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(总 189 期)

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## ❁ 女子越剧的生命力与美学价值 ❁

■ 傅 谨

**内容摘要:**越剧曾名“绍兴女子文戏”,其最典型的剧团中,演员均为女性。越剧全女班形成于20世纪30年代,1938年之后上海等地就进入了女子越剧的时代,男班几乎完全绝迹。女子越剧从20世纪40年代末到“文革”期间,几度遭到政府官员缘于不同理由的激烈批评,但是直到今天它依然顽强地持续存在,足以证明其生命力。女子越剧的成功是由于其完好地跨越了女性扮演男性角色时在声音与形体表达两方面可能遭遇的性别障碍,女小生这一重要行当,创造出介于两性间的独具魅力的戏剧表演风格,征服了广阔地域的中下层女性。女子越剧的生存与发展,是越剧艺术的美学与情感价值同强大的政治和道德压力博弈的范本,启迪了政治与艺术关系的新的思考方向。

**关键词:**越剧 20世纪中国戏剧 现代戏 女小生

**中图分类号:**J80 **文献标识码:**A **文章编号:**0257-943X(2016)01-0004-12

**Title:** The Vitality and Aesthetic Value of Female Yue Opera Troupes

**Author:** Fu Jin

**Abstract:** Yue Opera was once known as the “female singing and acting opera of Shaoxing” and the typical Yue Opera troupes contained exclusively female singers. Exclusive female Yue Opera troupes came into being in the 1930s. By 1938, Yue Opera and female singers had become popular in Shanghai and a few other places, while male troupes of Yue Opera were hardly seen. However, as the 1940's came to a close, and up until the Cultural Revolution, female Yue Opera troupes received reprimands of all kinds from officials. The fact that they have survived to the present day is a strong demonstration of their vitality. The success of the female Yue Opera troupes is based on the vocal skills and body language female singers used to bridge the gender gap. The role of Xiaosheng (young gentleman) played by female singers has a cross-gender attraction and involves a special acting style, which speaks powerfully to women of the middle and lower social classes. The survival and development of the female Yue Opera troupes have stood against great political and moral pressures, shedding light on the relation between politics and art.

**Key Words:** Yue Opera; 20<sup>th</sup> Century Chinese drama; modern drama; the role of Xiaosheng played by female singers

## 20世纪京剧走向与西方文化影响<sup>①</sup>

■ 张伟品

**内容摘要:** 中国戏曲是中国本土汉民族传统的戏剧形态。乾隆五十五年以徽班进京为契机,逐步形成新兴戏曲剧种——京剧,逐渐取得全国性影响,成为20世纪至今中国戏曲的代表。中国戏曲于长期演化过程中不断受到外族文化影响。但截至清中叶以前,所有外部文化元素均被吸收成为戏曲文化整体之有机组成部分,形成了一整套适合于中国本土环境的戏剧文化模式。作为中国戏曲代表性样式的京剧,在整个20世纪至今的发展过程中,其内部文化构成也呈现出动态的多元性。而其中本土文化传统从早期的占据决定地位,到最终处于没落状态,提示了京剧自身文化选择的迷失过程。这一过程的形成原因,很大程度上与19世纪中后期开始并贯穿整个20世纪的西方文化的全面影响有着不可分割的关系。

**关键词:** 京剧 梅兰芳 时装戏 机关布景 海派 西方文化

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2016)01-0016-10

**Title:** The Development of Peking Opera and the Influence of Western Culture in 20th Century

**Author:** Zhang Weipin

**Abstract:** Chinese Xiqu is considered the theatrical form of the Han people of China. New Xiqu, Peking Opera, originated by chance with the Hui Troupes' performances in the capital in the 55<sup>th</sup> year of Emperor Qianlong's reign. Since then, Peking Opera gradually prevailed throughout the country and became the representative of the 20<sup>th</sup> Century Chinese Xiqu. The development of Chinese Xiqu has also been under the influence of other cultures. However, by the mid Qing Dynasty, all the foreign elements had been incorporated and the cultural integrity of Chinese Xiqu had been made compatible with the cultural environment. Peking Opera, as the representative model of Chinese Xiqu, has shown dynamic diversity in its internal cultural composition since the 20<sup>th</sup> Century. The domestic cultural tradition was in a dominant position in the beginning, but decayed later, which reveals confusion in the cultural identification of Peking Opera. This is closely related to influences of western culture in the mid and late 19<sup>th</sup> Century and the 20<sup>th</sup> Century.

