

200031

# 一个历史街区的文化记忆(1)

Cultural Memory Of A Historic Block

中共上海市徐汇区湖南街道工作委员会  
上海市徐汇区人民政府湖南路街道办事处 编

陈世东 主编



中共上海市徐汇区湖南街道工作委员会 编  
上海市徐汇区人民政府湖南路街道办事处

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汪觀清 

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责任编辑 严 岷 隋淑光 林 翹  
装帧设计 王 捷 金一哲  
封面设计 陈世东  
封面绘画 钱定华  
插页设计 邬海佳

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**艺术顾问：**汪观清

**建筑顾问：**钱宗灏

**翻译顾问：**朱亚军

## 统 筹

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## 前言

上海市徐汇区湖南路街道地处上海市衡山路—复兴路历史风貌保护区，属于邮编为 200031 的区域。这片仅有 1.73 平方公里的社区集中了上海近 15% 的老洋房，是上海花园洋房住宅最集中、优秀历史建筑数量最多、建筑类型最丰富、风貌特色最鲜明的地域。在高大的梧桐树掩映下，一幢幢满布岁月沧桑的西班牙式、英国乡村别墅式、法国文艺复兴式，以及少数地中海式的花园洋房住宅，营造出浓郁的异国风情，东西方文化在此无声地交汇，显现独特的人文特色和深厚的文化底蕴。

这片“花园街道”始于清末，历经民国，迎来中华人民共和国成立。众多政治人物、金融巨头、实业大王、文化名流先后居住于此。晚清重臣李鸿章、辛亥革命先驱黄兴、民国第一任总理唐绍仪、中国社会主义改革开放和现代化建设的总设计师邓小平、中华人民共和国名誉主席宋庆龄、中华人民共和国元帅陈毅、金融奇才周作民、钢铁大王朱垣清、纺织巨头郭棣活、面粉大王孙多森、丝绸翘楚莫觞清、商界女杰董竹君、文学大师巴金、漫画家张乐平、金牌导演汤晓丹、影坛“雄狮”张翼、“电影皇帝”金焰、昆剧泰斗俞振飞……曾在此居住的这些人物，给这片社区的一条条弄堂、一幢幢洋房留下了一个个让人回味的故事，充满戏剧的张力，为湖南路社区赢得了“典雅湖南”和“文化湖南”的美誉。

然而一百多年来，这片宁静的社区也有过无奈和苦涩，穿越历史的尘埃而繁盛起来的街区，见证了人世的沧桑流变，演绎出近现代中国曾经的风云际会，向世人展示具有悠久历史的中华民族如何从沉沦中奋起。

上海自 1843 年开埠，各色外国人纷至沓来，践踏中国主权，形成“国中之国”。殖民者的野心无休无止，到 1914 年法租界第四次扩界（东至沙恩桥，西至徐家汇，南至徐家汇浜，北至大西路一带），覆盖了现在整个湖南路街道区域，使这块土地蒙受了最大的耻辱。一条条马路以洋人名字命名，虽然早已成为历史陈迹，觉醒的中国人却不能忘记这段沉痛的历史。

这里曾响起救亡的号角。1935 年 4 月聂耳在霞飞路（今淮海中路）1258 号为电影《风云儿女》谱写了主题歌《义勇军进行曲》，这首后来成为中华人民共和国国歌的歌曲，轰动了整个中国，唱遍了大江南北，吹奏出中国人民抗日战争的激昂号角。一大批爱国知识分子为了国家存亡，“以笔代戈”不惜牺牲生命。革命烈士郁华、郁达夫兄弟就是千千万万知识分子的代表。

这里还传递过增强国人抗战决心的时代最强音。1938 年，毛泽东《论持久战》英文版从霞飞路 1754 弄 9 号经过中共地下党员杨刚、美国记者项美丽、翻译家邵洵美翻译成英文而走向世界，不仅让外国友人尽快了解中国共产党的抗战方针，更鼓舞国人投入持久抗战的勇气，激励国人争取民族解放的最后胜利。

