

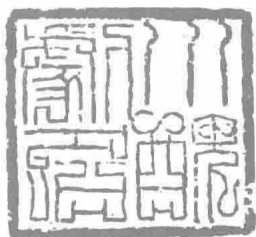
陈全波舞台艺术集

A COLLECTION OF STAGE ART BY CHEN QUANBO
A FAMOUS SICHUAN OPERA CLONIN

谢奇 编著
Compiled by Xie Qi



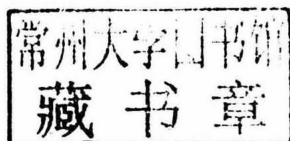
四川出版集团
Sichuan Publishing Group
四川美术出版社
Sichuan Fine Art Publishing House



陈全波舞台艺术集

A COLLECTION OF STAGE ART BY CHEN QUANBO
A FAMOUS SICHUAN OPERA CLOWN

谢奇 编著
Compiled by Xie Qi



四川出版集团
Sichuan Publishing Group
四川美术出版社
Sichuan Fine Art Publishing House

图书在版编目 (C I P) 数据

川剧名丑陈全波舞台艺术集: 汉英对照 / 谢奇编著
— 成都: 四川美术出版社, 2013.5
ISBN 978-7-5410-5533-1

I . ①川… II . ①谢… III . ①川剧—丑角—舞台艺术—汉、英 IV . ①J825.712

中国版本图书馆 CIP 数据核字 (2013) 第 116771 号



陈全波舞台艺术集
CHENQUANBOWUTAI YISHUJI

谢奇 编著

出品人: 马晓峰
责任编辑: 陈娟
设计: 林静
翻译: 陈勇 陈娟
责任校对: 沈前程
版式设计: 四川省摄影家广告印务有限公司
出版发行: 四川出版集团 四川美术出版社
(成都市三洞桥 12 号 邮编 610031)
经销: 新华书店
印刷: 四川荣盛彩色印刷有限公司
成品尺寸: 285mm × 210mm
印张: 8.5
字数: 320 千
版次: 2013 年 9 月第 1 版
印次: 2013 年 9 月第 1 次印刷
书号: ISBN 978-7-5410-5533-1
定价: 148.00 元

版权所有 侵权必究

本书如有印装质量问题, 请与印刷单位联系 (028) 61320258

献给陈全波先生
诞辰一百周年



*Dedicated to
The Centennial Anniversary of
the Birth of Mr. Chen Quanbo*



旧事经心忆梦中

Past Stories Remembered as Dreams in My Mind

谢奇

By Xie Qi

难以忘怀——

为了对一位艺术家的纪念，为了完成心中的夙愿。

他像一块碑牢固地矗立在我心中。

他是一道风景让我景仰而神往。

每当我手拂过一张张亲自拍摄的、满布岁月痕迹的老照片时，他的音容笑貌，他炉火纯青的川剧技艺，他妙能传神的精湛表演……这一切都再现于眼前，使我沉醉其中，忘记了时轮。

蓦然回首，斯人已逝，悲从中来。

这一千多张照片是一张张闪烁着艺术精华的绝版，是他 18 年艺术人生的实录，为表纪念之意，我萌生了将照片结集出版的欲望。

他叫陈全波，名震川剧界的四大名丑之一。他是一位德艺双馨的艺术家。

陈全波，又名陈大经，四川蓬溪县板桥乡人。1913 年农历 10 月出生在一个贫苦农民家庭，自幼喜爱川剧，14 岁入亦乐戏班，拜川剧文武小生刘瑞甫为师，16 岁正式加入亦乐科班学演丑行。他尊师重道，刻苦好学，功底扎实。出科后，搭戏班演唱于川北、川南一带。30 年代中期来到成都入三益公剧院唱戏，拜名噪川西的名丑鄢炳章为师。蓉城川剧，名角如林，群

How can I forget:

To the commemoration of an artist; to fulfill my long-cherished wish.

Standing firm in my heart like a monument,

Like a spectacle that I admire and long for.

Whenever I brush dust off the old pictures that I took, his voice and countenance, his high degree of professional proficiency in the art of Sichuan Opera, his wonderful, vivid and superb performances would reappear before my eyes, making me indulged and forgetting the time.

Turning around, however, I find he has long gone, sadness thus fills my heart.

Looking at the more than one thousand pictures, every one of which being a last edition glittering with his artistic quintessence, I have a desire to compile them into an album in order to commemorate the man whom I followed up to document for a period of 18 years during his art career.

I

He was Chen Quanbo, one of the four clowns well-known in the circle of Sichuan Opera. He was an artist reputed for both moral integrity and artistic attainments.



