



京剧  
大师

尚小云



陕西人民出版社



# 京劇大師

SHANG XIAOYUN  
THE GREAT MASTER  
OF BEIJING OPERA

陝西人民出版社  
SHAANXI PEOPLE'S PUBLISHING HOUSE



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尚小雲  
SHANG XIAOYUN  
( 1900 — 1976 )





《遊園驚夢》，尚小雲飾杜麗娘

Shang as Du Liniang in "Dreaming at Peony Pavilion".





《摩登伽女》，尚小雲飾鉢吉蒂  
Shang as Boksidhi in "Maiden of Madengha".





《雷峰塔》，尚小雲飾白娘子  
Shang as Bai Suzhen in "Leifeng Pagoda".





《北國佳人》，尚小雲飾小玉  
Shang as Xiaoyu in "Beauty in the North".





《墨黛》，尚小雲飾墨黛

Shang as Modai in "Modai".





《雙陽公主》，尚小雲飾雙陽公主  
Shang as Princess Shuangyang in "Princess Shuangyang".





《失子驚瘋》，尚小雲飾胡氏  
Shang as Hu Shi in "Insane by Losing Her Son".





《昭君出塞》，尚小雲飾王昭君  
Shang as Wang Zhaojun in "Zhaojun Goes Out of the Pass".





《梁紅玉》，尚小雲飾梁紅玉  
Shang as Liang Hongyu in "Liang Hongyu".



# 序

戲劇，是人類文化至為重要的組成部分之一。世界上許多民族都有屬於自己的戲劇藝術。京劇，是中國人引以為驕傲的戲劇藝術，被譽為國劇。因為她傳承了中華民族數千年生生不息的文化藝術精神，是中華民族浩如烟海的戲曲文化傳統的精粹，集中體現了中國人在藝術領域內獨特的審美眼光和睿智。

悠久的中華文化，培育了豐厚的京劇藝術，形成了以演員為中心，以寫意性、程式化為特徵的京劇表演藝術體系，並且造就了一代代個性獨特、才華卓越的表演藝術家，匯聚成浩蕩恢弘、精彩綿延的藝術長河。尚小雲先生便是這樣一位令後人歆羨敬仰的藝術家，一位在京劇藝術史上獨具風采的藝術大師。

尚小雲及其尚派藝術，是20世紀中國京劇藝術史的重要篇章，這不只是因為尚先生的舞臺藝術生涯幾乎與世紀同行，也不只是尚先生創建的藝術流派源遠流長，而是尚先生舞臺藝術表現出來的審美理想和審美價值豐富了20世紀的中國京劇藝術，並對後世發生着深刻的影響。

尚小雲先生對京劇藝術的傳統精神是極為敬重的。他自幼受傳統藝術的熏陶和浸潤，磨礪出堅實的藝術功底。在長期的舞臺實踐中，在紛繁的世事變遷中，他博採衆長，開創了文武兼備、剛健矯捷、灑脫大方、氣韻生動的表演藝術流派，但始終恪守着京劇傳統的藝術精神。他興趣堅決，不為潮流屈服，是一位對藝術真諦有着深切感悟的藝術家。同時，尚先生又是一位富有創造意識的藝術大師。他依據自身的天賦稟性，發揮嗓音剛勁、武功深厚的特點，堅持走自己的發展道路。以此構成了尚派藝術風格的基礎。

尚派藝術是一個完整的表演藝術體系，有着蓬勃的生命活力。其塑造人物、表現情感的手段豐富多樣，並與京劇藝術本體及其藝術精神高度地統一和諧。因而尚先生所塑造一系列性格迥然的女性形象，大都渾然天成不落痕迹，却又在對不同人物的表現中顯現他特有的藝術風格。在尚先生表演的衆多人物中，尤以一批性情剛烈的巾幗英

雄或急公好義的俠女形象最為感人肺腑，這也寄托了尚先生感時憂國、仁義博愛的人生情懷。

尚小雲畢生致力於京劇藝術繼承和發展，他整理演出了大量的傳統劇目，又主持編演了大批新戲。從《漢明妃》、《梁紅玉》、《乾坤福壽鏡》、《銀屏公主》、《墨黛》到《御碑亭》、《虹霓關》、《打漁殺家》、《武家坡》等衆多的新編劇目或經過精心琢磨的傳統劇目，滲透着尚先生對京劇藝術的深刻認識，散發着尚派藝術雋永的魅力，垂範後世。

尚小雲先生同時還是一位傑出的京劇教育家，他深知京劇藝術的世代相傳必以優秀的人才作為依托。早年，他在極為艱難的環境中創辦的榮春社科班，培養造就了大批優秀人才，是當時中國最為著名的戲曲藝術教育機構之一。尚先生對教務活動事必躬親甚至不惜耗盡資產的佳話傳誦至今，聽來依然感人至深。晚年，尚先生更是對戲曲教育事業情有獨鍾，對繼承和發展京劇藝術傾盡心血。他嚴格施教，盡心育人，把自己畢生積累的寶貴經驗和藝術財富毫無保留地傳授給年輕一代，使我們永志難忘。