这里还留下抗日战争胜利结束时的一段秘闻。1945 年，蒋介石通过军统设在福开森路（今武康路）117 号周作民住宅内的秘密电台，电令冈村宁次赴芷江何应钦处接洽投降事宜，有关条款内容以及冈村宁



次回复蒋介石的电报等均从此处发收。这是自 1840 年鸦片战争以来，中国人民在反抗侵略斗争中第一次取得完全彻底的胜利。

为了这个时刻的到来，中国人民经历了艰苦的历程。曾居住在这片花园街道的工商业者目睹国家贫弱、民族工业落后的局面，立志实业救国。他们创办各类企业，苦心经营，奋斗多年，为国家发展、民族振兴作出了积极的贡献。

企业家包达三秉持民族气节，拒绝汪伪政府的官职，不顾全家生命安危为新四军捐钱、筹粮、采购药品，支援抗战。出身贫寒的女商人董竹君把以毕生精力创办的锦江饭店，无私地奉献给国家。人称“钢铁大王”的朱恒清，宁愿关厂甚至坐牢也不跟日本人做生意，实现“肉烂了，也要烂在汤里”的诺言。纺织巨头郭棣活为了刚解放的上海的经济的发展，不顾个人安危和长辈劝说，毅然决然留在上海，支持国家工商业的发展。中国民族工业的杰出代表、爱国人士、社会活动家刘靖基，在上海解放后积极响应社会主义改造的号召，带头申请纺织行业公私合营，为全国工商业作出表率。1979 年，78 岁高龄的他以“老牛明知夕阳短，不用扬鞭自奋蹄”的精神，带动民建中央和全国工商联骨干，以民间集资方式创办爱国建设公司，为中国工商界的继续发展奉献自己的全部力量。

从沉沦到奋起的历程中，众多文学艺术名流不甘人后。入住于此的他们，抢救历史文献、弘扬传统文化、倡导社会文明、吸取文化精华，为海派文化从孕育、成长走向进步，为中国文化事业的发展作出了不朽贡献。

1942 年，郑振铎先生为抢救沦陷区中国古代文化珍籍，蛰居高邮路 5 弄，虽生活清苦，却不遗余力搜寻整理有珍藏价值的历史文献，在战火纷飞中延续中华文脉。

1949 年，张元济先生为保住合众图书馆，不顾生命危险，以衰迈之躯，坐镇图书馆大门。

一代文化巨匠巴金，用自己的智慧和勇气，回顾个人和民族经历的风风雨雨，挥动如椽巨笔，在武康路 113 号创作《随想录》《再思录》，成为中国文坛上的不朽之作，成为中国人民精神宝库中一份珍贵的财富。

漫画大师张乐平先生，用半个多世纪塑造经典艺术形象——翘鼻、噘嘴、额上飘着三根头发的可爱“三毛”，述说着人世间喜怒哀乐，传递对人生的感慨和美好未来的向往，引得无数人一起品味世态炎凉，共同寻找和创造新的生活，半个多世纪以来始终散发着璀璨光芒，教育影响了几代中国人。有人说看三毛的整个故事，就好像是在看一部中国现代史。

翻译家草婴倾 20 年光阴，译完托尔斯泰的全部小说，成为以一己之力将托翁作品带给中国读者的第一人，完成了我国俄罗斯文学翻译史上的一大壮举。

中国电影一代骄子——电影艺术家郑君里，以独树一帜的艺术实践为我国电影事业的发展作出了重要贡献：他对戏剧、电影理论的执着探索，为后人留下了一份宝贵的遗产。他和蔡楚生联合执导的《一江春水向东流》成为中国电影史上不朽的经典。