**Key Words:** Peking Opera; Mei Lanfang; Xiqu of modern costume; machine-operated scenery; Shanghai style; western culture

## 从北昆《白兔记-咬脐郎》看再造旧戏文的问题

■ 孙敏智

**内容摘要:**北方昆剧院以咬脐郎为主改编的《白兔记-咬脐郎》,其场上搬演具体化了再造旧戏文的诸多问题。其中最重要的即文本改编重造的适当性,而适当与否又关系于旧戏曲在被“现代化”下的艺术表现,且“再造行为”同时体现了新旧意识冲突和“文化遗产”意识形态。本文从评论角度出发,认为此作在当代凡事皆“现代化”之诉求下从改编走向新创,然而在艺术上却因受流行的文化意识所制约而未能有效表现,以至于作品中的种种冲突反体现了当代文化病症。

**关键词:**白兔记-咬脐郎 文本改编 搬演艺术 文化遗产

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2016)01-0026-10

**Title:** Adaptation of Classic Scripts: *The Tale of A White Rabbit: A Boy Named Yaoqi* Produced by the Northern Kunqu Opera Theatre

**Author:** Minchih Sun

**Abstract:** The Northern Kunqu Opera Theatre's production of *The Tale of A White Rabbit: A Boy Named Yaoqi*, faced many problems concerning aspects of adaptation for this classic script. Of these problems, the appropriateness of modernizing this classic is the most concerning of these aspects. This "reconstruction" shows the ideological conflict between the new and the old, and of the concept of "cultural heritage". This paper uses theatrical review to analyze how the production goes from adaptation to originality, and the overall trend of "modernization", but fails to be effectively expressive due to the ideological restriction of popular culture.

**Key Words:** *The Tale of A White Rabbit: A Boy Named Yaoqi*; textual adaptation; performing art; cultural heritage

## 姚金成：戏曲当代题材创作的一面旗帜

■ 谢柏梁

**内容摘要：**本文从历史大背景与写实新风格、变革年代的婚恋悲歌、人性视野中的公仆形象和直面现实矛盾的社会问题剧等四个方面，对剧作家姚金成的当代题材原创戏曲予以了系统的分析和审美的评价、历史的比照和地位的认定。在近三十年来的戏曲创作界，姚金成及其当代题材剧作在中原大地上再次举起了一杆猎猎飞舞的大旗。作为中国当代戏曲创作方阵中的一员骁将，“姚金成戏剧”通过河南豫剧院三团等团队的精彩呈现，创造了豫剧当代戏新的时代辉煌，同时也对戏剧界乃至我们所处的时代，从一个侧面发挥着潜移默化的影响。

**关键词：**当代题材戏 姚金成 新写实风格

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2016)01-0036-12

**Title:** Yao Jincheng: An Excellent Playwright for Xiqu Featuring Contemporary Life

**Author:** Xie Boliang

**Abstract:** This paper systematically analyzes and appreciates Xiqu scripts by Yao Jincheng that feature contemporary life, making retrospections and evaluating the importance of Yao's works. The analysis is carried out from four perspectives: historical background and newly formed realistic style; the elegy of love and marriage in a changing time; officials seen from a humanistic view; and confrontations with social conflicts. In the past thirty years, Yao Jincheng and his scripts have set brilliant examples for theatre with contemporary themes. Yao is an outstanding playwright, and his cooperation with The Third Troupe of Henan Yu Opera Theatre has made contributions to the development of Yu Opera.