尚小雲先生離開我們已經很久了，但他所創立的尚派藝術却仍然活在廣袤的中華大地，仍然煥發着不息的生命活力。

欣聞陝西人民出版社編輯出版了這本《京劇大師尚小雲》畫冊。她圖文并茂地記敘了尚先生的生平傳略、藝術成就、個人生活，我們從中感受到尚小雲先生對祖國、對人民、對京劇的至愛以及他豐富的精神世界。我們深信，這對於弘揚中華文化、傳播京劇藝術是有極大幫助的。這本畫冊對尚小雲先生舞臺藝術的研究者和愛好者而言，將是那樣的彌足珍貴。

尚小雲表演藝術研究會

2002年11月於北京



# FOREWORD

Drama makes a very important part in human culture. Many nations have their own drama art. As a special form of it, Beijing Opera, of which the Chinese are so proud, enjoys the reputation of "national opera". The reason is that as the gem of traditional Chinese culture, it has inherited the continuous culture and art spirit of Chinese nation who boasts a history of several thousand years, and has well reflected the unique Chinese aesthetic appreciation and intelligence in art.

The age-old Chinese culture has brought up such a rich and generous dramatic genre as Beijing Opera, forming one theatrical art system characterized by stylization and symbolism, and which stresses the leading position of the performer. At the same time, it has also produced generations of talented stage artists with their own unique styles, who have converged into a river so vast, brilliant and long-stretching, and in which Shang Xiaoyun is just one of the most respectful, and a great master with his own style in the history of this special opera.

Shang and his Shang School constitute an important chapter in the twentieth century history of the Opera. One may conclude that this is only because his stage art life almost covers the whole span of the century, or his well-established school is long-standing, yet as a matter of fact, the more fundamental reason is that the ideals and values of the aesthetic appreciation demonstrated by him has enriched the Opera in that century, leaving a profound influence on later times.

Shang respects very much the tradition of the Opera. Nurtured in the traditional arts from childhood, he laid a solid foundation for the Opera. Through long time stage practice and various social changes of the time, he learnt strong points from others and created his own school which is both elegant and militant, graceful and vigorous, natural and free, tasteful and touching, while sticking to the essence of the Opera's tradition. Faithful to his own pursuit and unyielding to the trends, he is an artist with a complete understanding of the true meaning of art. At the same time, he is also a creative master. According to his talent and taking advantage of his sound and vigorous voice and outstanding acrobatic fighting ability, he persisted in going his own way and thus laid the foundation for the Shang School.

The school, a complete stage art system full of life, has rich means in characterization and emotion expression while highly harmonious with the art essence and spirit of the Opera. Therefore although a large number of female images created by him have quite different dispositions from one another, they still remain so natural and pleasing to the eye, and you can never fail to find his own unique style from the display of different characters on stage. Among the numerous female images he portrayed on the stage, the most impressive and

moving are those of hard heroines and kind-hearted swordswomen. This reflects his feelings towards the society, his worries over the nation, and his universal love for the human beings.

Shang has devoted his whole life to the inheritance and development of the Opera. Not only has he adapted and performed a large amount of traditional pieces, he has also presided over the writing and rehearsal of a great number of new pieces and performed them as well. Those numerous new and traditional pieces finely polished by him, such as "Concubine Mingfei of Han", "Liang Hongyu", "Qiankun Mirror", "Princess Yinping", "Modai", "The Pavilion of Royal Monument", "Rainbow Pass", "The Fisherman's Revenge", "Wujia Po", etc. all demonstrate his deep understanding of the art, giving forth the everlasting charms of the art of Shang School, leaving us masterpieces which will be worshiped and handed down by the future generations.

Moreover, he is also an excellent educator of the Opera. He knows well that the passing on of the art must rely on the qualified successors. In the early years, he established Rongchun Opera School, bringing up a great many outstanding performers, making the school one of the most well-known at the time. The stories that he tended everything personally in teaching affairs and operated the school with all his private property are still on everybody's lips today. In his later years, he concentrated all his minds on the education and devoted every effort to the inheritance and development of the art. He was strict with students and put his heart and soul into teaching, passing all his valuable experience in the art to the young generation without any reservation.

It has been quite a long time since Mr. Shang left us, yet the art of the Shang School he created is still alive in the vast territory of China with full vitality.

With pleasure we got the news that Shaanxi People's Publishing House is busy editing and will publish a picture album which narrates his brief biography, achievements in the art and personal life, with excellent work both in pictures and words. From the album we can feel his deep love for the land, the people and the Opera, and his rich inner world. We firmly believe that the publication will be very helpful to the promotion of Chinese culture and the dissemination of the Opera, and will be very valuable to both the researchers and fans for the art of the Shang School as well.

**Shang Xiaoyun**  
**Performance Art Society**  
Beijing, November 2002



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