电影表演艺术家赵丹，在近半个世纪的艺术生涯中，孜孜以求现实主义的创作风格，不断探索中华民族的表演艺术体系，他那鲜明的艺术形象成为闪烁在中国银幕上的璀璨明珠。

德艺双馨的艺术家张瑞芳，始终把个人命运与民族、国家的命运联系在一起，她主演的影片《李双双》家喻户晓，轰动全国。

昆剧泰斗、京剧大师俞振飞，数十年如一日，为昆剧的延续和发展殚精竭虑。在任上海市戏曲学校校


长期间，不仅培养了数以百计的昆、京、沪、越、淮等剧种的演员和评弹演员，还培养了戏剧舞台、化妆、音乐、服装、武功等专门人才。

越剧改革先行者袁雪芬，率先在中国戏曲中建立了编、导、演、音、美兼备的艺术机制，为越剧走向全国乃至世界作出了不朽的贡献。

作曲家、音乐教育家贺绿汀，他创作的歌曲《游击队歌》《垦春泥》《嘉陵江上》，在抗日战争期间流传海内外，对抗日救亡歌咏的大规模发展、对社会音乐生活都产生了至为重要的影响，是中国电影音乐文化中的宝贵财富，至今仍是音乐会和歌咏活动中经常演唱的曲目。

铭记历史，面向未来。我们挖掘整理这一批人文历史资料，目的是更好地传承历史文脉，弘扬核心价值，培养城市精神，增强社区归属。我们认为，优美的环境需要文明的人相协调，温馨的区域需要良好的社会风气相融合，典雅的地段需要高素质的居民相匹配。我们希望，通过品味跨越世纪浮沉的人物及建筑，体验上海梧桐树下的老房子蕴含的文化积淀，更系统地关注和重视我们的城市历史文脉，唤起更多的人参与到整理和保护历史文化资料的工作中，进一步凸现湖南路街道人文环境浓郁，社会秩序和谐稳定，整个社区充满生机活力的新风貌，努力建设彰显海派文化特色的国际化街道，为上海城市文化建设作出有益的贡献。

我们的工作微不足道，我们的心意是真诚的。





## Preface

The Hunan Road Residential Subdistrict of Shanghai Xuhui District is located in the Historic Conservation Area along Hengshan Road and Fuxing Road in Shanghai, belonging to the district with the zip code of 200031. This community area has only 1.73 square kilometers, but pools nearly 15% of the old foreign-style houses in Shanghai. In this sense it is an area where the foreign-style garden houses in Shanghai are mostly concentrated and there are the largest number of outstanding historical buildings, the most extensive architectural types and the most distinctive features. Against the tall plane trees, various residential buildings of foreign-style garden house are weather-beaten with years of vicissitudes of life—some are of the Spanish style, some are of the British country villa style, some are of the French Renaissance style and a few are of the Mediterranean style—all these constitute characteristic architectures with features of rich exotic flavor, where the Eastern and Western cultures gather together in a silent communication, showing a unique cultural characteristics and profound cultural heritage.

This “Garden-like Residential Subdistrict” traced back to the late Qing Dynasty, went through the period of the Republic of China and ushered in the establishment of the People’s Republic of China. Many political figures, financial giants, industrial kings, cultural celebrities have lived here successively. They embrace such big names as LI Hongzhang, minister of the late Qing Dynasty, HUANG Xing, pioneer of the 1911 Revolution, TANG Shaoyi, first premier of the Republic of China, Deng Xiaoping, the general designer of China’s socialist reform and opening up and modernization, Song Qingling, the honorary president of PRC, and Chen Yi, the marshal of PRC. In addition there are still the financial wizard ZHOU Zuomin, the steel king ZHU Yuanqing, the textile giant GUO Dihuo, the flour king SUN Duosen, the silk leader MO Shangqing, the outstanding female merchant DONG Zhujun, the literary master BA Jin, the cartoonist ZHANG Leping, the prestigious director TANG Xiaodan, the “Lion” in the movie circle ZHANG Yi, the “Movie King” JIN Yan, the leading authority in Kun Opera YU Zhenfei ... they once lived in this community area, leaving behind them memorable stories in those alleys and foreign-style buildings. All these stories abound with dramatic tension and win the Hunan Road community the good reputation of “Elegant Community” and “Cultural Community”.

However, for over a hundred years in the past, this quiet community has also experienced helplessness and bitterness. Passing through the dust of history and flourishing gradually, this community has witnessed the vicissitudes of life, perceived the gathering of the talented in modern China and demonstrated to the world how the Chinese nation with its long history went through the ups and downs and finally rose to the occasion.