Chen Quanbo, or Chen Dajing as his alternate name, a native of Banqiao Township in Pengxi County, Sichuan Province, was born into a poor peasant family in lunar October 1913. Since childhood, he was fond of Sichuan Opera and at the age of 14 he joined the local theatrical troupe to serve his apprenticeship with Liu Ruifu, who played a young man's role in civil and military performances in Sichuan Opera. At the age of 16 he formally began to learn to act as a clown in the troupe. Honoring his teacher and respecting his teachings, and diligent in learning and practice, he acquired good skills. After being qualified, he went around with his troupe to perform Sichuan Opera around the towns and townships in northern and southern Sichuan. In the middle 1930s, he came to Chengdu and joined the Sanyi Public Theatre to perform, where he was apprenticed to Yan Bingzhang, a famous Sichuan Opera clown in western Sichuan. In the Sichuan Opera circle in Chengdu, there were many famous actors and actresses who displayed various artistic skills. In such an artistic environment, Chen Quanbo received elaborate directions from famous masters and so he made progress in his skill day after day and became reputed along with Liu Chengji, Zhou Qihe and Zhou Yuxiang as the "four famous clowns of Sichuan Opera". In 1948 he returned to northern Sichuan, where he joined the Pinghua Theatrical Troupe in Nanchong. He became a member of the Communist Party of China in 1957. Since 1949 when the People's Republic was founded he had been working at the Sichuan Opera Troupe of the Nanchong Prefecture serving as an assistant director and director thereafter. He was a deputy to the Sichuan Provincial People's Congress from the 1st to the 6th sessions.

Twice in his life Chen Quanbo went to Beijing to demonstrate his talents. Leaders of the Party and the State, such as Mao Zedong, Zhu De, Deng Xiaoping, Li Xiannian, Yang Shangkun, Luo Ruiqing and so on, watched his plays like *Making a Composition*, *Wucaisang*, and *Yellow Sand Ferry*, etc. In October 1991 when he was 80, a Performance in Commemoration of the 65th Anniversary of Chen Quanbo's Stage Art was held by the Administrative Office of Nanchong Prefecture, at which he went on the stage to perform *Jiuli Xiangong* with the same skills just like when he was young.

II

An artist known for his role as a clown in Sichuan Opera, Chen Quanbo had profound skills and broad ways in his performances. In his prime time he mainly played as a "robed clown"; in his later years, he played as a "coated clown", but no matter what clown, either civil or military, old or young, he was competent enough to perform with high proficiency, in a creative way but not at all the same. The characters that he played on the stage, like Shebiao in *Shetanguan*, Cao Cao in *Yixianjian*, Xu Jia in *Guimen Chicao*, Kou Xiangong in *Baixinnian*, Cheng Yaojin in *Baishoutu*, Yang Guang in *Wenbin Bigong*, Pi Jin in *Gundeng*, Tailor Gong in *Caiyi* and so on, were all played by him vividly and penetratingly and were impressive indeed.

Chen Quanbo had a clear voice that was a combination of softness and hardness with a lasting appeal. He rendered lively and active, exquisite and beautiful performances. His dancing gestures and movement of eyebrows and fingers were a unity of both form and spirit; every small act and performance was meaningful and made the audience roaring with laughter, in a way like humor and satire, as a good taste artistic enjoyment, in artistic beauty in the form and boasting strong vitality. Especially his child-like tune, which is high but not light, hard and soft, showed strong childishness in his high pitched yet desolate voice.

Through life time of practice in his art, he came to realize a fout: an actor must have solid basic skills and must strictly abide the principle to use his skills from the angle of life and the character to make it his way of performing art. For decades he practiced his skills without interruption, even in the ten years of great turmoil (1966-1976) he persisted in his practice in the air-raid shelter. In his three score years and ten, he kept on kicking his leg and lowering his waist despite rain and wind, wintry cold

星璀璨, 绝艺纷呈。在群芳竞艳的艺术环境中, 陈全波得名师精心指点, 他的技艺日益精进, 声名鹊起。与刘成基、周企何、周裕祥一同享有川剧“四大名丑”的美誉。1948年他回到川北, 加入南充平化剧社。1957年加入中国共产党。新中国成立后一直在南充地区川剧团工作, 历任副团长、团长等职。并为四川省第1至6届人民代表。

