Wasted Mountain*, *Two Miss Yous in the Red Mansion*, *Iron Bow as a Love Token*, *Mulan Joins the Army* and *Five Marquises' Feast*; and *xiaosheng* plays such as *The White Gate Tower* and *The Gathering of Heroes*. In addition, she also performed starring roles in the modern operas *Red Guard of Honghu Lake* and *Ancient City Covered with Snow*.

Ye Shengzhang (1912—1966), with the courtesy name Yaoru, was an actor specializing in *wenchou* and *wuchou*. Originally from Taihu, in Anhui Province, he was born in Beijing and was the third son of Ye Chunshan (1875—1935), the originator of the Fuliancheng Troupe. He first apprenticed in the Fuqing Troupe, hosted by Zhu Youfen (1892—1933), and specialized in the *wenjing* role type, but later he switched to *chou*. Shortly afterwards, the Troupe disbanded and he

饰吕布；在一场演出中，前演梅派的《宇宙锋》，后演言派的《上天台》等。她的戏路宽广，一专多能，老生、小生、青衣、花旦、刀马旦、老旦等各行全能，形成其特有的“杂家”风格。

李慧芳的演出剧目有老生戏《黄金台》、《空城计》、《一棒雪》、《战太平》、《辕门斩子》、《李陵碑》、《宝莲灯》、《桑园会》、《上天台》、《四郎探母》及连台本戏《三门街》、《西游记》等，旦角戏《四进士》、《徽钦二帝》、《凤还巢》、《宇宙锋》、《贵妃醉酒》、《生死恨》、《蝴蝶杯》、《秦香莲》、《汉明妃》、《荒山泪》、《红楼二尤》、《大英杰烈（铁弓缘）》、《木兰从军》、《五侯宴》，小生戏《白门楼》、《群英会》。另外，她在现代戏《洪湖赤卫队》、《雪映古城》中也有精彩表演。

叶盛章 (1912—1966)，演员，工文武丑。字耀如。祖籍安徽太湖，生于北京。系富连成社创始人叶春善 (1875—1935) 第三子。先至朱幼芬 (1892—1933) 所办的福清社科班学艺，初工文净，后改学丑行。未几，福清社解散，转至富连成社“小



盛”字科，入科后开始学武生。因身材较小、扮相不宜而改学丑行，从萧长华（1878—1967）、郭春山（1874—1946）学了《打杠子》、《一匹布》、《一两漆（龙凤配）》、《群英会》、《审头刺汤》、《法门寺》、《审七长亭》等戏，并在广和楼实习演出。同时还学了一些昆曲戏，如《教歌》、《醉隶》、《回营打围》等。其所饰《龙凤配》的苟阴阳、《梅玉配》的医生、《连升店》的店家、《胭脂宝褶》的金祥瑞、《秦淮河》的张旺等均得萧长华真传。大量文丑剧目的学习和不断的舞台艺术实践，为叶盛章表演艺术的发展打下了扎实、雄厚的基础，萧长华夸他是京剧丑行的理想传人。叶盛章后又致力于武丑戏的学习，拜在王长林之子王福山（1896—1960）名下，实则受教于王长林（1857—1931）。为了广采博收，他又向沈文成学了《时迁盗甲》，向王连平（1898—1992）学了《黑狼山》，向昆曲名家曹心泉（1864—1938）学了《安天会》和《水帘洞》等，开创了以武丑行演孙悟空戏的先例。经过诸多名家的传授指拨，1925年他开始在富连成社科班显露头角，1927年便与叶盛兰（1914—1978）等人一起被称为富连成社的“台柱子”（领衔主演）。