Shanghai started opening port since 1843 and mixed varieties of foreigners came over one after another to trample on China’s sovereignty with the result of the formation of “states within state”. The ambitions of colonialists were endless. By 1914 the French Settlement expanded its boundary for the fourth time (Schaan Bridge in the east, Xujiahui in the west, Xujiahui River in the south and the Great West Road in the north), covering the entire Hunan Road area with the result that this piece of land suffered the greatest humiliations. Roads were named after the names of foreigners. Although they have already become historical traces, the awakened Chinese people can never forget this painful period of time in the history.

Here the horn of salvation once rang. In April 1935 NIE Er wrote the theme song *March of the Volunteers* for the film *Children of Trouble Time* at No. 1258 on Xiafei Road (now Huaihai Road). Later this song became the national anthem of the People’s Republic of China and turned into a sensation throughout China. It was once popular across the whole country and blew the heated horn of the war of resistance of the Chinese people against Japanese invasion. A large number of patriotic intellectuals “used pens as weapon” and did not hesitate to sacrifice their lives for the survival of the country. The brothers YU Hua and YU Dafu, two

revolutionary martyrs, are the representatives of tens of thousands of these intellectuals.

Here the strongest voice of the era was also passed around to strengthen the people's determination in the War of Resistance against Japanese Aggression. In 1938, the English version of the booklet *On the Protracted War* by MAO Zedong made for the world from No. 9 in Alley 1754 on Xiafei Road by means of YANG Gang, the underground member of the CPC, XIANG Meili, the American journalist and the translator SHAO Xunmei. This not only enabled foreign friends to understand as soon as possible the guidelines of the war of resistance of the CPC, but also excited the courage of the Chinese people for the lasting war and inspired them to fight for the final victory of national liberation.

Here also a secret has remained uncovered after the victory of the War of Resistance against Japanese Invasion. In 1945, JIANG Jieshi ordered Okamura Yasuji by telegraph to go to HE Yingqin at Zhijiang County for the affairs of surrender. The telegraph was sent by means of a secret radio transmitter stationed by the Military Statistics Bureau in the residence of ZHOU Zuomin at No. 117 on Ferguson Road (now Wukang Road). The contents of the relevant provisions and the replies from Okamura Yasuji to JIANG Jieshi were all sent and received from this transmitter. This is the first time since the Opium War in 1840 that the Chinese people achieved a complete victory in the struggle against aggression.

For the arrival of this moment, the Chinese people have gone through a tough and bitter course. Those businessmen who once lived in this garden community witnessed the situation of a poor and weak country and the backwardness of national industry so that they aspired to save the country with industry. They set up various types of enterprises, made painstaking efforts and struggled for many years, dedicating positive contributions to the national development and national revitalization.

The entrepreneur BAO Dasan upheld the national integrity and refused to take official positions of WANG Jingwei's puppet government. Regardless of the life safety of the whole family, he donated money, prepared grains and purchased medicines for the New Fourth Army to support the war against Japanese invasion. DONG Zhujun, a woman merchant born in a poor family, selflessly dedicated to the country the Jinjiang Hotel which she constructed with her lifelong energy. Known as the "Iron and Steel King", ZHU Hengqing would rather shut down the factory and even wear the stripes than do business with the Japanese invaders, realizing the promise that "rotten meat must stay in the soup". The textile giant GUO Dihuo resolutely decided to stay in Shanghai regardless of his personal safety and the persuasion from the seniors in order to support the development of national industry and commerce, and the economic development in Shanghai after its liberation. As one of China's outstanding representatives of national industry, a patriot and social activist, LIU Jingji positively responded to the call of socialist transformation after the liberation of Shanghai and took the lead in applying for public-private partnership of textile industry, setting a good example for the national industry and commerce. In 1979 when he was at the age of 78, he still encouraged himself and brought along backbones of the central committee of China Democratic National Construction Association and All-China Federation of Industry and Commerce to found Patriotic Construction Company in the field of industry and commerce on the basis of civil fund-raising, devoting all his strength to the continuous development of Chinese industry and commerce.