陈全波一生两次进京献艺, 毛泽东、朱德、邓小平、李先念、杨尚昆、罗瑞卿等党和国家领导人, 都观看过他演出的《做文章》《武采桑》《黄沙渡》等戏。1991年10月, 在他80岁高龄时, 南充地区行署为他专题举办了“陈全波舞台艺术65周年纪念演出”, 此时, 他还登台演出了《九流相公》, 身手不减当年。

二

陈全波是以演丑角闻名的艺术家, 他功底深厚, 戏路宽广。青壮年时期, 以演袍带丑为主; 老年时期, 多演襟襟丑。但凡是丑行, 文、武、老、少, 均能胜任, 演绎起来得心应手, 极富创意, 绝不雷同。他在舞台上塑造的人物, 如《余塘关》中的余彪、《议献剑》中的曹操、《跪门吃草》中的须贾、《拜新年》中的窦相公、《百寿图》中的程咬金、《问病逼宫》中的杨广、《滚灯》中的皮金、《裁衣》中的龚裁缝等, 都被刻画得入木三分, 栩栩如生, 令人难忘。

陈全波嗓音清亮, 刚柔相济, 韵味悠长。表演活脱圆转, 细腻多姿。形神兼备的舞蹈身段与眉眼指爪当中每一个小动作都意味深长, 令人捧腹; 其表演诙谐、幽默, 每次观赏都是一次高品味的艺术享受, 都具有艺术形式美和浓郁的生活气息。特别是他的“娃娃腔”, 尖而不薄, 亦刚亦柔, 高亢苍凉中渗透出浓烈的童稚气。

一生的艺术实践使他悟出一个道理: 作为演员必须具有扎实的表演基本功, 并要严格遵循从生活出发、从人物出发使用技巧, 方是创艺之道这一原则。他数十年如一日, 练功从不间断, 即使在十年内乱中, 他也坚持躲到防空洞去练功。虽逾古稀之年, 仍然顶风冒雪, 不畏酷暑, 日日踢腿下腰。他说: “丑角戏要使观众笑, 笑了以后, 对美人美事更爱, 对丑人丑事更恨。”

陈全波在川剧丑角中别具一格, 这是他转益多师, 博采众长, 推陈出新的结果。他不止一次地说他的技艺是“偷”来的。这个“偷”字, 一方面反映了旧中国艺人们低微的社会地位; 一方面道出了旧时代艺人们为饭碗, 为生存, 互相封锁, 绝艺独传的辛酸; 一方面表明了他对川剧艺术的锲而不舍, 孜孜以求。

同许多艺术名家一样, 陈全波既善于向别人学艺, 也乐



于以艺授人。为使川剧艺术后继有人，发扬光大，他悉心传艺，不知疲倦，呕心沥血。他授艺和指点的门生弟子不少，如李笑非、汪洋、许明耻、庞祖元、蔡华聪、涂显光、李全林、杨先才、张继贤、胡瑜斌等二十几人。其中胡瑜斌获得中国戏剧梅花奖；庞祖元演《九根毛》；刘德益主演的《傻儿师长》等电视剧近年来享誉中国影视界。这些学生中有的已成为川剧艺苑中卓有成绩的名角。

陈全波 1992 年 1 月病逝于成都，享年 80 岁。他一生中有 66 年都在学川剧、演川剧、创新川剧、奉献川剧。在漫长的艺术生涯中，他勤奋探索，辛勤耕耘，以艺育人，以德服人，取得了巨大的艺术成就，成为川剧界的一代宗师。

三

在我眼中，陈全波是一位伟大的艺术家。

我生于农村，居住在嘉陵江边的武胜县沿口镇。50 年代，离我家一段路的嘉陵江边就有县川剧团，当时群众的文化生活十分单调落后，只能看看川剧。上午一场，下午一场，川剧团算是相当火爆。

其实，小学时，我才第一次看到川剧。看那服饰装扮觉得十分好奇，那生丑净旦也让我常常捧腹大笑。喜、怒、哀、乐之间，我对川剧产生了兴趣。记得读初中时，我偷偷看川剧，当时个子小，我站在一根凳子上，一看就是两个小时，看得不知秋冬，看得不知姓氏，还把妈妈给的学费钱也搞丢了，我伤心得掉泪，但这并没有影响我对川剧的兴趣。

陈全波带领川剧团到武胜县沿口镇演出，那是当地百姓最兴奋的时候。他一甩手一投足，一皱眉一眨眼都非常精彩，可以说，他的周身都是戏。从此在我幼小的心灵里留下了深刻的记忆，直到现在，几十年过去了，我还清晰地记得当时的情形，记得戏名和剧中的人物。1963 年 3 月我参军，在连队

or summer heat. He said, "a clown must make the audience roar, and after the laughter they will love more beautiful people and beautiful things, and hate ugly persons and ugly things more."

