

古裝新戲的“古”與“新”—略論梅蘭芳

《天女散花》及其他¹

平林宣和

早稻田大學政治經濟學術院教授

1934年魯迅批判梅蘭芳《天女散花》等戲把京劇改造成為脫離群眾的高雅藝術。《天女散花》是梅蘭芳和以齊如山為首的綴玉軒在1910~1920年代共同創造的古裝新戲之一，1917年首演於北京。他們按照古典文學或有關古代表演藝術的歷史記載，創造出新的歌舞和古裝戲衣，企圖在京劇藝術上呈現“高潔雅靜”的藝術風韻。另一方面，古裝新戲的演出還有其他具有現代性的因素，即燈光技術、古裝戲衣強調的女性的體態美等。本文主要針對1910年代有關《天女散花》的劇評加以分析，重新審視古裝新戲的特點，並嘗試找出它在20世紀京劇藝術史上的位置。

關鍵詞：古裝新戲，天女散花，梅蘭芳，京劇，現代主義

Old and New Elements of Ancient Costume Drama:A Study of Mei

Lanfang’ s Tiannü sanhua’ a nd Others

Hirabayashi Norikazu

Professor, School of Political Science and Economics,
Waseda University

Lu Xun criticised Mei Lanfang’ s Tiannü sanhua in 1934, saying that it had lost touch with the people. Tiannü sanhua is an ancient costume drama which Mei Lanfang and his collaborators enacted in the 1910s and 1920s; the first show was staged in Beijing on 1 December 1917. They designed its dances and costumes according to ancient Chinese dramas and literature, intending the ancient costume dramas to exhibit an ancient taste. But Tiannü sanhua also had certain modern elements; for example, it used coloured lights in its first performance and the ancient costumes emphasised the female body’ s natural curves. This paper will analyse the dramatic criticism of Tiannü sanhua in the 1910s and locate it in the history of Jingju in the 20th century

Key words: ancient costume drama, Tiannü sanhua, Mei Lanfang, Jingju, Modernism