In the course from decline to rise, many literary and artistic celebrities also cherished the desire to overrun others. Those who lived here rescued historical literature, upheld traditional culture, promoted social civilization and absorbed the essence of the world, making invariable contributions to the breeding, growth and progress of Shanghai culture and also to the development of Chinese culture as a whole.

In 1942, Mr. ZHENG Zhenduo lived in seclusion at No. 5 on Gaoyou Road for the rescue of the invaluable books of ancient Chinese culture from the occupied areas. Although his life was full of hardships, he still spared no effort to search for and tidy up historical documents which deserved precious conservation. In this way he was protecting and preserving the Chinese culture in the flames of war.

In 1949, Mr. ZHANG Yuanji braved against the life-threatening danger at the gate of the library with his declining body in order to protect the Public Library.

BA Jin, a great cultural master for a generation, made use of his own wisdom and courage to review the ups and downs of personal and national experiences and waved his giant pen to create *Random Thoughts and Afterthoughts* at No. 113 on Wukang Road, which have become monumental works in Chinese literary world and precious wealth in the treasury of spirit of the Chinese people.

Mr. ZHANG Leping, a master of cartoon, spent over half a century to shape a classic art image—the lovely “Three Hairs” with a tip-tilted nose, sucking mouth and three floating hairs on her forehead, telling about all the sufferings and happiness of the world and passing on the understandings of life and longing for a better future. This image has attracted countless people to taste the fickleness of the world together and find and create new life accordingly. It has always been radiating bright light and educated and influenced generations of Chinese people. Some say that reading the whole story of the “Three Hairs” is just like reading the history of modern China.

The translator CAO Ying poured 20 years of time in translating all the novels of Tolstoy. In this case he became the first person to have translated all of Tolstoy’s novels only on the basis of his own efforts, accomplishing a great feat in the history of Russian literature translation in our country.

ZHENG Junli, a film artist and a pride in Chinese film, has made important contributions to the development of China’s film industry with his unique artistic practice—his persistent exploration of drama and film theory has left behind a valuable legacy for future generations. The film *A Spring River Flows East* co-directed by him and CAI Chusheng has become a permanent classic in the history of Chinese film.

ZHAO Dan, a film performing artist, industriously pursued the realistic style of creation and constantly explored the performing art system of Chinese nation in nearly half a century of artistic career. His distinctive art images have become bright pearls glittering on the screen in China.

ZHANG Ruifang, excellent both in virtue and art, has always associated her personal fate with that of the nation and the country. The film *LI Shuangshuang* which she starred has become widely known among the audiences and become sensational across the country.

YU Zhenfei, a leading authority of Kunqu Opera and master of Beijing Opera, exerted all his strength and wisdom for the continuation and development of Kunqu Opera for decades like one day. During his tenure as president of Shanghai Opera School, he not only trained hundreds of actors in such opera fields as Kunqu Opera, Beijing Opera, Shanghai Opera, Shaoxing Opera and Huaiju Opera as well as actors of Suzhou Pingtan, but also trained specialists in such spheres as drama stage, make-up, music, costumes and martial arts.

YUAN Xuefen, a pioneer in the reform of Shaoxing Opera, took the lead in establishing the artistic mechanism of the Chinese opera with everything ready including screenwriting, direction, performance, music and artistic decoration, and made monumental contributions to help Shaoxing Opera spread across China and the world as a whole.

HE Luting, a composer and music educator, created such songs as “Guerrilla Song”, “Spring Plough” and “On Jialing River”, which spread at home and abroad during the War of Resistance against Japanese Invasion and exerted significant impact on the large-scale development of salvation singing against Japanese invasion and on the social life of music. Therefore they are valuable treasures of the Chinese film music culture and are still incorporated in the repertoire of songs often performed at concerts and singing activities up to now.