The fact that Chen Quanbo played a unique role of clown in the Sichuan Opera was a product of his efforts in learning from many teachers, from other's strong points and getting rid of the stale and bringing forth the fresh. Not only once he said that his art was "stolen". The world "stealing" reveals artists' low social status in the old China, the bitterness of reciprocal blockage and exclusive possession of the art skills for their rice bowl and survival. on the other hand, It also indicates how perseverant he was in the pursuit of art.

Like many artists as famous as he was, Chen Quanbo was willing to learn from others as well as teach others. In order to have successors for the promotion of the Sichuan Opera, he devoted all his attention to passing on his skills to inheritors despite of fatigue and great efforts. He had numerous disciples to receive his instructions and guidance, such as Li Xiaofei, Wang Yang, Xu Mingchi, Pang Zuyuan, Cai Huacong, Tu Xianguang, Li Quanlin, Yang Xiancai, Zhang Jixian, Hu Yubin and so on, among whom Hu Yubin was awarded the Plum Blossom Prize of Chinese Drama; Pang Zuyuan played Nine Hairs; Liu Deyi starred the Silly Division Commander, which enjoyed great popularity in China's film and television sector in recent years. Some of his students have become famous actors or actresses with high achievements in the Sichuan Opera circle.

Chen Quanbo died of illness in January 1992 in at the age of 80. He devoted 66 years of his lifetime to learning Sichuan Opera, playing Sichuan Opera, creating Sichuan Opera, and sacrificing to Sichuan Opera. In his long artistic career, he was diligent in exploration and cultivation, educating people with art and winning people by virtue and made tremendous achievements in art as a Grand Master in the Sichuan Opera circle.

III

In my eyes, Chen Quanbo was a great artist.

Born in the countryside, I lived at the Yankou Town in Wusheng County by the Jialing River. In the 1950s, just a short distance away from my home there was a county Sichuan Opera troupe by the Jialing River. As the people's cultural life was very monotonous and backward, Sichuan Opera was the only form of enjoyment then, which was put on stage once in the morning and another in the afternoon. So the Sichuan Opera troupe was quite popular among my folks.

As a matter of fact, it was not until the time of my entering primary school that I had the chance to watch Sichuan Opera for the first time. I was full of curiosity for the dress and costumes; I often burst my sides with laughter when I saw the four main kinds of characters, such as Sheng, Chou, Jing and Dan. Little as I was, I had to stand on a stool to watch, often for two hours straight without knowing the time and forgetting my name. I even lost money that my mom gave me as tuition fee for schooling, for which I cried, but it didn't stop my interest in the Sichuan Opera.

It was an exciting moment for the local folks when Chen Quanbo led the Sichuan Opera Troupe to perform at the Yankou Town in Wusheng County. His gestures and expressions, his frowning and blinking were simply marvelous. I can say that he was full of play from the head to the toe that had left a deep impression in my young heart till now. Decades have elapsed, but I still clearly remember the situation, the name of the play and the characters in the play at that time. In March 1963 I joined the army, and once at an evening party in commemoration of the Army's Day on August 1, with great interest I imitated Chen Quanbo to play a plot of his *Greeting the New Year*.

In 1965 when I went home to visit my family, my greatest wish was to watch Chen Quanbo's play. I went on a special trip to Nanchong to watch Sichuan Opera played by him. It was a four-hour drive to cover the distance of some 80 kilometers from Wusheng to Nanchong, but



纪念“八一”建军节的晚上，我饶有兴趣地模仿着陈全波表演了他《拜新年》的段子。

1965年从部队回家探亲，看陈全波的戏是我最大的愿望，于是，我专程赶到南充观看陈全波的川剧。武胜到南充80多公里，我乘车花了整整4个小时，一见川剧就想起陈全波，就忆起他精妙绝伦的表演。

真正与陈全波面对面接触是在1975年我从部队转业到《南充日报》社工作后。那时，我的工资仅有30多元，但只要是陈全波的演出我场场必到，成为他的忠实戏迷。

我是一名记者，我感到有责任将这位艺术家的艺术生活真实地记录下来。从1975年起直到陈全波1992年去世的近20年间，我每次看他演出或与他接触都要带上照相机，抓拍每一个有价值的瞬间，清点后有1000多张照片，这些已成为记录陈全波艺术生涯的绝版。

陈全波授徒乐此不疲，我是亲眼所见。他办了几期川剧丑角培训班，对门徒们要求非常严格，不厌其烦，苦口婆心，孜孜不倦。他从不计较报酬，从不计较时间，从不计较得失，堪称艺术家的典范。

陈全波已离开我们21年了，但他的名字和他的川剧表演艺术时时让我不能忘怀，让我沉浸在美好的回忆之中。看着这些年深日久的照片，看着这些艺术形象的绝版，我觉得，作为一名新闻工作者，我有责任记录一代川剧大师的风采，有责任保护好这些艺术的精华，有责任让社会记住陈全波。

记住我们民族灿烂的传统文化精华！

as soon as I caught sight of Sichuan Opera, I thought of Chen Quanbo and I recalled his wonderful performances.