**Key Words:** Xiqu with contemporary themes; Yao Jincheng; new realistic style



## ❁ 王仁杰戏曲复古实践之反思 ❁

■ 孙 艳

**内容摘要:**王仁杰在理论主张和创作实践上都坚持戏曲复古,但其《琵琶行》、《柳永》、《蔡文姬》等从形式到精神内核都全面复古的作品无一例外都在艺术上并不成功;而其《董生与李氏》等作品的成功却恰恰在于精神内核上对传统的突破,在于其作品中现代意识的注入、对“个人”及其人性的发现,在于其戏曲是“人的戏剧”。王仁杰的戏曲作品在传统和现代之间的矛盾也使其《董生与李氏》等成功剧作呈现出表面上传统、实质上现代的双重面貌。

**关键词:**王仁杰 董生与李氏 复古 现代戏曲

**中图分类号:**J80 **文献标识码:**A **文章编号:**0257-943X(2016)01-0048-07

**Title:** Is Revivalism the Key to Success for Wang Renjie's Xiqu Scripts?

**Author:** Sun Yan

**Abstract:** Wang Renjie is considered a revivalist in Xiqu. However, none of his Xiqu that are revivalistic, such as *The Poetry of Pipa*, *Liu Yong* and *Cai Wenji*, have been artistically successful. Other Xiqu of his, such as *Dongsheng and Lishi*, have been successful and are based on traditional modern ideologies, and the discovery of the “individual” in humanity, creating Xiqu that is the “theatre of human beings”. This contradiction between tradition and modernity gives Wang's successful Xiqu a double-sided feature — the traditional form and the modern essence.

**Key Words:** Wang Renjie; *Dongsheng and Lishi*; revivalism; modern Xiqu



## 论张弘的新编昆剧

■ 丁 盛

**内容摘要:** 昆剧演员出身的剧作家张弘,对昆剧场上艺术有着切身的体认。他的新编昆剧,精神意蕴上,上接古人情怀,深怀悲悯之心,蕴含了悟之境;艺术手法上,重场上之曲,重“情”、“趣”。在遵循昆剧“三体三式”的艺术规定性前提下,在杂剧体例中融入了西方传统戏剧的锁闭式结构,在折子戏中嫁接了西方现代戏剧的拼贴结构,兼具传统性、现代性与创新性。

**关键词:** 张弘 新编昆剧 传统性 现代性

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2016)01-0055-10

**Title:** On Zhang Hong's New Kunqu Scripts

**Author:** Ding Sheng

**Abstract:** Zhang Hong is an actor-turned playwright who has a direct and deep understanding of the art of Kunqu. His new scripts for Kunqu contain a spiritual horizon inherited from the ancient Chinese, compassion and an enlightened wisdom. Zhang shows special concerns with tuned verse, and the “emotion” and “humour” of the play. Following the “three varieties with three forms” principle of Kunqu, Zhang enriches the genre of *Zaju* with the closed structure from the western dramatic tradition and incorporates into and highlight modern western drama. Zhang's plays are the mixture of tradition, modernity and creativity.

**Key Words:** Zhang Hong; new Kunqu script; traditionality; modernity

## 正义与义在《赵氏孤儿》中的隐性冲突

■ 王 云

**内容摘要:** 以中国古代的“义”和西方现代的“正义”这两种似而不同的观念来审视纪君祥的《赵氏孤儿》,不难发现,它们在这部元杂剧中是形成了强烈冲突的。不过,这种冲突不是内置的、固有的,而是我们将《赵氏孤儿》置于正义与义所建构的语境中而形成的。如此冲突集中地体现于程婴之子的生命权问题。面对“存孤弃子老程婴”,我们似乎应该用“义薄云天”四个字来由衷地称赞他。然而,如果以现代正义观念的角度来看,这样的情节极其可疑。中国要真正地成为一个正义的社会,恐怕要从理智地看待《赵氏孤儿》中那最令我们感动的那一幕开始。

**关键词:** 赵氏孤儿 正义 义 生命权

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2016)01-0065-10

**Title:** The Implicit Conflict between Justice and “Yi” in *The Orphan of Zhao*

**Author:** Wang Yun

**Abstract:** The traditional Chinese concept of “Yi” and the western concept of justice come into violent contradiction in Ji Junxiang’s *The Orphan of Zhao*. However, the contradiction is not inherent, but is caused by the context constructed by justice and “Yi”. The conflict focuses on the right of life for Cheng Ying’s son. We may see Cheng Ying as the old man who sacrificed his own son to save the orphan and eulogize him as showing the supreme virtue of “Yi”. But from the modern theory of justice, the plot is extremely dubious. And because of this, the modern Chinese audience may view the most touching scene of *The Orphan of Zhao* rationally.