Bearing in mind the history and opening up the future, we have sorted out and compiled these cultural and historical materials with the purpose to better inherit the historical context, promote the core values, cultivate the city spirit and enhance the sense of belonging of the community. We believe that the beautiful environment requires civilized people for their coordination, that the warm district needs a good social atmosphere for their blending, and that elegant sectors need high quality residents for their matching. We hope that the taste of the ups and downs of the characters and architectures across centuries, the experience of the cultural accumulation implicated in the old houses under the plane trees in Shanghai and more systematic attention to and recognition of the historical context of the city—all these will serve to arouse more people to participate in the compilation and protection of the historical and cultural documents and to further highlight the facts that the Hunan Road is characterized with rich cultural environment, that the social order boasts harmony and stability, and that the whole community is full of vigor and vitality. By doing this, we mean to make great efforts to build an internationalized community area which intensifies the characteristics of Shanghai culture and further make instructive contributions to the construction of urban culture in Shanghai.

CHEN Shidong



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丁是娥  
(1923—1988)

浙江湖州人，原名潘咏华，沪剧表演艺术家。9岁开始学沪剧，12岁参加演出，18岁满师，先后应聘到鸣英剧团等艺术团体当演员。1947年秋组织上艺沪剧团，成为台柱。1949年，上海解放不久，就带头演《赤叶河》《小二黑结婚》等新戏，后在《罗汉钱》《金黛莱》《鸡毛飞上天》《芦荡火种》等沪剧中任主要角色。其演唱艺术精湛，并形成绮丽多变、独树一帜的丁派唱腔。曾在上海市戏曲竞赛、华东戏曲会演及全国戏曲观摩演出中获一等奖。曾任上海沪剧团团长兼艺委会主任、上海沪剧院名誉院长。曾当选为上海市人大代表、全国人大代表、全国政协委员、全国文联委员，任中国剧协上海分会副主席，并荣获全国“三八红旗手”和“上海市模范共产党员”称号。1988年6月28日在上海病逝。

## 吹蜡烛

1954年的华东戏曲会演上，丁是娥因成功主演沪剧《金黛莱》而荣获一等奖。她没有因此而沾沾自喜，相反却寻找起差距。她发现自己在发声换气上不太科学，就想到了歌唱家们的用气方法。电影导演张骏祥曾帮助执导过沪剧《罗汉钱》，其爱人周小燕是著名女高音歌唱家。于是，丁是娥虚心上门请教。周小燕毫无保留，在传授运气技巧的同时，说到“气长”是关键，建议她练习吹蜡烛。

丁是娥真当一回事，回到华亭路的家中就开始练习。她在桌上放几支点燃的蜡烛，隔一段距离吸足气使劲吹，吹灭了再点上，虽枯燥无味，却每天坚持训练。经过一段时间的苦练，她离开放蜡烛的桌子越来越远，吹气的力度越来越大。与此同时，她慢慢练习科学运气。

这，真的管用。科学运气为她后来发展和丰富“丁派唱腔”起了大作用。

沪剧《朵朵红云》中那段“长江滚滚向东流”的“快流水”脍炙人口，至今在观众中传唱不绝。那是丁是娥从京剧传统曲牌“流水”中受到启发而创造的一种崭新的沪剧板式，在演唱这段时正确用气是关键。在《鸡毛飞上天》“教育虎荣”的演唱中，丁是娥冲破“赋子板”从慢到快的传统唱法，当唱到“早思想、夜成梦，盼望有一天，能够堂堂皇皇进课堂”时，有意识地把节奏放慢，唱得委婉而又深情，细致入微地抒发了林佩芬在旧社会因贫苦而失学的不平静心绪。这是她对沪剧“反阴阳”曲调的巧妙运用。这种方法后来又用在演唱《罗汉钱》的“回忆”、《雷雨》中的“盘凤”中。特别是唱《甲午海战》中“祭海”时，“盼你们”这三个字的唱，她能一口气拖十板，以表现金堂妈怀念亲人悲痛欲绝的心境，真是声情并茂、淋漓尽致。

作为沪剧的一代宗师，丁是娥创造的丁派艺术敢于标新立异，无论对润腔处理、节奏力度，还是感情色彩都有发展变化，真正做到声随情走，因人定腔，绮丽婉转，曲折多变。她能在艺术上取得杰出的成就，这与她对其他门类艺术的借鉴和忘我的执着追求是分不开的。