It was not until 1975 when I was transferred to civilian work at *Nanchong Daily* that I came into touch with Chen Quanbo face to face. I had a salary of some 30 *yuan*, but every time when Chen Quanbo came to perform I was present. I was a doglike fan for him.

As a reporter, I had the responsibility to document the art life of this artist faithfully. From 1975 to 1992 when Chen Quanbo expired, every time when I went to watch his play or had a meeting with him, I carried a camera in hand in order to capture every precious moment of his, which came to be more than a thousand pictures and have become final versions of Chen Quanbo's art life in record.

I witnessed that Chen Quanbo was never tired of teaching his apprentices. He held several training courses on playing Sichuan Opera clowns, at which he was very strict with his apprentices, tirelessly and persistently advising them in earnest. He never cared for remuneration or how much time he had to spend or his personal gains or losses. He was therefore esteemed a role model among the artists.

It's exactly 21 years since Chen Quanbo left us, but his name and his performing art of Sichuan Opera have always remained in my mind, leaving me in fine remembrance. Looking at these old photos, the last editions of his artistic images, as a pressman I feel duty-bound to document the fine demeanor of the great master of Sichuan Opera, to preserve the quintessence of this art form, and to keep Chen Quanbo alive in people's heart.

Let's keep the quintessence of our splendid traditional culture of our nation always in mind!

作者（右）与陈全波先生（一九八五年）
Mr. Chen Quanbo with the photographer in 1985





陈全波舞台艺术简介

著名表演艺术家陈全波先生是四川蓬溪县板桥乡人，1913年10月生于一个农民家庭，自幼喜爱川剧，14岁入永乐戏班，拜文武小生刘瑞甫为师学演川剧，16岁正式入亦乐科班学演丑行。他尊师重教，刻苦好学，打下了扎实的艺术功底，出科后搭班演唱于川北、川南一带，崭露头角。30年代中期来到成都入三益公剧院唱戏，参师名丑鄢炳章先生，得名师精心指点，技艺日益精进，在表演上有新的突破，声名鹊起，与刘成基、周企何、周裕祥一同享有“四大名丑”的美称。新中国成立后一直在南充地区川剧团演出，历任副团长、团长等职，后任该团艺术顾问。

陈全波是以演丑角而闻名的艺术家，他功底厚戏路宽，但凡丑行各类，文、武、老、少，他均能胜任，演来得心应手，绝不雷同。他在舞台上塑造的人物，如《余塘关》中的须贾，《问病逼宫》中的杨广，《百寿图》中的程咬金，《拜新年》中的窦相公，《滚灯》中的皮金，《做文章》中的徐子元，《黄沙渡》中的万安，《裁衣》中的龚裁缝等，都是栩栩如生、令人难忘的艺术形象。他嗓音清亮，刚柔相济，韵味悠长。表演活脱圆转，细腻多姿，妙能传神的舞蹈身段与眉眼指爪，都具有艺术形式美和浓郁的生活气息。长期的舞台实践形成了陈全波丑行艺术的独特风格和魅力。

陈全波先生曾多次到北京及中南海怀仁堂演出，党和国家领导人观看了演出并对他高超而精湛的演技予以高度赞扬，1985年担任“四川省振兴川剧汇报团”顾问，还以71岁高龄为党和国家领导人演出《做文章》，受到邓小平同志亲切接见。在陈全波先生已近80岁时，还能上台演出《九流相公》，其诙谐、幽默不亚于当年。

陈全波先生既喜于向别人学艺，也乐于以艺授人，为川剧事业培育后继者呕心沥血。在川剧界经他传授和指点的门生不少，如李笑非、汪洋、许明耻、庞祖元、刘德益、蔡华聪、涂显光、李全林、杨先才、张维贤、胡瑜斌等二三十人。他的这些学生，现已成为川剧艺苑中卓有成绩的知名人物。