**Key Words:** *The Orphan of Zhao*; justice; “Yi”; right of life

## 姚一苇的焦虑

■ 林清华

**内容摘要:** 焦虑是艺术的原生动力之一。对于姚一苇的戏剧创作而言,焦虑是他表达人类世界的主要方式。姚一苇的焦虑包括两个方面的主题:人的困境与戏的困境,而其表达方式却呈现出一种“不和谐”的悖论。姚一苇上个世纪的焦虑在当下并没有获得缓解,而是加深了,它对当代中国戏剧现状仍然具有强烈的现实意义。

**关键词:** 姚一苇 焦虑 现实意义

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2016)01-0075-07

**Title:** The Anxiety of Yao Yiwei

**Author:** Lin Qinghua

**Abstract:** Anxiety is one of the primal motives of art. In Yao Yiwei's drama, anxiety is the dominant method for expressing the human world. His anxiety contains two aspects: the dilemma of man and the dilemma of drama. This expression features an unharmonious paradox. Yao's anxiety in the last century has become even more intense rather than being relieved and is still a matter of realistic significance to contemporary Chinese drama.

**Key Words:** Yao Yiwei; anxiety; realistic significance

## 论袁牧之“外形的演技”

■ 马俊山

**内容摘要:**“千面人”袁牧之是爱美剧时期中国话剧表演艺术的杰出代表,中国第一个性格演员。他从外形入手,通过模拟生活中的人和外国电影演员的方式,形成了外部性格化的表演路线,成功扮演了各种性格的戏剧人物,使中国话剧从演讲式或主题式的表演,转向人物形象创造,为金山、赵丹等人更加成熟的演技积累了经验和技巧。这是一个重要的发展。但由于生活经验的相对不足和创作条件的限制,这种“形式的演技”或“模拟的演技”,在表现人的“精神生活”方面,又存在难以解决的体验问题。正是这个问题的彰显和解决,推动中国话剧表演艺术继续前行,从幼稚走向成熟。袁牧之是一个重要的历史转折点。

**关键词:**袁牧之 演技 外形 模拟 性格化

**中图分类号:**J80 **文献标识码:**A **文章编号:**0257-943X(2016)01-0082-09

**Title:** On Yuan Muzhi's "Formalistic Acting Skill"

**Author:** Ma Junshan

**Abstract:** Known as "the man with a thousand faces", Yuan Muzhi is an outstanding representative of the performing arts and Chinese spoken drama during the Amateur Theatre Period, as well as the first personality actor in China. By mimicking the external appearances of real people (including foreign film actors), he had formed his own style of formalistic characterization and succeeded in portraying various characters with different personalities. This important progress in acting skill enabled actors to transform from a speech-like or thematic acting style to a performing style focusing more on characterization. The experiences and skills gleaned from this progress have contributed to the more mature acting skills of actors such as Jin Shan and Zhao Dan. However, due to the lack of life experience and the limitations of acting conditions, these "formalistic acting skill" and "mimetic acting skill" encounter insurmountable difficulties in representing the "spiritual life" of Chinese people. It is the exposure and solution of those difficulties that has pushed Chinese performing arts into maturity.

**Key Words:** Yuan Muzhi; acting skills; form; mimic; characterization

## ❁ 孱弱的巡演制 ❁

### ——论抗战后期重庆官办剧团的巡回公演

■ 段 丽

**内容摘要:** 抗战后期,以中电、中青为首的官办剧团因生存压力所迫,多次计划在大后方组织巡回公演,并试图在巡演中孕育一种科学合理的巡演制度。这种制度客观上要求剧团实现保留剧目的“市民化”、新旧剧目轮演的“合理化”、演职员的“一专多能”等等,是这一时期官办剧团追求演剧正规化的有力体现。但抗战后期,国民党对官办剧团上演剧目的严苛监管致使剧团的剧目建设存在严重问题,剧团的创作机制与剧团组织之间配合“滞涩”。这导致官办剧团的巡演计划中途夭折,对巡演制的探索也一直停滞在“孱弱”的初生阶段。