began to learn *wusheng* in the *Xiaosheng* class of the Fuliancheng Troupe. Due to his small stature, which was not suitable for *sheng*, he changed to *chou*. From Xiao Changhua (1878—1967) and Guo Chunshan (1874—1946), he learned such plays as *Hitting with a Thick Stick*, *A Piece of Cloth*, *Match of Dragon and Phoenix*, *The Gathering of Heroes*, *Postmortem and Assassination of Tang*, and *Famen Temple*, and practiced performing in Guanghe Theater. Meanwhile, he also learned some Kunqu operas, such as *Teaching Songs*, *The Drunken Slave*, and *Returning the Camp and Breaking the Encirclement*. The roles of Gou Yinyang in *Match of Dragon and Phoenix*, the doctor in *A Good Marriage*, the hotel owner in *Liansheng Hotel*, Jin Xiangrui in *Losing and Getting Back the Official Seal*, and Zhang Wang in *Qinhuai River* all were handed down to him from Xiao Changhua. Studies of various *wenchou* plays and continuous practices on stage laid a solid foundation for Ye's future development in performing arts and Xiao Changhua also praised him as the ideal new generation of *chou* actors in Peking Opera. Later Ye devoted himself in learning *wuchou* roles from Wang Fushan (1896—1960), son of Wang Changlin (1857—1931). Actually, it was from Wang Changlin himself that Ye learned. In order to absorb others' strengths, he also learned *Shi Qian Steals the Armor* from Shen Wencheng, *Black Wolf Mountain* from Wang Lianping (1898—1992), *Water Curtain Cave* from the famous Kunqu master Cao Xinquan (1864—1938), creating the precedent of a *wuchou* actor playing the role of Sun Wukong. Thanks to the guidance from many masters, Ye began to make his mark in the class of Fuliancheng Troupe of 1925. In 1927, he, together with Ye Shenglan (1914—1978) and others, was hailed as leading actors of Fuliancheng Troupe.



In 1935, Ye Chunshan died of an illness and his elder son, Ye Longzhang (1906—1988), took over Fuliancheng Troupe, with Ye Shengzhang in charge of teaching and rehearsals of plays. With the support of Shang Xiaoyun, Ye Shengzhang, together with Li Shifang (1921—1947), Mao Shilai (1921—1994), and Yuan Shihai (1916—2002), rehearsed new plays, such as *Wine Beggar*. This play won great popularity for its unique techniques of the flying trapeze and climbing the traverse, which became a specialty play of Fuliancheng Troupe. In 1936, Ye Shengzhang set up Jinsheng Troupe, becoming the first *wuchou* actor to play the leading role. Besides performing those traditional operas, he also composed and performed new plays, such as *Zhijia Steals the Crown*, *Birth of Xu Liang*, *Bai Taiguan*, *Treasure Storing Building*, *Ouyang De*, and *Bronze Net*. In terms of some traditional operas, he adopted the method of adding a beginning and an end to the original plays so as to perform old operas in new ways. For example, *Shi Qian Steals the Armor* was adapted into *Armor Decorated with Goose Plume*, *Stealing the Silver Cup* was expanded into *The Buddha's Hand Orange*, and *Five Heroes* became *Havoc in Suzhou Caused by Thirteen Heroes*. In the plays *Wine Beggar* and *Zhijia Steals the Crown*, he creatively combined the characteristics of the *wusheng* and *wuchou* roles together to perform two characters, Fan Dabei and Zhijia, an innovation that courageously broke the restrictions on role types. His innovation also more or less influenced the new role creations by later generations of performers, for example, the character Yue He in *Hunting Tigers* and *Three Sieges of Zhu Village*, and the character Bianzong in *Red Lamp Gang*. In 1947, Gai Jiaotian (1888—1971) invited Ye Shengzhang to perform, along with himself, the play *Sanchakou Pass* on Shanghai's fabled stages. Through Ye's creative performance, the scenes of Liu Lihua in the play were increased by a large margin, becoming a *dui'er xi* in which the *wusheng* and *wuchou*

1935年，叶春善病逝，其长子叶龙章（1906—1988）接替父亲主持富连成社科班，叶盛章襄助长兄，担任科班的教学和排练演出工作。在尚小云的支持下，叶盛章与李世芳（1921—1947）、毛世来（1921—1994）、袁世海（1916—2002）等人一起排演了新戏《酒丐》等。该剧的演出，以“空中飞人”、“大攀纆棍”等技艺赢得了观众的欢迎，成为富连成社的“看家戏”。1936年，叶盛章组建金升社，成为当时第一个挑大梁、唱头牌的武丑演员。除上演传统戏外，还先后编演了《智化盗冠》、《徐良出世》、《白泰官》、《藏珍楼》、《欧阳德》、《铜网阵》等新戏。对一些传统戏也采取增益首尾的办法，做到“老戏新演”。如把《盗甲》增益为《雁翎甲》，《盗银壶》增益为《佛手橘》，《五人义》增益为《十三太保闹苏州》等。他在《酒丐》和《智化盗冠》剧目中，大胆突破行当的限制，创造性地塑造了范大杯（酒丐）和智化两个武丑与武生相结合的艺术形象。后人的《猎虎记》和《三打祝家庄》中的乐和、《红灯照》中的卞宗等人物的塑造，都不同程度地受到影响。1947年，盖叫天（1888—1971）以双头牌名义邀请叶盛章到上海演出