陈全波先生从事川剧艺术工作65年，在漫长的艺术生涯中，他勤奋探索，辛勤耕耘，以艺育人，取得巨大成就，成为川剧界一代宗师。



INTRODUCTION TO CHEN QUANBO'S STAGE ART

Born in October 1913 in a peasant family, Chen Quanbo was a native of Banqiao Township, Pengxi County, Sichuan Province. Since childhood, he was fond of Sichuan Opera and at the age of 14 he joined the Yongle Theatrical Troupe to serve his apprenticeship to Li Ruipu, who played a civil and military young man's role, in learning Sichuan Opera; at the age of 16 he formally attended the Yongle professional training class to learn how to play the role of a clown. Respecting his teachers and paying great attention to their teachings, he was diligent and hardworking and laid a solid foundation in the art; after his qualification from the class, he went with the troupe around northern and southern Sichuan to perform Sichuan Opera and gradually he made a figure. In the middle 1930s, he joined the Sanyi Public Theatre in Chengdu to play his roles, with the famous clown actor Yan Bingzhang as his teacher, who gave him good supervision. As he made progress day by day, he made new breakthroughs in his performance and rose to the same reputation with Liu Chengji, Zhou Qihe, and Zhou Yuxiang as the four famous clowns. Since 1949 when the People's Republic was founded, he had been working at the Sichuan Opera Troupe of the Nanchong Prefecture, as an actor and serving as an assistant director and director thereafter, and he served as an art advisor to the troupe in the later.

An artist famous for his role as a clown, he had a solid foundation and broad ways for his performance. He was competent for various roles as a clown, either civil or military, old or young. He played with high proficiency but never in a similar way. The characters he played on the stage, such as Xu Jia in *Shetangguan*, Yang Guang in *Wenbing Bigong* (*Inquiring the Illness to Force the Emperor to Abdicate*), Cheng Yaojin in *Baishoutu* (*Hundred Forms of the Character for Longevity*), Dou Xiangong in *Greeting the New Year*, Pi Jin in *Lantern Rolling*, Xu Ziyuan in *Making a Composition*, Wan An in *Huangshadu*, and Tailor Gong in *Making Clothes*, etc., and all of them were true to life and unforgettable. His voice was clear and limpid, with alternate kindness with severity and a lasting appeal. His play was lively and smooth, exquisite and beautiful in a way that his dancing figure with his eyes, hands and fingers, turned out to be wonderfully expressive, showing artistic beauty in form while boasting strong vitality. Through a long term of performance on the stage, Chen Quanbo formed his own unique style and glamour as he played the role of clown.

For several times, Mr. Chen Quanbo went to Beijing to play at Huarentang in Zhongnanhai, the compound where the central leadership is located. The Party and State leaders who watched his play gave high appraisals of him for his superb and consummate acting skills. In 1985 when he served as an advisor to the Zhengxing Sichuan Opera Troupe, he played a role in *Making a Composition* at the age of 71 for the Party and State leaders, for which he was cordially received by Comrade Deng Xiaoping. At the age of nearly 80, Chen Quanbo went on the stage to play in *Jiuli Xiangong*, in which his humorous style was no inferior to the time when he was in his prime age.

Mr. Chen Quanbo was glad to learn from others and also pass his expertise in art to others. He exerted his utmost efforts to cultivating successors for the Sichuan Opera. He had numerous disciples such as Li Xiaofei, Wang Yang, Xu Mingchi, Pang Zuyuan, Liu Deyi, Cai Huachong, Tu Xianguang, Li Quanlin, Yang Xiancai, Zhang Weixian and Hu Yubin, who are now celebrities with high achievements in the art field of Sichuan Opera.

Having specialized in the art of Sichuan Opera for 65 years, Chen Quanbo was diligent in exploration, labored hard in teaching and coaching his students and made great achievements. He was indeed a great master in the circle of Sichuan Opera.