**关键词:** 官办剧团 巡演制 正规化

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**Title:** The Weak Touring System: Tours of Official Troupes during the Late Anti-Japanese War Period

**Author:** Duan Li

**Abstract:** During the late stage of the Anti-Japanese period, the official troupes, led by “Zhong Dian” and “Zhong Qing”, planned many public performances and created a scientific and reasonable tour system. This system required the troupes to urbanize plays, as well as alternate between old and new plays in the troupes’ repertoire, and maintain multi-functional actors, who could reflect the intention of the troupe to regularize the performances. However, the tough and rigid supervision of Kuomintang(KMT) on the official troupes’ repertoire resulted in serious problems, and led to sluggish coordination and organization of the troupes. As a result, the official troupes’ touring plans were aborted and the experiment of the tour system stopped during its “weak” primary stage.

**Key Words:** the official troupes; the touring system; regularization

## 现代话剧演员文化的生成与演进概述

■ 张晓欧

**内容摘要:** 本文以“话剧演员文化”为研究对象,对中国话剧自“文明戏”到五四以后的现代话剧这一阶段进行总体性的考察。首先是话剧演员文化的生成,由于“新剧”的特殊地位,其演员开始摆脱“戏子”的地位而与开启民智的文化人比肩,但又因大部分新剧演员的文化素质不高而加速了文明戏的堕落;其次,从五四后,“爱美剧”到 1930 年代职业化演剧的转变,使得演员从业余提升为专业,逐步形成较稳定的演员文化价值观,这也是导致抗战时期话剧繁荣的重要原因之一;第三,讨论艺术与政治的关系对话剧演员文化的影响,应该正确认识中国现代社会语境下两者关系形成的原因和利弊。

**关键词:** 演员文化 身份 性别

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2016)01-0099-10

**Title:** The Origin and Development of Actor Culture in Chinese Modern Drama

**Author:** Zhang Xiao'ou

**Abstract:** This paper discusses the actor culture in Chinese drama from the Wenmingxi (the civilized drama) period as opposed to the modern drama period after the May Fourth Movement. For the special role of the “new drama” in society, actors were no longer the despised caste, but were comparable to the intellectuals who had inspired the people with new ideas. However, as most actors of the new drama had not been well educated, Wenmingxi soon came to its decadence. After the May Fourth Movement, the transition from “amateur drama” to professional acting in the 1930s made it possible for the actors to take acting as a professional career, and thus to form gradually a steady set of values of the actor culture. That is one of the reasons that modern drama was flourishing during the Anti-Japanese War. Finally, to understand the influence of the art-politics relation on the actor culture, we need to truly understand the formation of the actors culture, as well as its advantages and disadvantages.

**Key Words:** actor culture; identity; gender

## 论康乾南巡与苏州剧坛

■ 裴雪莱 彭志

**内容摘要:** 康熙、乾隆两朝分别出现牵动朝野、影响深远的六次南巡,并且均对江南经济文化中心、昆剧大本营苏州地区产生重大影响,与苏州剧坛昆曲发展紧密相关,虽然二帝南巡诸多方面均存在异同,但对苏州昆曲基地功能强化以及苏州演剧风气助推等方面都具有重大影响。

**关键词:** 康乾南巡 苏州剧坛 职业昆班

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**Title:** On the Inspection Trips of the Two Qing-Dynasty Emperors to the South and the Theatre in Suzhou

**Authors:** Pei Xuelai, Peng Zhi

**Abstract:** In the reigns of Kangxi and Qianlong, the emperors each made six greatly influential Inspection Trips to the South. These royal trips had significant impact on Suzhou, both the economic and cultural center of the southern areas and the base of Kunqu. Although the trips of the two emperors were different in many aspects, they both significantly confirmed the position of Suzhou as the center of Kunqu and helped bring about the upsurge in popularity of Kunqu.