陈全波戏剧活动年表

1926年，在遂宁观音堂加入永庆乐川剧班，拜刘瑞甫为师学戏。

1928年，在蓬溪文景场考入亦乐科班学戏。

1929年，在南充青居街搭永庆乐川剧班唱戏；到成都搭西蜀大舞台唱戏。

1930年，在川西坝塔萧克琴戏班唱戏。

1931年，在成都搭升平会戏班唱戏。

1932年，在仁寿搭黄万祥戏班唱戏。

1933年，在荣县搭芝春戏班唱戏。

1934年，在内江长山桥进入新民讲演团唱戏。

1935年，在成都加入三益公剧院唱戏；向川剧名丑鄢炳章参师。

1936年，加入启民剧社（三益公分为两班，其中一班叫启民剧社）到自流井唱戏。

1937年，在宜宾泸州乐山一带唱戏。

1941年，在永川加入新兴三益公唱戏。

1942年，在成都华瀛大舞台唱戏。

1943年至1945年，在成都进化川剧社唱戏；收李笑非为徒。

1946年，在遂宁糍粑巷镇江寺剧场唱戏。

1947年，回家乡蓬溪唱戏。

1948年冬，回南充在平化剧社唱戏，此后一直在南充演出。

1950年，担任川北解放剧艺社副社长，后改称南充川剧团，担任副团长、团长、艺术顾问。

1954年，到北京，在怀仁堂为党和国家领导人演出。

1956年，到中央文化部所办第一期戏曲

演员讲习会学习。

1959年，应邀到陕西省西安市交流艺术经验，讲川剧丑角的表演艺术。十月份率团赴四川省参加国庆十年大庆献礼演出。

1960至1965年，除在南充担任演出外，还在南充艺术学校、省川剧学校、重庆市川剧讲习班教学。

1978年，到北京参加中共十一届三中全会闭幕式晚会演出。

1979年，南充地区专门为陈全波举办丑角演员进修班，传授他们的表演艺术，有本省及外省学员参加。

1981年，口述《陈全波舞台艺术》。

1983年，《陈全波舞台艺术》一书在重庆出版社出版。

1985年，到北京参加文化部第四届戏曲演员讲习会讲学。10月参加“四川省振兴川剧汇报团”并担任顾问，到北京为党和国家领导人演出。

1986年，给专程到南充见习的中央戏剧学院外国留学生讲川剧丑角表演艺术。

1986年，四川省文化厅为表彰他在振兴川剧中的重大贡献，授予他“指导教师奖”。

1988年，率弟子到成都参加“陈书舫、竞华、曾荣华、陈全波、杨淑英五位艺术家流派展览演出。”

1991年，在赈灾义演中演出《黄沙渡》。同年10月，南充地区行署为他专题举办了“陈全波舞台艺术65周年纪念演出”，他登台演出了《九流相公》。



CHRONICLE OF CHEN QUANBO'S THEATRICAL EVENTS

In 1926, Chen joined the Yongle Sichuan Opera class at Guanyingtang, Suining, where he was apprenticed to Liu RuiFu.

In 1928, Chen was enrolled in the Yile Opera School at Wenjingchang in Pengxi.

In 1929, Chen played at the Yongle Sichuan Theatrical Troupe in Qingju Street, Nanchong; then he went on the grand stage of Xishu in Chengdu to act in opera.

In 1930, Chen acted in opera at Taxiaoqeqin Theatrical Troupe in Chuanxiba.

In 1931, Chen acted in opera at the Shengping Theatrical Troupe in Chengdu.

In 1932, Chen acted in opera at the Huangwanxiang Theatrical Troupe in Renshou.

In 1933, Chen acted in opera at the Zhichun Theatrical Troupe in Rongxian.

In 1934, Chen joined the Xinmin Theatrical Troupe in Changshanqiao in Neijiang to act in opera.

In 1935, Chen joined the Sanyi Public Theatrical Troupe in Chengdu to act in opera and was apprenticed to Yan Bingzhang, a famous clown in Sichuan Opera.

In 1936, Chen acted in opera at the Qiming Theatrical Society, which was one of the two under the Sanyi Public Theatrical Troupe, in Zhiliujing.

In 1937, Chen acted in opera around Yibin, Luzhou and Leshan.

In 1941, Chen joined the New Sanyi Public Theatrical Troupe in Yongchuan.

In 1942, Chen acted in opera at the Huaying Grand Stage in Chengdu.

From 1943 to 1945, Chen joined the Jinhua Sichuan Opera Society in Chengdu and later took Li Xiaofei as his apprentice.

In 1946, Chen acted in opera at the Zhenjiang Temple in Ciba Lane, Suining.

In 1947, Chen returned to his hometown Pengxi to act in opera.

In 1948, Chen returned to Nanchong to act in opera at the Pinghua Sichuan Opera Society, since then he remained in Nanchong to perform opera.

In 1950, Chen served as the vice-director of the Northern Sichuan Jiefang Theatrical Society, which was later renamed into Nanchong Sichuan Opera Troupe, and Chen served as vice-director, director, and art advisor respectively.

In 1954, Chen went to Beijing to perform for the Party and state leaders at the Huairan Hall in Zhongnanhai.

In 1956, Chen went to attend the first training course for traditional opera actors/actresses hosted by the Ministry of Culture.