**Key Words:** Kangxi and Qianlong's Inspection Trips to the South; Suzhou theatre; professional Kunqu troupes



## ❁ 从案目制到票务制:近代剧场经营范式的确立 ❁

■ 曹南山

**内容摘要:** 中国近代剧场范式的确立并非以第一座新式剧场的建成为标志, 而应以近代剧场经营管理体制的确立为标志, 它的时间较新式剧场的诞生要晚得多。近代新式剧场是中国近代化的产物, 它的发展必须依赖新的管理模式和先进的经营方式, 而沿袭自传统戏园时期的案目制不仅无法推动近代剧场的发展, 而且严重地干扰了近代剧场的正常运营。未经规范和教育的案目与近代剧场文明格格不入, 他们的存在既破坏了观众对新式剧场的美好想象, 同时又严重地践踏了剧场文明。随着电话订票和剧场售票处的设立, 剧场完全实现对号入座, 中国近代剧场完成了从案目制到票务制的转型, 现代意义上的剧场经营范式得以确立。

**关键词:** 近代剧场 案目制 对号入座 票务制

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2016)01-0117-08

**Title:** From Usher System to Ticketing System: The Establishment of Modern Theatre Management System

**Author:** Cao Nanshan

**Abstract:** The establishment of modern theatre paradigm in China was not signaled by the construction of the first new theatre, but later by the establishment of modern theatre management system. As a product of Chinese modernization, modern new theatres must rely on new management system and modern marketing model for future development. The usher system, a relic of the traditional theatre, could not further the development of new theaters, but rather interferes with the management of the theatres instead. It not only spoils an audience's idealization, but also impairs theatrical decorum. With the introduction of telephone-booking systems as well as the establishment of ticket offices, theatre seats are now arranged according to ticket numbers. Thus, the transformation from usher system to ticketing system ushered in a modern feeling in new Chinese theatre.

**Key Words:** modern theatre; usher system; seat arrangement by ticket numbers; ticketing system

## ❁ 续写·沿袭·突破 ❁

### ——《宋元戏曲史》影响下的三四十年代戏剧史书写<sup>①</sup>

■ 黄静枫

**内容摘要:** 1913年王国维的《宋元戏曲史》问世,它标志着戏曲研究开始独立成为一门学科。随后的三四十年代涌现出一批戏剧史专著。它们深受《宋元戏曲史》的影响,与《宋元戏曲史》的关系表现为:续写、沿袭、突破。“续写”即三四十年代部分明清戏曲史专著是由《宋元戏曲史》之断代史性质及王国维对待元后剧曲之态度催生而出的。“沿袭”即三四十年代戏剧史专著继承了《宋元戏曲史》的学术观点和述学范式。“突破”即三四十年代戏剧史专著竭力使自己的面貌与王氏《宋元戏曲史》有所差异。上述三种关系中,沿袭是最显著的。它决定了三四十年代戏剧史专著的性质:王国维戏剧史观及述史范式所构建之戏剧史体系的延续。

**关键词:** 宋元戏曲史 三四十年代 戏剧史专著 续写 沿袭 突破

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2016)01-0125-12

**Title:** Continuity, Inheritance and Breakthrough: Studies of the History of Chinese Theatre in the 1930s and 1940s under the Influence of *A History of Xiqu in the Song and Yuan Dynasties*

**Author:** Huang Jingfeng

**Abstract:** The publication of Wang Guowei's *A History of Xiqu in the Song and Yuan Dynasties* in 1913 is perhaps the first sign that the study of Chinese Xiqu had started as an independent subject. And a spate of monographs on the history of Chinese Xiqu came out during the 1930s and 1940s, under the influence of *A History of Xiqu in the Song and Yuan Dynasties*. Their relation with Wang's work is reflected in three aspects: continuity, inheritance and breakthrough. Firstly, the monographs continued to treat the history of Xiqu in the Ming and Qing Dynasties, following Wang's model of dynastic history and adopting his attitudes on Xiqu after the Yuan Dynasty. Secondly, the monographs inherited Wang's academic views and research patterns. Thirdly, the monographs strived to appear different from *A History of Xiqu in the Song and Yuan Dynasties*. Of the three relations, inheritance is the most obvious, and it has dominated the model of research on the history of theatre in the 1930s and 1940s, which is a continuity of the academic pattern established by Wang Guowei.

**Key Words:** *A History of Xiqu in the Song and Yuan Dynasties*; the 1930s and the 1940s; monographs on the history of theatre; continuity; inheritance; breakthrough