In 1959, Chen was invited to Xi'an, Shanxi to exchange experiences on playing crowns in Sichuan Opera. In October he came back with his delegation to Sichuan, where they performed for the celebration of the 10th anniversary of the founding of the People's Republic.

From 1960 to 1965, in addition to performing in Nanchong, Chen gave teachings at training courses at Nanchong Art School, Sichuan Opera School and Chongqing's Sichuan Opera School respectively.

In 1978, Chen went to Beijing to perform for an evening party held at the close of the third plenary session of the 11th central committee of the Communist Party of China.

In 1979, a further training course on crowns was held in honor of Chen Quanbo for him to pass on their performing skills, which was attended by trainees from Sichuan and other provinces.

In 1981, Chen dictated a book entitled *Chen Quanbo on Performing Art*.

In 1983, Chen had his book entitled *Chen Quanbo on Performing Art* published by Chongqing Publishing House.

In 1985, Chen went to Beijing to give a lecture on the fourth seminar for traditional opera actors/actresses hosted by the Ministry of Culture; in October Chen, as an adviser, headed a troupe for the revitalization of Sichuan Opera to Beijing to perform for the Party and state leaders.

In 1986, Chen went on a special trip to Nanchong, where he taught the performing art as a crown in Sichuan Opera to foreign students from the Central Academy of Drama.

In 1986, Chen was awarded an Instructor's Prize for his important contributions to the promotion of Sichuan Opera by the Sichuan Provincial Department of Culture.

In 1988, Chen, with his disciples, came to Chengdu for the exchange performance by schools of five artists, namely Chen Shufang, Jinghua, Zeng Ronghua, Chen Quanbo and Yang Shuying.

In 1991, Chen acted in *Huangshadu (Yellow Sand Ferry)* as a charity performance to relieve the people from disaster. In October the same year, a performance in commemoration of the 65th anniversary of Chen Quanbo's performing art was held by the Nanchong Administrative Prefecture, at which he went onto the stage to perform *Jiulu Xianggong*.



陈全波 (1979年)

Chen Quanbo in 1979



陈全波舞台艺术集

A COLLECTION OF STAGE ART BY CHEN QUANBO





陈全波

和他的学生

Chen Quanbo with his students





陈全波

Collection of Chen Quanbo's Facial Makeup
as Clowns in Sichuan Opera

川丑脸谱集锦



《西川图》中的张松

Zhang Song in the Picture of *Western Sichuan*



《双旗门》中的土行孙

Tu Xingsun in *Shuangmuqimen*



《五子告母》中的阎王

King of Hell in *Five Sons Accusing the Mother*



《拜新年》中的窦相公

Dou Xianggong in *Greeting the New Year*



《竹林堂》中的刘子业

Liu Zhiye in the *House in Bamboo Grove*



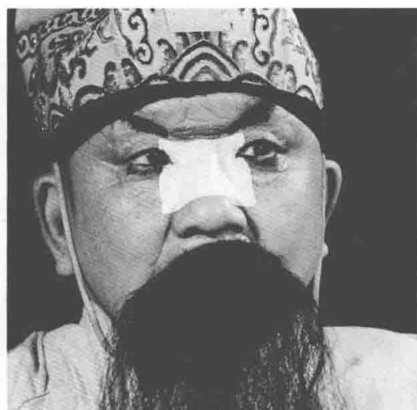
《大佛寺》中的王文

Wang Wen in the *Giant Buddhist Temple*



《审百案》中的庞仕元

Pang Shiyuan in the *Trial of Hundred Cases*



《档幽》中的周幽王

King Zhouyou in *Dangyou*



《游宦海》中的庐守才

Lu Shoucai in *Lobbying in the Official Circle*



《春陵台》中的宋康王

King Songkang in *Chunlingtai*



《黄沙渡》中的万安
Wan'an in *Yellow Sand Ferry*



《骂相》中的孙家二
Sun Jia'er in *Maxiang*



《做文章》中的徐子元
Xu Zhiyuan in *Making a Composition*



《百寿图》中的程咬金
Cheng Yaojin in *Scroll Consisting of
Hundred Forms of Characters for Longevity*



《隋宫乱》中的杨广
Yang Guang in the *Sui Imperial Court in Chaos*



《张浪子嫁妈》中的张浪子
Zhang Langzi in *Zhang Langzi Marrying His Mother Off*



《闹楚宫》的楚平王
King Chuping in *Uproar in the Chu Imperial Court*



《西关渡》中的陈彩
Chen Cai in the *West Pass Ferry*



陈全波

Collection of Chen Quanbo Practicing Skills

练功集锦

